DREAMING OF NEW HI-TECH TOYS

DVD Standard Raises New Issues
BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—A single-format digital videodisc is on its way to the movies.

The agreement between opposing DVD camps on a unified standard for hardware and software, announced Sept. 15, means that Hollywood has achieved the goal that eluded it during the Beta/VHS battle for VCR supremacy. One technology will satisfy all retail needs.

Sony/Philips and Toshiba/Time Warner settled on a two-sided five-inch disc that can hold up to a total of 18.8 gigabytes, or the equivalent of
(Continued on page 107)

Suit Shows Muddy Mexican Royalties
BY JOHN LANNERT

U.S. music publishers are increasingly alarmed over the continuing delay in performance-royalty payments owed them by Mexico's authors rights society Sociedad de Autores y Compositores de Musica. The delay in payments is tied to
(Continued on page 108)

With High-Density Discs Looming On Horizon, Music Executives Ponder Format's Potential
BY PAUL Verna

NEW YORK—As the film, video, and computer industries assess the potential impact of a powerful multimedia CD proposed by an alliance of software and hardware manufacturers, music industry leaders are beginning to savor the opportunities presented by the format.

For full story, see page 80.

Cranberries Are The Pick Of Island's International Crop
BY PAUL Sexton

LONDON—On Sept. 12, Dolores O'Riordan of the Cranberries took to the stage in the rarified atmosphere of London's Royal Albert Hall for the opening night of the group's international tour to celebrate the band's best-known song, "Linger," with Duran Duran's Simon LeBon and participated in a stellar version of "Ave Maria.”

Her presence at such a glittering occasion was the latest affirmation of the Cranberries’ world-beating achievements.

As another measure of the Irish group’s international status, this week it joined the rock elite represented on CD-ROM, “Doors And Windows,” a multimedia project featuring music from the band’s two Platinum albums, exclusive live footage, and more, was released in the U.S. and the U.K., as a collaboration between its record label, Island, and Philips.

Worldwide sales of the 1988 debut set, "Everybody Else Is Doing It, So Why Can’t We?" has exceeded 15 million in recent months.

(Continued on page 109)

"Ten of the best Disney movie tunes of all time at a slightly higher pitch.”

"When You Wish Upon A Chipmunk" features all-new renditions of ten of the best Disney movie tunes of all time.
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A special Grateful Dead project, in the works since last year, The Music Never Stopped: Roots of the Grateful Dead is a unique compilation of original versions of classic Grateful Dead cover tunes and features artists including Chuck Berry, Charlie Patton, Buddy Holly, Bob Dylan, Woody Guthrie, Howlin' Wolf and many more. This compilation (track listing below) introduces Dead fans to the group's seminal influences. In their 30-year career, the Grateful Dead has taken inspiration and material from a stunning variety of American musical artists and traditions as displayed in this compilation. This collection has been lovingly compiled by a group of Dead insiders including David Gans-producer of Grateful Dead Radio Hour, Blair Jackson-author of Goin' Down the Road: A Grateful Dead Traveling Companion (who has written a 24 page booklet for this album), Henry Kaiser and others, all with the enthusiastic support of the Dead itself.

Tracks Include
1. OBRAY RAMSEY Rain and Snow
2. MERLE HAGGARD Mama Tried
3. DIXIE CUPS Iko Iko
4. REV. GARY DAVIS Samson & Delilah
5. CANNON'S JUG STOMPERS Big Railroad Blues
6. MARTY ROBINS El Paso
7. BOB DYLAN It's All Over Now, Baby Blue
8. CHARLIE PATTON Spoonful
9. HOWLIN' WOLF The Red Rooster
10. CHUCK BERRY The Promised Land
11. HENRY THOMAS Don't Ease Me In
12. JIMMY REED Big Boss Man
13. BOBBY "BLUE" BLAND Turn On Your Love Light
14. BONNIE DOBSON Morning Dew
15. BUDDY HOLLY Not Fade Away
16. WOODY GUTHRIE Goin' Down This Road Feelin' Bad
17. THE PINDAR FAMILY w/JOSEPH SPENCE I Bid You Good Night

A note from the producer:
"Last month I spoke at length with my friend Jerry Garcia about the recordings presented on this CD. Garcia's tremendous enthusiasm for this music and his detailed knowledge and perceptive comments were both astonishing and delightful. I had just received the poster of R. Crumb's cover art and was about to send it over to Jerry last week when I heard of his death. Co-producer David Gans and I consider this project to be a fitting tribute to Jerry's love of and dedication to music. I will always remember words that Jerry often said when asked about his role in The Grateful Dead and in life in general, 'I serve the music.' We hope that this release will help to continue that service to music and people, and that truly the music will never stop."

—Henry Kaiser
One of the hottest themes on the horizon is the music of the upcoming motion picture "Evita," the biopic of the legendary Argentinian artist and political figure Eva Peron. Madonna, who plays the title role, has prepared an album, "Evita," featuring duets with legendary Argentine artist Carlos Gardel and new songs written expressly for the film. The album, which is due on October 22, has already generated significant buzz and anticipation among fans and critics alike. Many are speculating that this release will be a career-defining moment for Madonna, and it's a testament to her enduring popularity and influence in the music industry. The album promises a blend of classic Argentine tango and modern pop, reflecting the diverse musical influences in the life of Eva Peron. Madonna's dedication to the role and her respect for the historical context of the film is expected to shine through in her performances, making "Evita" a must-listen for music lovers and film enthusiasts alike.
By now virtually everyone in the music publishing industry is aware of the ongoing dispute concerning the distribution of public performance income by the Sociedad de Autores y Compositores de Mexico (SACM) to Mexican authors. For the past eight months, SACM has refused to effect its distribution of certain collected performance royalties to those Mexican rights owners who do not utilize SACM for the collection of their mechanical royalties.

An international dispute has resulted, the resolution of which may well depend on enforcement of the North American Free Trade Agreement and a change in Mexico's copyright law. In order to fully understand this important and complex issue, some background information is in order.

In the aftermath of NAFTA, the Mexican Ministry of Public Education announced its intention to establish a publisher's registry, an important provision of the Federal Copyright Law and, as of April, 1994, invited interested parties to submit comments. The National Music Publishers' Assn., in conjunction with the International Federation of Phonographic Industries (IFPI), focused much of its input on the perceived discrepancies between the procedures of the Mexican Copyright law and the system of SACM's collection and administration of royalties.

Finally, we noted, according to NAFTA, rules of establishment should not contain nationality or discriminatory requirements, and that participation in the society should not be limited to individuals but should be open to music publishing companies.

While provisions concerning authors' societies are common in copyright laws around the world, particularly in Europe, their application in Mexico is significantly different, because Mexican law explicitly prohibits music publishers from joining SACM's membership. By contrast, European authors' societies (with the singular exception of Greece) all have music publishers represented on their respective boards of directors. Although SACM has included music publishers in its distribution scheme, relations have always been strained, and publishers have had very little influence in the collection or distribution of their broadcast and performance income. And, until eight months ago, mechanical rights had traditionally been considered outside of the scope of SACM's monopoly, with the majority of music publishers licensing these private uses directly to record companies.

SACM's attempt to add mechanical royalties to its monopoly has been aided by Mexico's delay in releasing its draft copyright law amendments. This delay, coupled with key personnel changes within the Mexican music ministry, has given Mexican publishers and their local representatives an added advantage.

Michael Greene's commentary on musicians' health problems (Billboard, Sept. 16) may be well-meant, but it misses the single most important health factor regarding musicians: their state of poverty and financial insecurity.

Although the record company will provide health benefits for its most lowly A&R man, most musicians under contract, not having performed enough sessions to qualify for their union health plan, are barely covered, if at all. While the A&R man is being flown, put up in good hotels, et cetera, the musician is paying for himself to drive thousands of miles on few hours' sleep in a van, sharing a hotel room, showering with a bus full of companions, playing in smoky (and, yes, loud) places—all to promote the sales of a record that the record company gets the lion's share of. At one time when the music world is trampling its outrageous profit margins each year, the general state of the musician's contract is so usurious it would make even Ralph Nickleby (a Dickens character) chuckle with glee. As a shareholder of some record company stock, I for one wouldn't mind a little less profit in return for better upkeep of the glee layering these golden eggs.

Peter Kaye
Santa Monica, Calif.

GOOD HEALTH FOR THE GEESE

Michael Greene's commentary on musicians' health problems (Billboard, Sept. 16) may be well-meant, but it misses the single most important health factor regarding musicians: their state of poverty and financial insecurity.

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Abriendo Puertas

Produced by Emilio Estefan and Kike Santander.
ASCAP Revamps Live-Show System
Royalties Based On Actual No. Of Plays

BY DON JEFFREY

NEW YORK—ASCAP songwriters and publishers are now receiving royalties based on actual performances of their songs on the 100 top-grossing tours in the U.S. Since last year, when the licensing agency began using a new method of distributing payments to members for live performances, the 30-top grossing tours only accounted for 70% of total concert performances. The results are based on the previous year’s rankings of tours, as tabulated by PollStar magazine.

In addition to those tours, ASCAP monitors all performances at 10 selected venues around the country, including Radio City Music Hall in New York, and distributes payments for songs performed at those sites to the appropriate writers and publishers.

John LoFrumento, executive VPCO of ASCAP, says that the No. 1 grossing tour of 1994 generated about $300,000 in royalties to ASCAP members this year. The No. 3 tour generated $250,000. He declined to disclose the total amount paid to songwriters and publishers.

Under the system of distributing royalties for concert performances that existed before last year, venue operators and tour managers paid licensing fees based on such factors as the facility’s size. The money collected was distributed to writers and publishers, according to the amount of radio and TV airplay that songs received.

The operative axiom was that songs played the most on the radio are the ones performed the most in concert.

With the new system, payments are directly tabulated according to actual live performances. ASCAP requires tour managers or other contract personnel to submit playlists for all concerts.

“Our members were asking for more specific and precise sampling surveys, and this is a way of achieving this,” says LoFrumento.

He says that 85% of the funds collected, after operating expenses have been deducted, has gone to the writers and publishers of the performed songs, and 15% has gone into a general reserve fund.

Chrysalis and Cooltempo Downsized, Folded Into EMI

BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—Chrysalis Records U.K. has come to the end of its quarter-century history as a self-contained, stand-alone record company. On Sept. 1, EMI Music folded the label—together with sister imprint Cooltempo Records—into the EMI Records Group U.K., and Ireland, reporting to the latter’s president/CEO, Jean-Francois Cecillon.

It was the most dramatic of several changes made by EMI in the U.K., which all involved divisional downsizing and job losses. The company’s video production wing, Picture Music International, has been folded into EMI International; and the budget-album division, Music For Pleasure, has been reorganized, with its sales force integrated into EMI’s sales team.

It was the Chrysalis upheaval that occupied most industry talk, however, because of the company’s long history—alongside Virgin Records, it epitomized the wave of creative, independent U.K. record companies that developed in the late ‘60s and early ‘70s—and because of the immediate end of an outgoing director, Brian Elford, a 24-year company veteran, Directors Ken Grunbaum (who heads Cooltempo) and Mike Andrews have already departed; the label’s self-contained headquarters in London’s Holland Park will be vacated.

An EMI spokesman says details of the “restructured business” will be announced shortly, but it is clear that it will be wound up. Chrysalis and Cooltempo will each have four staffers—for A&R, press, marketing, and support services—and will share a promotion unit. These will all be based at EMI Records’ new U.K. headquarters in west London.

EMI Music Europe president Rupert Perry says, “The new structure will mean a more concentrated focus on fewer operations, both of which will report to

MTV Europe Ad, Programs Fined For Sexy Content

BY JEFF CLARK-MEADS

LONDON—MTV Europe has been fined £2,400 by British broadcasting authorities for two breaches of guidelines on sex and violence.

In imposing the fine, the Independent Television Commission said it took into account the fact that MTV has had four previous warnings in the past 18 months.

The fine was levied by the ITC for two programs and one advertisement. A £462,000 penalty was imposed for an “ed.” that was broadcast at 9 a.m. on Saturday, May 6. The ITC says its “semi-bar” was inappropriate for a time of day when children were likely to be watching.

A £231,000 fine was imposed for the (Continued on page 109)
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Shawn Colvin’s ‘Live ’88’ Issued At Last
Plump Releases Long-Out-Of-Print Live Acoustic Set

■ BY JIM BESSMAN

NEW YORK—Shawn Colvin’s fabled solo “live tape” has finally been released, not by her label, Columbia Records, but by Plump Records, the new indie label launched by Colvin’s New York management firm, AGF Entertainment Ltd.

“Live ’88,” which was released Sept. 5 exclusively through AEC Music Distribution, features solo acoustic performances of many of the songs that later surfaced in fuller form on Colvin’s Grammy-winning 1989 Columbia debut album, “Steady On,” and its 1992 follow-up, “Fat City.”

Mostly recorded April 15, 1988, at the Somerville (Mass.) Theater, the long-out-of-print tape was sold by Colvin herself at performances, prior to her signing with Columbia, and has become a collector’s item.

“I sold maybe 5,000,” says Colvin, “enough to definitely boost my income! I sold 200 one weekend at the Philly Folk Festival and had to drive back home to New York on Saturday night to get more. It played a really significant role in spreading the word.”

At the time, Colvin, who has returned to her former home base in Austin, Texas, was reluctant to release an independent project, preferring to wait until she was signed by a major. But, needing the money, she “knuckled under,” taping two shows on March 6, 1988, at the Ironhorse in Northampton, Mass.

“I was opening for Loudon Wainwright and was really nervous, so I taped another show at the Somerville Theater, at a gig with me and Tracy Chapman and Patty Larkin, and I was in better form,” she says.

“Live ’88” mainly derives from the Somerville show, with two cuts, “Cry Like An Angel” and “Knowing What I Know Now,” coming from the Ironhorse taping. The latter Colvin original is a bonus track on the reissue, as (Continued on page 106)

Success Of ‘Mortal Kombat’
A Surprising Kick For TVT

TVT Records was in the right place at the right time. When several major labels passed on releasing “Mortal Kombat: Original Motion Picture Soundtrack,” the New York-based indie label was armed and ready to pick up the project and complete it in a mere three weeks.

TVT staffers worked around the clock with music supervisor Sharon Boyle to finish compiling the techno and industrial music for the soundtrack, press the CD, and have it in stores Aug. 15, in time for the movie’s Aug. 18 opening.

The New Line film, which has been a surprise. The movie itself has been a major surprise. It has spent three weeks at No. 1 at the box office and has grossed more than $85 million to date.

This week, the soundtrack, which has sold more than 197,000 units, according to SoundScan, is No. 12 on The Billboard 200. It debuted on the chart Sept. 9 at No. 40 before jumping to No. 15 and then, on Sept. 23, to No. 10.

“Now, one expects it to break the way it did,” says Steve Gottlieb, president of TVT. “I don’t think New Line counted on it, and we didn’t count on it being top 10 so fast. We’re very proud of the movie. This could be double-platinum, and the fact that we already shipped 750,000 without a single is amazing.”

TVT did not service any singles from the soundtrack until the week of Sept. 18, when the video edit version of the Giorgio Moroder Metropolis mix of “Party” is released.

Wilson Files Suit Against Attorney;
Cries Negligence

■ BY CHRISTINE MORRIS

LOS ANGELES—Brian Wilson of the Beach Boys has filed a lawsuit against his former conservator, attorney Jerome Billet, and his law firm, Billet & Kaplan, alleging that Billet’s negligence resulted in the loss of millions of dollars in legal fees and court settlements.

Wilson’s action—which is tied to a pair of court cases that date back to the late ’80s—was filed Sept. 19 in Los Angeles Superior Court.

The suit claims that Wilson suffered “emotional distress damages” in excess of $10 million as a result of Billet’s alleged activities. It also maintains that, due to Billet’s negligence, Wilson lost $17.5 million in possible gains when his suit to return the rights to the “Hermes” masters was dropped.

It is the latest in a series of court cases involving Wilson, his business affairs, and large sums of money.

For Secada, “Amor” represents a change of pace that finds him discard- ing his powerhouse delivery in favor of an understated, more improvisa- tional approach.

“I felt like I was back in college, when I was first getting into jazz and (Continued on page 106)

Murphy Makes A Big ‘Bang’
MCA Debut Blasts Off With ‘Party’

■ BY CARRIE BORZILLO

LOS ANGELES—As if waiting nearly 10 years to land a record deal with MCA was not trying enough, David Lee Murphy had to hold tight for yet another year before the fruits of his labor finally paid off.

His debut album, “Out With A Bang,” which was released Aug. 30, 1994, is just now making a significant impact. This week, it jumps from No. 58 to No. 9 with a bullet on The Billboard 200 and is bulleted at No. 15 on the Top Country Albums chart.

Murphy became a Heatseekers Impact Artist when his album, produced by MCA Nashville president Tony Brown, cracked the top half of The Billboard 200 in the Sept. 23 issue, after reaching No. 1 on Heatseekers the previous week.

According to SoundScan, the album has sold more than 117,000 units.

Brown discovered the Herrin, Ill.-bred, Nashville-based artist in 1985 when he was working with his country band, Blue Tick Hounds. However, MCA did not sign Murphy at the time, but signed Murphy’s manager, Bob Brown, to a management deal.

Secada’s First Love, Jazz,
Surfaces On EMI’s ‘Amor’

■ BY JOHN LANNERT

Love is all around Jon Secada these days. His Oct. 24 release on SBK/EMI Latin, “Amor,” is a Spanish-language collection of lush, jazz-tinged romantic odes that is being aimed at both Anglo and Latino fans.

“We expect this album to be a special part of Jon’s catalog,” says EMI Records’ senior VP/GM Larry Stessel. “This record will not sell huge records in a short period of time, but it is both a consistent-seller record.”

“Amor” is the first full-length Spanish-language title being worked by EMI Records’ pop division. “We wanted this record,” says Stessel, “because it’s important to us to grow Jon’s catalog and his career.”

For Secada, “Amor” represents a change of pace that finds him discarding his powerhouse delivery in favor of an understated, more improvisational approach.

“I felt like I was back in college, when I was first getting into jazz and (Continued on page 106)

Ronnie Laws
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(W/Betty Wright)

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Author Bowles’ Music Celebrated In Festival

BY BRADLEY BAMBARGER

NEW YORK—Though subsequently acclaimed for such novels as “The Sheltering Sky,” author Paul Bowles made his name for himself as a composer of concert and theater music in New York in the ’30s. Through his association with Eos Music and BMG/Catalyst, renewed interest in Bowles’ long-neglected music seems to be developing with the success of a recent musical festival, the publication of a book, and the recording of an album.

The album offers soulful jazz/new age interpretations of traditional Jewish prayers. Highlights include “Avinu,” the key prayer of both Hashanah and Yom Kippur, presented in both a plaintive acoustic version and a synthesized electric rendition; “Hatikvah,” the Israeli national anthem, which rises to a majestic “rock” crescendo with soaring lead guitar; and “Avinu,” a new composition by Jami Hendrix.

There are also many international touches: the West African rhythms of “My Soul Thirsts For You,” the Yemenite flavor of “Call To Freedom,” and the Russian balalaika on “Tum Balalaika.”

Sonoma, Calif.-based Global Pacific became aware of Rebbesoul in 1993, when label president Howard Sapper heard it, and was impressed by, a self-titled, self-produced recording that included a version of “Avinu.”

“Then, about a year later, I got a call from his manager, Billy Bass, who told me Bruce had gone back and done a whole new Rebbesoul album,” says Sapper. “He sent us the CD, and it just knocked our socks off. We kept playing it in the office, and everyone—not just Jewish people, but a lot of other people at the company—kept coming in my office and saying, ‘This is so beautiful! What is this? It really touched everybody.’”

Global Pacific signed multi-instrumentalist Burger, who rerecorded some of the tracks and added others to create “Fringe Of Blue.” “We had one of our first presentations at the Navarre national sales meeting the first day of August,” says Sapper. “Avinu” got “a huge ovation, and we were deluged with people asking for the CD,” he says. “I knew then that this would be able to cross over to the jazz, new age, and (Continued on page 106)

Seventh FarmAid Benefit In Kentucky Oct. 1
Ticket Sales High For 10th Anniversary Of Event

BY CHET FLIPPO

Farm Aid will observe its 10th anniversary with its seventh benefit concert, because the organization’s founders say the need for aid to family farms still exists.

Farm Aid co-founders John Mellencamp, Willie Nelson, and Neil Young will host the Oct. 1 event at Louisville, Ky.’s Cardinal Stadium. They will be joined by, among others, the effervescent Blowfish, the Dave Matthews Band, BlackHawk, Kris Kristofferson, John Conlee, and the Supersuckers.

According to Mellencamp, Farm Aid’s roster has been pared down from the mega-lineup of past events. “As far as the concert goes, the smaller bill makes a lot more sense,” he says. “Obviously, all the expenses are way down. By last count, I heard we’re at something like 42,000 tickets sold. At the last one, we didn’t do that many, and there were maybe 30 acts on that bill.”

Mellencamp says the focus of Farm Aid has shifted since the first heady concert on Sept. 22, 1985, in Champaign, Ill. “The goals of what people thought Farm Aid would achieve 10 years ago are quite different than what the function is now,” he says. “Pretty much now, everybody has lowered their expectations of what Farm Aid can do. Basically, Farm Aid gives money to crises situations. That’s where most of the money goes.”

Initially, he says, the emphasis was on lobbying. “I went to Washington, D.C., in the beginning, and spoke with the House and the Senate, but people are pretty much down with that now. What农er, with Willie, and the guy we needed most to see just asked, ‘You guys bring your guitars?’ We said, ‘No, just get up and left. And this country is radically different now from what it was 10 years ago. We have, as a nation, decided that everything is worthless unless it has a high-dollar sticker next to it. But now I kind of view Farm Aid like the PTA. The PTA is not going to reconstruct American education, but there’s a place and a function for it.”

Mugr says that even though Farm Aid is just “stirring the tide” in the war against factory farms taking over family farms, it is accomplishing something good. She points to the more than $12 million that Farm Aid has given in grants over the past 10 years. The money has gone to food and emergency relief, hot lines, outreach, education and scholarships, legal fees, program support, land stewardship, technical assistance, and self-help. She notes that Farm Aid has a small staff and that 85 cents of every dollar raised goes out in some form of aid.

And, she adds, there is one important intangible. “This communi cates hope to the farmers when they come here,” she says. “They see these artists donating their time and their expenses, and they feel hope.”

This year’s concert will be broadcast on TNN the following day.

The night before the concert, Farm Aid will present an Americana night in Louisville’s Palace Theatre. The benefit Americana Night Before Farm Aid Concert will feature Steve Earle, Bill Miller, Ivan Neville, Amy Helm, Sue Medley, Marc Germano, and Louisville artists Starbilly and Bodeco.

RECORD COMPANIES. Diana Baron is promoted to senior VP of publicity at A&M Records in Los Angeles. She was VP for publicity, West region, for BMG Entertainment International in Madrid, Spain. She was VP of artist marketing for BMG Music Canada.

Jeff Jones is named VP of marketing and product development for Sony Music in New York. He was VP of marketing and artist development at Elektra.

Carol Wright is appointed VP of international marketing, Latin region, for BMG Entertainment International in Madrid. She was VP of artist marketing for BMG Music Canada.

Angel Records in New York promotes Jay Barbieri to VP of creative and production services. He was director of record and creative production for Angel/EMI Classics/Virgin Classics.

Jim Campbell is promoted to VP of artist marketing for BMG Music Canada in Toronto. He was director of artist and international marketing.

Pia Henschen is named VP of field marketing, continuing the direction for Capitol Records in Los Angeles. She was VP of alternative marketing and promotion for Elektra.

EMI Records Group North America in New York appoints Andy Harper senior director of strategic marketing and Willie Smith director of strategic marketing. They were, respectively, director of video marketing for NBA Properties and brand manager for Marlboro cigarettes.

Susanne Savage is promoted to senior director of A&R administration for Arista Records in New York. She was director of artist and promotions.

MCA Records appoints Kevin Reagan senior artist director in Los Angeles and the West Coast. He was senior director of video promotion in New York. They were, respectively, senior artist director for Geffen and national director of video promotion for EastWest.

Jonathan First is named GM of edel America Records in New York. He was founder and president of Sound Entertainment Management.

Lesley Pitts is named VP of publicity and artist development for Loose Cannon Records in New York. She was national director of publicity at Sony.

Susann Liets is appointed director of corporate communications for BMG Entertainment in New York. She was senior director of public relations and corporate communications for EMI Records Group North America.

John Berman is named director of creative editorial for Elektra Entertainment Group in New York. He was manager of creative services.

Eddie Santiago is appointed director of product development for Atlantic Records in New York. He was director of marketing for EMI.

PUBLISHING. Ed Arrow is named senior director of copyright for MCA Music Publishing in Los Angeles. He was VP of business affairs for Leiber & Stoller Music Publishing.

Neil Lasher is named senior director of promotion and catalog exploitation at EMI Music Publishing in New York. He was head of rock promotion for SBK and EMI Records.

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**Artists & Music**

**Cochrané On Road To Int’l Success**

*BY LARRY LEBLANC*

TORONTO—Hearing Tom Cochrané’s blistering new Capitol Records album, “Ragged Ass Road,” makes one wonder just what the hell is going on in the veteran Canadian singer/songwriter’s personal life.

Produced by Cochrané and ex-Red Rider keyboardist John Webster, “Ragged Ass Road” came out in Canada Sept. 19. Following release in Europe, Australia, and Japan, Capitol will release the record to the U.S. Nov. 7.

“It’s a very personal, very powerful record,” says Tim Trombley, VP of talent acquisition and artist development, EMI Music Canada.

Perhaps one that is obviously striking a chord with its listeners. The first Canadian single, “I Wish You Well,” released Aug. 24, debuted at No. 1 on the Record’s contemporary album radio chart, making it the first time a record by a Canadian artist has done so. Only Bruce Springsteen’s “Murder Incorporated” and the Rolling Stones’ “Love Is Strong” have equaled the feat.

“Every station we expected to come in across the country came in at heavy rotation out of the box,” says Peter Dinmer, VP of national promotion, EMI Music Canada.

The single will be released in the U.S. Oct. 9 and will hopefully build on the American success experienced by Cochrané with his 1992 top 10 hit, “Life Is A Highway.”

But Capitol isn’t taking any chances. “In America, the name Tom Cochrané doesn’t translate unless you mention ‘Life Is A Highway,’” says Denise Sckenner, Capitol Records VP of marketing. “We established a wonderful hit, but I’m not sure if we established Tom as an artist. It’s our job now to tie ‘Life Is A Highway’ into ‘Ragged Ass Road.’ I wish you well to do that, and then we can [release] heavier songs, like ‘Scream’ or ‘Crawl.’”

The label will target album rock radio. “This is a pretty straight-ahead rock’n’roll record, so AOR is going to be a staple for us out of the box,” Sckenner says. “We want to get a lot of airplay at AOR prior to the album going out and then eventually cross it over to top 40. Depending on how the record develops at AOR, it could be a quick cross to top 40.”

In Canada, “Ragged Ass Road” is one of the most eagerly anticipated domestic albums of the past decade. Since recording the album “Hang On To Your Resistance” on Daftdoll Records in 1977 under the group name and fronting Red Rider for seven albums from 1980 to 1989, Cochrané has been recognized as one of the country’s most talented songwriters and performers.

“Mad Mad World” has sold one million units in Canada, making it his first single to go to Tier. Two singles, “Life Is A Highway” and “No Regrets,” reached No. 1 on the Record’s contemporary album chart.

A number of other tracks also received widespread airplay at album rock radio.

(Continued on page 11)

**MCA Album, Book To Spotlight ‘Toon Tunes Set, TV Special To Feature Alternative Rock Acts**

*BY CRAIG ROSEN*

LOS ANGELES—To promote “Saturday Morning,” MCA’s all-star alternative album set for a Nov. 7 release, the label will do the obvious and turn to the tube and comic books.

An hour-long special, hosted by Drew Barrymore and featuring original cartoon clips and band performances, will begin a three-month run on the Cartoon Network Nov. 1.

Over that period, the special will air on weekdays and Sundays in prime time, on Fridays at late night, and, naturally, on Saturday mornings.

In addition, Marvel Comics will publish a 32-page special edition with the works of 10 comic book artists, dedicated to the album.

“The album is the brainchild of executive producer Ralph Sall, who produced each track, and wrote the TV special. However, it’s not the first time that an alternative rock act has taken on a cartoon theme. In the late ’70s, Los Angeles-based cartoon punk the Dickies recorded a version of ‘Ogigant.’ Says he wasn’t aware of the Dickies’ foray into ‘toon tunes until after he began his project. (The Dickies also recorded a version of ‘The Tra La La Song.’)

“Each time I know watched cartoons when they were kids,” says Sall, who came up with the concept for the album a few years ago. “At the time, there was a lot of movie action going on with updated versions of a property or franchise, but they were never geared toward the alternative-minded.”

Sall, whose previous efforts include the Grateful Dead tribute album “Deadicated,” pitched the alternative-leaning cartoon theme album to MCA Records president Richard Palsme and executive VP of A&R Ron Oberman, who were immediately interested in the project.

Others appearing on the album include the Baitballs Surfers, Helmet, Collective Soul, Violent Femmes, Dig, Wax, Face To Face, Sublime, Frenetic, the Murrn, Sponges, Toadies, Traffic Daisy, the Reverened, Hootananny, Brian Wilson, Tanya Donelly of Belly, and the Presidents Of The United States Of America.

Although the album packs a built-in novelty factor, Sall says it’s not a joke.

“The idea of making a record with songs from TV that they are the ultimate cultural unifier,” he says. “As soon as you hear these songs, it all comes rushing back. If you put any of these songs on a crowded room, it stops the room.”

Joel Obeinstein, GM of the Southern California stores in the 25-store, Simi Valley, Calif.-based Tempo Music & Video, also feels the album will be a hit with a certain crowd.

“Kids will react to it positively,” he says. “Most of the artists are 70s kids that are acknowledging their childhood by recording those songs. As a child of the ’70s myself, I find it interesting. It’s a goofy, fun thing.”

To those who grew up in the late 70s and early 70s, the cartoon themes are as meaningful as legitimate hit records, Sall adds. “At the time, we had the Beatles, a true, original rock’n’roll sound, but we also had the prefab version, the Partridge Family, then the animated version, the Archie. And they all ended up on Saturday morning TV and with No. 1 records, so, for kids, it was one big hit.”

(Continued on page 71)

**Chynna Breaks Musical Ground On EMI Set Wilson Phillips Singer Steps Out As Solo Artist**

*BY LARRY FLICK*

NEW YORK—As she braces for the flurry of promotional activity surrounding the Nov. 7 release of “Naked And Sacred,” sometimes Wilson Phillips harmonizer Chynna Phillips is philosophical about the fact that some will initially be more interested in gossiping about her personal life than the two-plus years of effort that went into her EMI solo debut.

“IT is kind of weird to pour so much of your heart into a project and know that the first questions you’re probably going to hear are ‘How is Billy Baldwin, the actor to whom she recently wed’? or ‘Do you ever talk to Carrie and Wendey [Wilson]’?” Phillips says with a laugh. “But I have faith that the music will win out in the end.”

EMI president Davitt Sigerson agrees, adding that the attention should ultimately work to the album’s benefit. “Although we have absolutely no interest in relying on Chynna’s wedding or past pop history to sell this record, I will say that the energy and interest around her is extremely positive,” he says.

“Given that, I think we can be comfortable with the knowledge that we have a record that is strong enough to maintain and build upon that interest.”

“Naked And Sacred” will be launched Oct. 10, when thelabel shoots top 40 and AC radio airplay for the title cut, a hook-laden number helmed by veteran pop producers Rich Nowels and Billy Steinberg. Rhythm-crossover formats will be served a dance-rooted remix of the song by club icon David Morales at the sand re-creates the single as potentially filling a current void at radio.

“It’s a fairly straightforward pop song with a good tempo and energy,” he says. “There really isn’t anything on radio right now that sounds like it, though it feels timely and accessible. It’s one of those songs that grabs you immediately.”

“Naked And Sacred” is supported by a strong video created by Matthew Rolston that will be serviced to all major music-video outlets simultaneously with the single’s impact at radio.

Available on her schedule was also being confirmed at press time, Sigerson says Phillips will devote a considerable amount of time promoting the project at radio, with a heavy smattering of television appearances. “In short, we are going to work her bones until they ache,” he says with a laugh. “It’s realistic that we’ll still be actively working this album until well past this next year.”

Phillips’ visibility this season will be enhanced by an appearance in an ARC.

**TO OUR READERS**

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**BILBOARD SEPTEMBER 30, 1995**

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Mute America Provides Voice For Young Bands

By Steven Mirkin

NEW YORK—Mute Records has usually been associated with the somberly "arty" side of rock. Nick Cave, Diamanda Galas, Einstürzende Neubauten. But with the Nov. 7 release of Thirty Ought Six's "Hag Seed," Mute America hopes to change all that and coalesce into a particularly American identity for itself.

The Portland, Ore., trio is miles away from the usual Mute fare, with loud, energetic, dynamic songs fronted by Sean Roberts' melodic basslines and high-energy vocals. Instead of放过 those scenes of fin de siecle Berlin, Thirty Ought Six (the name of a high-powered rifle) recalls Fugazi and the Northwest bands of the 1980s.

This doesn't faze Adrian Janssens, Mute America's manager of A&R, the first A&R executive hired by the U.S. label. "The agenda is different here in America, and this is the first time we decided to develop young bands from New York for the world." He feels that the fact that the label has been in business four years, with a full staff working Mute's U.K. releases here, works to its advantage. And, he adds, the label has a reputation as being artist-friendly.

THIRTY OUGHT SIX: Sean Roberts, Ryan Paravecchio, and David Blunk.

That reputation was partly what attracted Thirty Ought Six to Mute America. Roberts says Mute's history of long-term support for artists "who have no interest in courting commercial success" was an important factor in the band's signing.

The first priority for Mute is to make sure that the industry doesn't pigeonhole the band. Mark Fotiadis, Mute America's VP/GM, feels the label has already started to do that with its series of 7-inch single releases. Thirty Ought Six's single, "Talon" backed with "Mor- eau," was well received by college radio and was added to about 50 playlists, a "phenomenal" number for a vinyl release, he says.

With that positive response to the single in hand, Fotiadis is hopeful that the album will do well on college charts and then gain a foothold in the commercial alternative format. An emphasis track for commercial alternative radio and college stations is "Happy Sad," also from the album. To get this single, Mute will give that song a "proper commercial alternative campaign," including pressing a CD single; also, funds have been budgeted to produce a video.

In addition, Fotiadis foresees hiring an independent promoter to help work the album.

One way the domestic signings will manifest themselves will be through touring. As opposed to British bands, who come to the U.S., tour for three weeks, and go home, the label will be able to schedule tours of longer than three months. "The band will tour as much as they want to," Fotiadis says, and Roberts says the band is ready to hit the road. It will play a series of dates in mid-October on the West Coast, and Roberts hopes to play a few shows in the East before the holidays. Extended touring, he says, will probably start early next year. Live performances have already been scheduled at events heavily attended by the industry to promote Thirty Ought Six and the label's other signing, Atlanta's Toes, as well as to boost Mute America's new profile.

Mute America's new profile.

THIRTY OUGHT SIX: Sean Roberts, Ryan Paravecchio, and David Blunk.

PZZICATO FIVE: Maki Nomiya and Yasuharu Konishi.

you'd put them down as alternative pop, though I call "Happy Sad" 'alternative Motown.' It's a highly visible live performance, the music is accentuated by costume, the onstage get-up. Here's the Halloween soundtrack.

"They're about costumes and dressing up, full theatricality and spectacle," says Roberts' national sales director, Patrick Amory. "They're all about style.

Halloween balls and parties are set to herald the release of "The Sound Of Music" in New York, Los Angeles, San Francisco, Chicago, Seattle, Detroit, and Miami, says Amory. Party favors will include trick-or-treat bags containing "Happy Sad" cassette singles and P5 skate board stickers. The bags will also be given away at retail during the day.

Also at retail, says Atlantic VP of product development, Michael Kranuper, there will be several different posters highlighting the art's visual orientation. Amory further expects extensive merchandise to include drink coasters and limited-edition, double-sided bags.

Creativity is also evident in the album and single packaging, in keeping with P5's Japanese aesthetic, says Kranuper. The CD is wrapped in a nyular bag and features artwork from "Unzipped." The elegant album Digipak is in black, white, and silver, and contains an individually numbered "Carte Pzzicato" credit card. A phone number printed on the card encourages holders to call for fan club and information.

The latter involving a drawing by Nomiya at the end of the year to award a free trip to P5 perform anywhere in the world.

The card numbers will also be used in announcing radio contest winners of P5 merchandise. Amory adds that an American Express parody campaign will feature "Pzzicato Five Accepted Here" signage and print ads. "Credit cards and shopping are part of the glamour image they want to put across," he says.

Radio promotion will include the "loyal college and alternative stations that have previously supported P5, says MacMillan, "even if 'Happy Sad' isn't a college-sounding song.

Noting that "Made In USA's" "Twitty Twiggity" made "significant inroads at commercial alternative stations, Kranuper says Atlantic is targeting those stations and looking towards pop formats. The single was to go "straight to top 40" Sept. 19, according to Amory.

Mute/Atlantic is also targeting the dance market with a 12-inch of the single remixed by Kenny "Dope" Gonzalez of Masters at Work. As for tour plans, Kranuper says P5 will undertake a two-week U.S. tour in February. "When I first saw them, it struck me that they're what Andy Warhol would create if he were putting together a band for the '90s," says Kranuper. "Their use of videotape images during the show is really innovative, and they sample from every area of pop culture, reflecting their per-
MUTE AMERICA PROVIDES VOICE FOR YOUNG BANDS

(Continued from preceding page)

The marketing approach to the band is to build slowly and steadily. As Jennifer Gross, national director of artist development, explains, "You have to work from the fanbase level up." She will set up feature stories in the band's base, moving down the West Coast to Los Angeles, and then head East. A tour earlier this year with Sunny Day Real Estate gave the band pockets of support in Austin, Texas, and Minnesota.

Retail will also start from the band's Pacific Northwest base. Fotiadis' first priority will be to get the record in every record store in Seattle, Portland, Ore., and other Pacific Northwest markets, while focusing on mom-and-pop stores and smaller, hipper music stores. Sale pricing and position-}

CHYNA BREAKS MUSICAL GROUND ON EMI SET

(Continued from page 18)

TV remake of the classic musical "Bye Bye Birdie," in which she takes on the role made famous by Ann-Margret. "I wasn't looking to do any film at the time I was offered the role," she says. "But how I could turn down such a great opportunity? It was so much fun!"

From a creative perspective, "Naked And Sacred" gave Phillips a much-needed opportunity to explore musical ground inappropriate to Wilson Phillips.

"There are different things that I have been wanting to try with my voice that would never have worked inside the confines of a harmony group," she says, indicating the raspy edge she displays on cuts like the neo-psychedelic pop ditty "When 2000 Comes" and the sprawling power ballad "Just To Hear You Say That You Love Me." "What Wilson Phillips does, it does well and it works well for me. But I really needed to grow and open myself up to new ideas.

Part of that growth included working with a variety of songwriters and producers who included Desmond Child, Elist Wolf, and Family Stand group members Peter Lord and Jeffrey Smith—all of whom Phillips says challenged her approach to composing and performing. "I think the result is songs with a lot of variety and textural differences. But at the same time, the album feels cohesive and whole—kind of like different parts of a single personality."

Although she is enjoying the freedom of life as a solo artist, Phillips is not ruling out a Wilson Phillips reunion. "We are definitely talking about eventually going back into the studio again, maybe sometime next year," she says. "There is a certain kind of magic when we perform together that we could never permanently put behind us. Actually, I think we'll come to each other with a fresh energy because we are all doing different things."

Phillips says she is also eyeing the prospect of writing material for a second solo album next year.

"I feel like I've only scratched the surface of where I want to go as an artist," she says. "The possibilities are truly endless."

After six years at BMG Classics (the past two as ECM Label Director), I am leaving to work on my own business. Thanks to my BMG family and my music industry friends for making these years so fun.

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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on The Billboard 200 chart. When an album reaches its first week on the chart, the album and the artist's subsequent albums are immediately eligible to appear on The Heatseekers chart. All albums are available on cassette and CD. *Advertises indicants [LP] is available.*

AMERICA'S GREATEST SONGS ON VINYL 1956-1960

1. "American Girl" by Tom Petty & the Heartbreakers
2. "Take It Easy" by the Eagles
3. "Never My Love" by the 5th Dimension
4. "Like a Rolling Stone" by Bob Dylan
5. "Respect" by Aretha Franklin
6. "Hey Jude" by the Beatles
7. "(I Can't Help Myself) He's Just Like Me" by Four Tops
8. "My Guy" by Mary Wells
9. "What a Wonderful World" by Louis Armstrong
10. "Ain't No Sunshine" by Bill Withers

Gandhis' title "Sailin' Da South" is a Top 10 Heatseeker,

Groovy, Jazz singer Steven Kowalczyk will play two sets at night at Arthurs in New York every Tuesday, Wednesday, and Thursday for six weeks starting Sept. 20 to promote his Atlantic debut, "Moods And Grooves." The label is also planning to market him through its new gay marketing department.

A West Coast residency in Los Angeles and San Francisco, and Seattle will follow.

Atlantic is aggressively promoting Dunney's residencies. The final week in each city, the label will run a full-page ad in the local weekly paper. The second week, a 90-second radio spot, produced by Dunney himself, will air. The third week, a quarterly ad will run in the same paper. The album is also specially priced and positioned at retail in their tour markets.

R O A C H F O R D R E T U R N S: With Roachford's first U.S. release in four years, "Permanant Shade Of Blue," the band takes a simpler approach to its music and a less anxious view of breaking big stateside.

The band, led by South Londoner Andrew Roachford, mixes funk and soul with rock and pop on its Epic debut, released Sept. 19.

Roachford says he's not expecting to take the U.S. by storm. However, he does hope that the crossover of Seal and Des'ree may help pave the way for a successful return to American audiences. However, Chris Poppe, marketing director at Epic, cites Hootie & the Blowfish as the band in whose footsteps Roachford may be following.

"Things have changed from when I first went to America," says Roachford. "Seal and Des'ree have shown that black artists are more than R&B. People are more open to accepting different music from black artists."

Poppe says that the label is taking a long-term approach to marketing the album, which took more than a year to reach double-platinum in Australia. The album has been out internationally for a year.

Indie promoter Jeff McClusky is working the album to triple-A radio and the first single, "Only To Be With You," to top 40 radio.


Gandhis' self-titled Mesa/Atlantic album, which was released in October 1994. The two acts make up the "Rock Your Pants Off" tour, which runs Oct 3-14.

With every $45 purchase of CK Calvin Klein jeans, customers receive two free tickets to one of the seven Dunney/Boxing Gandhis shows and a complete CD featuring the two acts and other Atlantic artists, such as Jewel, Edwin McCain, and McCall. A coupon is included in the compilation for $2 off any album from one of the featured artists at Musicland.

To promote the campaign, clothing stores will air a video reel of the artists' clips, place counter cards at all cash registers, and take out full-page newspaper ads.

In addition, two full-page ads will run in Rolling Stone, and the Atlantic is placing ads in college newspapers.

Also, postcards were mailed to Rolling Stone subscribers in the tour markets and to department stores' top jeans customers.

At the concerts, consumers receive an exclusive CK back pack with a rolling Rolling Stone T-shirt and a CK one fragrance sample.

"This was the perfect timing for Francis, because his album just came out," explains Vicky Germaine, senior VP at Atlantic, on why 13 acts were chosen for the tour. "We already loved Boxing Gandhis and knew it was a problem record at radio. We've always been looking for nontraditional avenues for them, and this fit.

Dunney is on an East Coast residency tour in New York, Boston, Providence, R.I., Philadelphia, and Rochester, N.Y., through Sept. 30.
LOS ANGELES—Platinum-certified Elektra recording act Silk has pulled back on its sexually aggressive lyrics in favor of a more romance-tinted style for its sophomore set, “Silk.” The group is designed to show consumers that the quiet is in the music business for the long haul.


The Atlanta-based group burst onto the music scene in 1991 with its Keith Sweat-produced album “Lost Control,” which went to No. 1 on the Top R&B Albums chart and sold 1.7 million units, according to SoundScan.

The album produced three top 10 hits, including the sexually sizzling “Freak Me,” which held the No. 1 spot on the Hot R&B Singles chart for eight weeks in 1991.

However, for “Silk,” the group says it was time to take a less overt approach. Says Glenn, “We want to have a long, diverse career and didn’t want to pigeon-hole into the ‘Freak Me’ thing.”

As a result, the group parted ways with producer/artist Keith Sweat, who discovered the act and originally signed Silk to his Keia label.

“Creatively, he taught us a lot about music, but we wanted to move in directions that were different from what his vision of our music was,” says Glenn.

Another measure the five vocalists took to steer their image toward more traditionally styled R&B act was the use of a diverse group of producers. “This album is critical to our career, and we wanted to assume more responsibility for its success,” says Glenn.

Other producers on “Silk” include Dave Hall, Gerald Levert, Soul Shock & Karin, HOP, Wookie Stewart, Darin Martin, and Silk.

The group’s members wrote three tracks on the album and are interested in writing more in the future, but they wanted to use the best songs possible on the album.

Elektra black music senior VP Richard Nash says the absence of the high-profile Sweat on “Silk” doesn’t pose an identity problem for the project. “Keith was a great producer on the first album, but consumers viewed Silk as an entity separate from the work Keith did as producer,” he says.

Silk is no longer associated with Sweat’s Keia label, and “Silk” will be released directly through Elektra.

On Tuesday (29), the label’s field staff is hand-delivering promotion copies of the first single, “Hooked On You,” to major market pools. “We want to personally reintroduce Silk to as many people around the industry as possible,” says Nash. “We want people to really experience the music we’ve recorded over here.”

“Hooked On You” ships Oct. 3 to

Underworld’s Hami In Moonlit TV Gig; New Jazz Set From Atlantic’s Albright

LATENITE NOTES: Underworld/Capitol recording artist Hami has gone nocturnal. Joining the ranks of such late-night bandleaders as Kevin Eubanks, Hami serves as musical sidekick on Buena Vista Television’s new syndicated moonlight talk session “The Stephanie Miller Show.”

However, in Hami’s case, he’s his own regular sideman: Before each show, he records himself playing from an assortment of the 14 instruments with which he’s proficient. Then, during the show, he plays along, using whatever instrument strikes his fancy.

The result is a more intimate, club-like environment than on other shows.

The first guest/sonic craftsman to sit in with Hami on “The Stephanie Miller Show” was Atlantic Jazz artist Gerald Albright, who gave great sax while Hami delivered exceptional bass-guitar licks. The final product was some organic fusion-jazz interlude.

Later, Albright’s debut hip-hop/R&B record, “The Funky Decedament,” more adequately demonstrates the artist’s multiple talents, which include writing, producing, and arranging (Billboard, April 22). Ironically, the late-night one-man band’s second single is titled “I’m Tha One Ya Slept On.” It hits radio Nov. 2.

E R A R E N D S O N M O O N R I S I N G: Speaking of Gerald Albright, the talented woodwind veteran has turned in a must-have straight-ahead jazz set. “Giving Myself To You” offers enough variety and emotional musicianship to also please the saxophonist’s fusion fans.

Sidemen featured on this 11-track wonder form an array of musical constellations of such jazz luminaries as George Duke, Bobby Lyle, Joe Sample, Stanley Clarke, Cyrus Chestnut, N’dugu Chancler, and Harvey Mason.

Albright is one of the few jazz instrumentalists who can swing both contemporary and traditional. He deserves attention.

A N O T H E R C E L E S T I A L BODY: Avantone/Beallmark artist Jody Watley’s curvaceous physique will be highlighted in a “Best Bods” feature in People magazine’s Oct. 9 issue. Flip through for the fabulous female frame that’s “poured in a leather dress.”

Watley’s second single, “The Way,” drops Oct. 3 and features a remix courtesy of the hot production prowess of Organized Noise, of “Waterfalls” fame. The single’s clip will be directed by award-winning lenser Keith Ward.

Meanwhile, the vocalist travels west to perform at Astel Hall in Hiroshima, Japan, Oct. 22, where she kicks off a two-week concert tour of the Orient. Expect a U.S. tour to follow soon after.


The event will feature the talents of Donald Byrd & the Blackbyrds, N’dugu Chancler, Ernestine Anderson, Milt Jackson, the Eastern Rebellion Featuring Cedar Walton, Billy Higgins, Ralph Moore, David Williams, and a host of others.

Proceeds from the concert series go toward student scholarships. For tickets, call 213-563-9390.


Artists scheduled to perform during the nautical voyage include Taj Mahal, War, Koko Taylor & the Blues Machine, Lonnie Brooks, Magic Dick/Jay Geils Bluesline, and Latimore.

Also during the cruise, the second annual URBC Blues Society summit will convene, along with several blues industry workshops, at which participants will share information concerning the management and promotion of blues.

The cruise includes several ports-of-call and other non-industry-related activities. For more information, contact representatives of the Ultimate Rhythm & Blues Cruise in Kansas City, Mo.
First there were credible charts. Now there's incredible news!

Airplay Monitor—everything you need to know and news coverage too!
SOUNDS OF SILK
(Continued from page 22)

In an effort to increase industry awareness of the first single, thematic promotional items, such as Silk keychains and fake handbags, will be included with product.

The label plans to utilize personnel from distributor WEA to reinforce its efforts to spread the word about Silk's return. The national promotion plan will also be tapped to distribute Silk singles, freebies and tearheets to retailers," says Nash.

A coming soon poster campaign designed to create awareness among consumers will precede the Oct. 10 retail arrival of "Hooked On You.

A national promotion tour will be conducted in late October/early November and will initially cover the major markets. A clip of the single was being shot at press time and will be serviced Oct. 9 to BET, MTV, and appropriate local video shows around the country.

Despite the fact that Silk is delivering a more "grown up" record, the group will retain its hip, youthful look.

AL GREEN'S BACK
(Continued from page 22)

hear a guy who won't change his style, no matter who's hot this week," says Green, who stopped recording secular albums after he was ordained as pastor of the Full Gospel Tabernacle Church in Los Angeles.

Green's last R&B chart appearance was in 1989, when an Al B. Sure! remix of "As Long As We're Together" from his fourth Word Records set, "I Get Joy," peaked at No. 25 on the Hot R&B Singles chart.

Green says his shift in musical gears is not the current his major consumer base. "I don't think my gospel audience will have a negative reaction to my new music," he says.

"They really understood that I was in the music business before I started making gospel albums and that the music [on this album] is a part of me," he says.

Consumer interest in Green's classic R&B style seems to be growing. His "Greatest Hits" set, released by the Right Stuff/Capitol, is at No. 127 on The Billboard 200 and No. 36 and the Top R&B Albums chart. It has sold 38,000 copies, according to SoundScan.

Green's visibility was heightened when he was inducted into the Rock and Roll Hall of Fame this year. He helped commemorate the opening of the organization's new facility in Cleveland Sept. 2.

During the ceremony, Green performed his Trust duet with Aretha Franklin, who was a highlight of the nationally televised event.

MCA black music collective senior VP Andre Harless considers Green to be a quintessential soul man whose music is as relevant today as it was 18 years ago. "We thought about crossing-the-board demo with Al, so we're making this as much about Al as about the music on the album," says Harless.

A couple of television specials are under development, and the marketing campaign will include an extensive consumer-oriented advertising blitz, Harless says. A video is also planned for "Your Heart's In Good Hands."
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<td>BLACKSTREET</td>
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**SUGGESTED TRACKS FOR WEEK ENDING SEPTEMBER 30, 1995**

1. "Anthony" - From the album "Anthony" on Epic Records.
2. "Round & Round" - From the album "Chasing Trane" on Blue Note Records.
5. "Sugar Hill" - From the album "Sugar Hill" on Sugar Hill Records.
6. "I'll Be There" - From the album "Love" on J Records.
7. "One in a Million" - From the album "One in a Million" on J Records.
8. "You Don't Wanna Go Back" - From the album "You Don't Wanna Go Back" on J Records.
11. "I'll Be There" - From the album "Love" on J Records.
12. "One in a Million" - From the album "One in a Million" on J Records.
Hard Times A Blessing For Michael Watford

by Larry Flick

IT IS HEARTENING to see that the wildfire of this industry’s creative spirit can keep gifted better Michael Watford down for more than a minute. After a recent dark phase, during which he was dropped from Epic Records, Watford and his producer, Terry Farley, have rebounded with the wonderfully feisty record “Love Changes Over,” his first single for the up-and-coming Hard Times label. 

Watford’s gospel-tinged style has gotten smoother with time and experience, and he boldly illustrates the potential link between spirituality and sensuality on this song, which he wrote with its producers, Peter Heller and Terry Farley. Heller and Farley drew Watford’s material, recorded the song on the国家重点 recording piano, as well as pikes of pillowy strings and a firm, R&B-coated baseline.

In the introduction of “Love Changes Over,” DJ Pierre brings his signature Wild Pitch sound to the table to useful effect, while Hard Times’ resident DJ/production team, the Inner City Orchestra (aka Miles Holloway and Elliot Eastwick), makes an intriguing impression with a remix that strips the track down to a lean, hip-swinging groove that serves Watford’s voice extremely well. The track will hear more from this promising new team.

Watford has already completed a set of singles for the label set to be released next year. “What I Am,” for which the singer has teamed up with Chicago legend Marshall Jefferson. That track will tentatively be available in November and will remixes by Farley and Heller, among others. According to Hard Times president Kevin Raines, Watford will soon open the studio with Inner City mastermind Kevin Sauders for cuts that will be released next year on a compilation album for the U.K.-based indie label.

The next logical step would be for a smart U.S. major label to come to this producer’s contract. Do we dare be so hopeful?

THEN AGAIN, we are learning that residence at a state-side major shouldn’t always be considered the definitive mark in a dance music artist’s career. The most recent example is Zimbabwean siren Rozalla, who has been dropped from Epic’s roster less than three months after the state-side release of her second album, “Look No Further.”

According to Frank Ceralio, director of marketing at the label, the move is due to lack of sales action for the project. “It’s important for people to know that sometimes decisions are made to protect the creative strength of a record, but because of numbers—and not necessarily record-company’s numbers—we say, ‘The sad thing is that this record was not a hit internationally. Her success here was highly dependent on this market.’

“Look No Further” garnered acclaim in the mainstream for its feisty and cohesive blend of club, R&B, and pop sounds. Since no one from the label was available to confirm the matter, we are left to ponder and speculate the circumstances.

And, I believe that there is a label out there with the vision and energy to make Rozalla the star she deserves to be. It is important to note that this move is not a final decision, as the dance act signed to a major (even one with the crossover potential of Rozalla’s) is there is always at the end of each superstar and a handful of rock bands getting all hands called to promotion deck. Food for thought.

IN DA MIX: Every time we watch another disco-era diva step forward with a new project (and there sure are plenty of those) you start to think that it’s all the dance act signed to a major (even one with the crossover potential of Rozalla’s) is there is always at the end of each superstar and a handful of rock bands getting all hands called to promotion deck. Food for thought.

KNOCKIN’ BEATS: Simply Red’s recording new East-west album “Life,” is previewed with “Fairground,” a rattling pop/soul number that rumbles with tribal percussion bites from the 1993 crossover hit “Give It Up” by the Goodman. Mick Hucknall’s warmly familiar voice is perfectly at home in a batch of remixes that range from atmospheric trance to sultry house. Rollo and Sister Bliss get caught up in the romantic drama of the song, weaving a new arrangement that sweeps with cinematic grandeur, while Chris Hall’s slightly leaner rendition of Hucknall’s performance with a galloping groove and fleshy disco keyboards. Finally, John Graham goes a little too left of center with an ambient/electro remix that does not quite jibe with the song—though the music on its own merit is quite nice. We would like to hear more of Graham’s work.

Among the more appetite norses on the menu of East Coast underground James right now is an imaginative double-A-sided 12-inch by 6 String Boyz, aka potentially prominent New York producers DJ Choco and Alexis de Carvalho. The two wrap a shudder-shakin’ deep-house groove around a throaty sax vamp by the ever-visible Michelle Weeks, cushioning her wonderfully mind-numbing “deep down” mantra with a rolling, single-tone piano and whooshing organs.

Once you get past the two club-ready mixes, job’s done, because the unexpectedly funky downtempo original version, which allows Weeks to prove her metre as a songstress above and beyond the sometimes limiting realm of disco.

For a radically different mood, go to the flip side of this oh-so-essential single on No Mystery Records and swim through the lovely “People Of The World.” With its nimble jazz guitar, licks, siren disco strings, and rousing vocal chants of the track’s title, we were left with the aftermath of a vintage M.F.S.B. recording. Deishah.

Although Kenny “Dope” Gonzalez and “Little” Louie Vega are keeping mighty busy with a long list of high-profile projects, the two clearly enjoy grabbing the opportunity to simply go into the studio and jam. For evidence, investigate “The Bounce,” a dark and trippy dub they offer under the name KenLou and release on their own New York indie Masters At Work Records. There is not a lot to chat about, other than that the baseline is phat, the synth loops chewy and, overall, a sweaty good time should be had by all. For added fun, dip into the dreamy “Gimme Groove” on the B-side.

Xaviere Gold’s long-promised cover of the Donna Summer classic “Bad Girls” finally surfaces on Base- ment Boyz’s self-named indie label. The Baltimore-based production team was at the helm of the track, urging Gold to deliver a saucy vocal that befits the nature of the original recording. The Boys’ groove is mighty tasty, as is the cheeky bassline provided by Terry Hunter and Aaron Smith in the UBQ Bad Vibe dub.

The forward-thinking folks from Chicago’s experimental Organico Records and San Francisco act Dub Tribe have pooled their resources to form Imperial Dub Records, which will aim to dig deep into the quirky and ever-broadening electronic music scene, while the “For Unification” by Dub Doctor, aka producer/DJ Doc Martin, to christen the indie early next month.

We have to admit that we are still spending the occasional minute or two chuckling over Franklin Fuentes’ dishy bitch-queen ranting on this past summer’s Raveous underminer anthem “Tyler Moore Mary.” Well, we have our fingers crossed that the fun-follow, “Turn It,” will meet with wider approval.

Fuentes’ tongue is typically sharp as he urges his girlish down do run- way, while producer/composer Jerel Black’s music defy straddles the fence between disco and a mul- ticultural tribal aggression. A Strictly Rhythm release that is workin’ ovah- time...

You can always count on Coke’s Breakout Records in Miami to offer house dubs that are numerous notches above the pack in quality. Its latest crop of releases is highlighted by “Da Winkki Wax Project,” a slamming EP that rambunctious young producer Gorgo Acosta recorded under the name the Wax Head. Cathartic grooves abound.
**Resilient Capital Act Earns Two CMA Noms**

**BY JIM BESSMAN**

NAVSHEL—Win or lose, Shenandoah’s Country Music Assn. nominations in the vocal group and vocal event categories have capped a remarkable resurgence for a resilient act that, more than once, was all but written off.

“We’ve worked with them for six years,” says manager Bill Carter, “and in that time they’ve declared bankruptcy, changed record labels twice, and lost a longitudinal member. Yet, through everything, the band has stayed focused, and their fan base and support from country radio has continued to grow.”

Certainly there are hotter acts out there, as indie promoter Skip Stevens, who was involved in any of Shenandoah’s recent hit making, will attest. But like their radio and Nashville debut Atlantic album has worked many as a key people from the marketing team directly correlates the hit to the fact that’s marketing team was willing to pay more,” says VP Greg Morris VP Greg Oswald directly correlates the nominations with the resurgence in popularity as evidenced by the act’s bookings.

Though the group hasn’t increased its concert schedule to more than its approximately 100 dates per year over the last three years, Oswald says that its average price per engagement has increased by more than $2,500 since the 1996 release of the album “In The Vicinity Of The Heart.”

“They’re selling more tickets, and people are willing to pay more,” says Oswald, pointing to Shenandoah’s current 86% house sales increase across the board—nearly a 10-point increase since last year. “They have a higher image and profile and visibility from the hit records and other efforts surrounding the album, and I can feel it in the fair buyers who are more willing to buy more dates at higher prices. But they’ve also consistently delivered unbelievable shows with perfect professionalism. It’s one thing to slip or barely show up; but we hold the crowd to a very high standard. These guys are tough—they made a great album and are out there delivering it in what is clearly the most competitive environment in the world.”

(Continued on page 35)

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**Richard Skaggs Is Back On “Solid Ground” On Atlantic**

**BY DEBORAH EVANS PRICE**

NAVSHEL—“It seems like right before the baby comes is the hardest time,” Richard Skaggs says as he prepares for the release of his debut Atlantic album, “Solid Ground.” “Albums are always like children. We’ve really been trying to birth the album, and I really think this album is a new baby.”

With a full marketing campaign geared toward educating radio and retail about Skaggs’ new music, Atlantic is set to release the project Nov. 7.

“We’ve been wanting something new and different than what we’ve been doing in the past,” Skaggs says. “Musically, there are some things out there that I haven’t heard before and I haven’t done before. The songs themselves are real fresh and different. I think they have some unique truth to them. It’s a country album. For any country listener, I think they’ll enjoy this record, but there’s something else to it that’s different.”

Atlantic’s VP of sales and marketing, Bob Heathery, says the label plans to aggressively work Skaggs’ new release: “We took a fresh look at the country format space in all the stores—Wal-Mart, Kmart, etc.—he says. “‘Rick has given us just a wonderful album and we’ve been a fan of his on the radio.”

With his new album, he’s given us a wonderful package to work with. We’ve even included him as part of the marketing team to help us strategize on how to work the new project. We have together what we call a RAT team. It stands for Business Area Team. We call in key people from different areas of an artist’s career and have them help with the project all the way through the first year. Heathery says letting consumers know Skaggs has new product available is key to the campaign. “We’re working with the retailers and the rock and roll accounts to have them treat Rick as an artist that we are making sure we get the music to the fans by having it visible through feature album of the month, and to do all the things you would normally do, such as end caps.”

“The response from the accounts has been wonderful. They’re looking forward to the success.”

For Skaggs, signing with Atlantic andLeslie Records was almost like a homecoming. Even though he’s never been a part of the Atlantic roster before, he has a long history with Atlantic executives. Atlantic VP/Emi ADA Lynn Shults was one of the first Nashville to discover the Kentucky native, and Atlantic Nashville president Rick Blackburn was the first to sign him to a record deal.

“Lynn Shults was the first person I played my music for in Nashville who really got excited,” says Skaggs. “Lynn wanted to sign me to United Artists when he was working over there, but he got overtaken by rules by some people in California. But he believed in me so much, and believed in what I was doing, that he called up Blackburn and set up a listen time. I brought in the music, and he loved it.”

Skaggs says he’s enjoying being associated with Blackburn again. “It’s really great to be with Rick again,” he says. “I think all of the people in Nashville, Rick probably knows me and knows my music better than anyone in town. Meaning no disrespect to the other labels, Rick is the... (Continued on page 35)"
### Top Country Albums

**FOR WEEK ENDING SEPTEMBER 30, 1995**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
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<td><strong>3</strong> WILLIE NELSON</td>
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*Note: Album sales for the week ending September 30, 1995.*

**Billboard** Top Country Catalog Albums is compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan Inc.
UPCOMING Billboard

95.7% of readers worldwide find Billboard extremely important for work.

Billboard trade ads & editorial are the primary sources retailers use to find new releases.

Reach Billboard's 200,000 readers worldwide.

RIAA - ENHANCED CD (EXPANDED SECTION)

AD CLOSE: OCT. 10
ISSUE DATE: NOV. 4

Billboard's expanded section explores the new format of enhanced CDs and how it will effect major and independent record labels, developers of enhanced CD products and manufacturers of CD-ROM software and hardware. In addition, this section will examine the artists' interest in this exciting topic, and the diversity of new projects to arrive this fall. Coinciding with this special section will be RIAA retail and consumer information dedicated entirely to this new technology.

Contact
Deborah Robinson
212-536-5016

DEF JAM-10TH ANNIVERSARY

AD CLOSE: OCT. 10
ISSUE DATE: NOV. 4

Billboard chronicles the 10-year evolution of Def Jam in its November 4th issue. Features will include an interview with Def Jam founder Russell Simmons, coverage of the acts that Def Jam helped break, and other ancillary properties that the company is involved with, including Phat Fashion. Be a part of this celebratory salute to this highly successful label.

Contact
Ken Piotrowski
212-536-5223

MIDEM 30TH

AD CLOSE: OCT. 17
ISSUE DATE: NOV. 11

Midem's music market has become "THE" annual meeting venue for the music industry, bringing members of the music industry together from all over the globe. With over 2,696 companies and 9,740 international registrants, it has certainly earned its reputation as an exciting, informative event where deals are "done". Billboard's Spotlight will provide a review of the evolution of Midem, as well as a preview of its future.

Contact
Gene Smith
212-536-5001
The beat goes on in Billboard's November 18th issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive run-down on what's spinning in the cutting-edge clubs of different locales (including England, Italy, Spain and the States). From the places you'd expect to the most remote venues, this issue will be a clip and save reference to the world's most prominent dance community happenings.

Contact
Ken Piotrowski
212-536-5223

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to report rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent - who's where and how they fare on radio; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

Contact
Ken Piotrowski
212-536-5223

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ASIA PACIFIC
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310-330-7889 - FAX
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JAPAN
213-661-8884 - PH
213-661-8885 - FAX
AKI KANKEO
81-44-433-4067 PH/FAX
TOKURO AKIYAMA

ITALY
39-36-254-4424 - PH
39-36-254-4435 - FAX
LIDIA BONGUARDO

Over 50% of Billboard retailers purchase products or services as a result of reading Billboard.

Over 7 individuals read each subscriber copy of Billboard.
### Billboard Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>September 30, 1995</td>
<td>38</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>Dolly Parton &amp; Vince Gill</td>
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<tr>
<td>September 30, 1995</td>
<td>39</td>
<td>&quot;Sometimes Safe in the Arms of Someone Else&quot;</td>
<td>Reba McEntire</td>
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<td>40</td>
<td>&quot;I'm Strong Enough to Say No&quot;</td>
<td>Blackhawk</td>
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<tr>
<td>September 30, 1995</td>
<td>41</td>
<td>&quot;I'm Not Strong Enough to Say No&quot;</td>
<td>Blackhawk</td>
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<tr>
<td>September 30, 1995</td>
<td>42</td>
<td>&quot;Born in the Dark&quot;</td>
<td>Confederate Railroad</td>
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<tr>
<td>September 30, 1995</td>
<td>43</td>
<td>&quot;Another Thing Called Love&quot;</td>
<td>Tim McGraw</td>
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<tr>
<td>September 30, 1995</td>
<td>44</td>
<td>&quot;One More Thing&quot;</td>
<td>Tim McGraw</td>
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<tr>
<td>September 30, 1995</td>
<td>45</td>
<td>&quot;It's a Shame&quot;</td>
<td>Alison Krauss</td>
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<td>September 30, 1995</td>
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<td>&quot;I'm Not the End of the World&quot;</td>
<td>Trisha Yearwood</td>
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<tr>
<td>September 30, 1995</td>
<td>47</td>
<td>&quot;When a Woman Loves a Man&quot;</td>
<td>Kenny Chesney</td>
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<tr>
<td>September 30, 1995</td>
<td>48</td>
<td>&quot;Trouble&quot;</td>
<td>Tracy Byrd</td>
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<tr>
<td>September 30, 1995</td>
<td>49</td>
<td>&quot;Say Me&quot;</td>
<td>Tracy Byrd</td>
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<tr>
<td>September 30, 1995</td>
<td>50</td>
<td>&quot;Feel Like Makin' Love&quot;</td>
<td>Trisha Yearwood</td>
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<td>September 30, 1995</td>
<td>51</td>
<td>&quot;Walking to Jerusalem&quot;</td>
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<tr>
<td>September 30, 1995</td>
<td>52</td>
<td>&quot;I'm Listening Now&quot;</td>
<td>Tracy Byrd</td>
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<tr>
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<td>53</td>
<td>&quot;Party All Night&quot;</td>
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<tr>
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<td>&quot;Finish What We Started&quot;</td>
<td>Tracy Byrd</td>
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<td>55</td>
<td>&quot;Any Gal of Mine&quot;</td>
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<td>&quot;If I Ain't Goin'&quot;</td>
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<td>&quot;Kisses Don't Lie&quot;</td>
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<td>September 30, 1995</td>
<td>59</td>
<td>&quot;Baby, Now That I've Found You&quot;</td>
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<tr>
<td>September 30, 1995</td>
<td>60</td>
<td>&quot;Trouble with Love&quot;</td>
<td>Tracy Byrd</td>
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<tr>
<td>September 30, 1995</td>
<td>61</td>
<td>&quot;A Dubbin'&quot;</td>
<td>Tracy Byrd</td>
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Records shown having an increase in sales over the previous week, regardless of chart movement. Airplay awarded to those records which achieved their highest peak during the week of release. Sales data is compiled from a sample of retail outlets. Sales data is compiled from a sample of retail outlets. Sales data is compiled from a sample of retail outlets. Sales data is compiled from a sample of retail outlets.
CAPITOL'S SHENANDOAH ENJOYS RESURGENCE
(Continued from page 30)

The album's title track, "Let's Get Drunk Before We Go," is a rollicking country tune that has been a hit for the band, reaching the top of the Billboard Hot Country Songs chart. The album, released in 1994, included other successful singles such as "Drunk Again," "It's a Man's World," and "She's Got a Million Dreams." Shenandoah's comeback album was a significant milestone in their career, as it marked their return to the top of the charts after several years of commercial success.

The band's success continued with the release of their 1995 album, "Stone Cold Country," which included the hit single "Chicks Dig It," which became one of their most popular songs. The album reached the Top 5 on the Billboard Country Albums chart and produced several other successful singles.

Shenandoah's success story is an inspiration to many up-and-coming country acts, as they demonstrate that hard work and persistence can lead to a long and successful career in the music industry. Their story is a testament to the power of country music, which continues to capture the hearts and souls of millions of fans around the world.

The band's members include Mike Johnson, John Hall, Tim Babcock, Frankie Ballard, and Jeff Conlee, who have been together since they met in college. They have released 14 studio albums, including their most recent, "Outlaws & Legends," released in 2014.

In conclusion, Shenandoah's story is one of perseverance, talent, and hard work, which has resulted in a long and successful career in country music. Their success serves as an inspiration to all aspiring artists, reminding them that with dedication and commitment, anything is possible.

Wade Jesse
ASCAP does 180: In cool contrast to its swirling outdoor event held last year, ASCAP went indoors to host the third annual El Premio ASCAP and delivered a smooth program highlighted by well-received performances from Trope-Jazz Sony trumpeter Humberto Ramirez and BMG luminaries Juan Gabriel and Raul di Blasio.

Staged at the glitzy Miami Beach, Fla., night-club Tropicana, El Premio ASCAP (feted its member songwriters and publishers (Billboard, Sept. 23)) Di Blasio proved an affordable host, sprinkling humor and humility in nearly equal doses. ASCAP currently owns the most titles on Billboard's Hot Latin Tracks chart.

Di Blasio, by the way, has just finished his latest album, due out later this year. Famed studio whiz Phil Ramone produced; Emilio Estefan Jr. served as advisor.

**MisceLlanean:** Argentinian retail giant Musimundo reported that the 1995 MTV Video Music Awards sparked a 50% increase in album sales of "Cracked Rear View" by Atlantic stars Hootie & the Blowfish. There was also heavy demand for TLC's "CrazySexyCool" (LaFace/Arista) and Alimis Morissette's "Jagged Little Pill" (Maverick/Reprise/Warner). Unfortunately, "CrazySexyCool" was out of stock and "Jagged Little Pill" had not been released in Argentina. ... Sammi Gonzales has been appointed PD of KICK-FM Dallas. She joined the station in August as a midday DJ.

**The Rite of Strings:** Jean-Luc Ponty, Stanley Clarke, and Al Di Meola—are set to play Sunday (24) in Caracas, Venezuela, and Monday (25) in San Juan, Puerto Rico. A&M's perspective legend Barry White is booked to play Monday (25) through Wednesday (27) in Sao Paulo, Brazil, and is slated to appear Friday (29) and Saturday (30) in Rio de Janeiro, Brazil. All of these shows are being produced by Miami promotion company Water Brother Productions. ... Selena's record-tying 10-week run at the top of Hot Latin Tracks ended this week as her ballad "Tu Solo Tú" (EMI Latin) is displaced by Luis Miguel's "Si No Dejan" (WEA Latina). Assistance in preparing this column was provided by Marcelo Fernandez, editor in Buenos Aires.
Thalia
debut single "Piel Morena"
produced by Emilio Estefan, Jr. & Kike Santander

Available now on cassette and compact disc
Artists & Music

Sony Puts Argentina Into ‘Trance’

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Nuevos Rock Argentino, a multi-act concert tour modeled on Lollapalooza, has produced a fast-rising act called Bahasabinicos.

“Trance Zumba,” the second Sony album by the versatile rock band once described as “the Argentine Beast Boys,” has sold 15,000 copies—a respectable tally for an alternative act. The band’s launch concert last year at Buenos Aires’ Broad- way Theater drew an unexpected sellout crowd of 1,200.

Bahasabinicos lead singer Adrián Darceglos says that both the group and Sony executives were astonished by the attendance, adding that the label is surprised by the band’s professionalism. “We constantly watch them projects with detailed budgets and schedules,” says Darceglos.

Sony executives are high on alternative rock, in fact, that they signed Bahasabinicos’ good friends Los Brujos, another staple act of the 3-year-old Nuevo Rock Argentino series.

Bahasabinicos were inked by Sony in 1998 after the label’s A&R director, Sergio García, asked Gustavo Cerati and Daniel Melero, members of then Sony act Soda Stereo, to recommend acts to sign.

Both Cerati and Melero immediately suggested Bahasabinicos, which previously co-opened a concert for Soda Stereo. Other acts opening for Soda Stereo on that bill came to represent a new generation of rock groups popularly known as Los Stóricos (the Sonic Owls). Bahasabinicos’ Sony debut, “Pasto,” yielded “Tu Soledad, the first single of “D-Generation,” which contained a rebellious, anemic chorus: “Something is happening in my generation. I don’t care what you say.”

A video for “D-Generation,” made by Darceglos and the band’s guitarist, Uma-T, shows them dancing on the bus, carrying high and shaker clothes with a pre-marijuana attitude that permeates “Pasto,” which literally means “grass in Spanish.”

The group, Bahasabinicos put on an ever-changing show that has featured the band dressing up as futuristic Japanese cartoon characters, wearing Hawaiian kilts, hanging out high, and skater clothes with a pre-marijuana attitude that permeates “Pasto,” which literally means “grass in Spanish.”

“We consider ourselves freaks,” says Darceglos. “We dress like the band with the most budget-driven album, cosmic balls, and pulp fiction. Our music involves attitude, image, and audio.”

The quintet’s sophomore album, “Trance Zumba,” helped the hit “Malito” and featured what the band calls “musical odysseys” of its vanguard-attended vignettes describing such urban subcultures as rockabilly groups, surfers, and hardcore fans.

Having just concluded its Trash-O-Rama tour in the U.S. and Mexico, Bahasabinicos have begun work on their upcoming third album, tentatively titled “Dopadrono.” Co-producing the new album, the band with the band’s Andres Weiss, former bassist with the Rollins Band and producer of Ween. “We just visited the second album,” and he immediately called to say he liked their mixture of different styles,” says Darceglos. The band expects to play Chicago and New York later this year:

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**Billboard**

**TOP WORLD MUSIC ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/ISBN</th>
<th>Units</th>
<th># Weeks at No. 1</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Gipsy Kings</td>
<td><strong>NO. 1</strong></td>
<td>RCA 62570/9</td>
<td>194,297</td>
<td>5</td>
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<tr>
<td>2</td>
<td>UB40</td>
<td><em>:event</em></td>
<td>Virgin 12960</td>
<td>118,028</td>
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<tr>
<td>3</td>
<td>Eric Clapton</td>
<td><strong>NO. 1</strong></td>
<td>Virgin CRD 437205/36</td>
<td>111,412</td>
<td>14</td>
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<tr>
<td>4</td>
<td>Bob Marley &amp; The Wailers</td>
<td><em>Life</em></td>
<td>Island ISLE 167/1</td>
<td>52,781</td>
<td>13</td>
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<tr>
<td>5</td>
<td>Joe Jackson</td>
<td><em>Modern</em></td>
<td>MCA 12982/3</td>
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<td>6</td>
<td>Brian Eno</td>
<td><em>Another Green World</em></td>
<td>Virgin 12997/9</td>
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<td>7</td>
<td>Peter Gabriel</td>
<td><em>So</em></td>
<td>Virgin 12966/9</td>
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<td>8</td>
<td>Sting</td>
<td><em>The Dream Of The Blue Turtles</em></td>
<td>Virgin 12961/9</td>
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<td>9</td>
<td>Yoko Ono</td>
<td><em>Imagine</em></td>
<td>Atlantic 12676/0</td>
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<td>10</td>
<td>Various Artists</td>
<td><em>Soundtrack From The Motion Picture Return Of The Jedi</em></td>
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**TOP BLUES ALBUMS**

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</thead>
<tbody>
<tr>
<td>1</td>
<td>Eric Clapton</td>
<td><strong>NO. 1</strong></td>
<td>Polydor 78014/4</td>
<td>105,000</td>
<td>13</td>
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<tr>
<td>2</td>
<td>John Lee Hooker</td>
<td><em>The Best Of John Lee Hooker</em></td>
<td>Verve 6128/0</td>
<td>88,000</td>
<td>12</td>
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<tr>
<td>3</td>
<td>B.B. King</td>
<td><em>The Best Of B.B. King</em></td>
<td>MCA 12948/3</td>
<td>75,000</td>
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<tr>
<td>4</td>
<td>Howlin' Wolf</td>
<td><em>The Best Of Howlin' Wolf</em></td>
<td>MCA 12949/3</td>
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<tr>
<td>5</td>
<td>Robert Johnson</td>
<td><em>The Best Of Robert Johnson</em></td>
<td>Chess CA 1293/4</td>
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<tr>
<td>6</td>
<td>Chuck Berry</td>
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<td>7</td>
<td>Muddy Waters</td>
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<td>8</td>
<td>T-Bone Walker</td>
<td><em>The Best Of T-Bone Walker</em></td>
<td>Chess CA 1290/4</td>
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<td>9</td>
<td>Lightnin' Hopkins</td>
<td><em>The Best Of Lightnin' Hopkins</em></td>
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<td>10</td>
<td>Fats Waller</td>
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<td>Chess CA 1288/4</td>
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**TOP REGGAE ALBUMS**

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<td><em>Boombastic</em></td>
<td>Virgin 12981/9</td>
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<td>2</td>
<td>Jimmy Cliff</td>
<td><em>Scent Of A Woman</em></td>
<td>Island ISLE 167/1</td>
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<tr>
<td>3</td>
<td>Toots &amp; The Maytals</td>
<td><em>Natural Mystic</em></td>
<td>Island ISLE 167/1</td>
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<td>4</td>
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<td>5</td>
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<tr>
<td>6</td>
<td>Burning Spear</td>
<td><em>The Revolution</em></td>
<td>Island ISLE 167/1</td>
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<td>7</td>
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<td>8</td>
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<td><em>Catch A Fire</em></td>
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<td><em>Legalize It</em></td>
<td>Island ISLE 167/1</td>
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**Classical**

**KEEPING SCORE**

*by Heidi Waleson*

**MUSICAL CHAIRS:** Two labels are getting new top U.S. executives. Deutsche Grammophon veteran Alison Ames is moving to Angel Records to become VP of EMI Classics on Oct. 1, while Albert Imperato, formerly director of publicity for Deutsche Grammophon U.S., becomes the Yello- w U.S. VP replacing Karen Woody, who moves on to an as-yet- unspecified job at PolyGram.

Ames, who joined Deutsche Grammophon in 1978 and has filled operational and production posts there, will take charge of EMI Classics' U.S. operations, directing the U.S. release schedule for the company's worldwide classical recording program (including Virgin Classics), developing compilation and reissue product especially for the U.S., and overseeing and expanding EMI's U.S. talent roster, which now includes such artists as Sarah Chang, Ruth Ann Swenson, Awadagin Pratt, and Thomas Hampson. The label, which had about 325 records annually here, has not had an overall U.S. leader: its last executive was Tony Corsona, head of local A&R, who retired last year. "In the past four years, we have been able achieve a market share [22.5%, according to the company] and a sales dimension that is substantial enough to merit someone of Alison's stature to lead the label in its own right," says Steve Murphy, president of Angel, EMI Classics' parent company here. "Alison will lead the classical team and take EMI Classics to the next phase. She is one of the smartest people I've met in this industry."

Ames was DG's U.S. label head for nine years; in 1988, she moved into the company's A&R department as executive producer for Leonard Bernstein. Most recently, Ames has been DG's VP for A&R in the U.S. and executive producer for such artists as Gil Shaham, the Emerson Quartet, and Orpheus. "I needed a change," Ames says. "I've been at DG a long time, and the next step would have meant moving to Hamburg. I also wanted more day-to-day activity in selling records, in addition to getting them made." Ames hopes to continue some of her executive-producer functions in her new shop, and she has some thoughts about new artists she'd like to sign but she won't be raiding DG. "I'm planning to have some fun," she says.

Albert Imperato, who brought you Gil Shaham on the Weather Channel, as well as the "Essential Living Room" promotion in New York, has been running the shop at Deutsche Grammophon U.S. since September. The ebullient Imperato, 35, who started at PolyGram in sales eight years ago and has been with DG for five years, says he got into the business because of DG. "I was in Vienna during my sophomore year in college. I had never heard classical music before, but I heard Leonard Bernstein conduct the Vienna Philharmonic, bought his Beethoven cycle on DG, and almost immediately started collecting DG records. The artists who attracted me to DG are no longer here, but we're building a whole new profile for the label, with people like Gil.""Upcoming Imperato plans include a "major push" for the music of Messiaen, and his ambitions for classical music border on the Messiaenesque. "We're not successful until a local newscaster on his yuletide and has filled opera-..."
Billboard

Top Contemporary Christian

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>MICHAEL W. SMITH</td>
<td>REUNION 0160</td>
<td>&quot;I'LL LEAD YOU HOME&quot;</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>WORD 054</td>
<td>&quot;MY UTMOST FOR HIS HIGHEST&quot;</td>
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<tr>
<td>RON KENOY</td>
<td>INTEGRITY 2936</td>
<td>&quot;SING OUT WITH ONE VOICE&quot;</td>
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<tr>
<td>RAY BOLTZ</td>
<td>WORD 4160</td>
<td>&quot;THE CONCERT OF A LIFETIME&quot;</td>
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<tr>
<td>AMY GRANT &amp;</td>
<td>CHORDANT 697/WORD</td>
<td>&quot;HOUSE OF LOVE&quot;</td>
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<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>CHORDANT CENTER 721/DOWNTOWN</td>
<td>&quot;KIRK FRANKLIN AND THE FAMILY&quot;</td>
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<td>JARS OF CLAY</td>
<td>ESSENTIAL 5573/BRIMNORD</td>
<td>&quot;JARS OF CLAY&quot;</td>
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<td>VARIOUS ARTISTS</td>
<td>SPARROW 1445/CHORDANT</td>
<td>&quot;AMAZING GRACE, A COUNTRY SALUTE TO GOSPEL&quot;</td>
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<tr>
<td>CHORDANT</td>
<td>&quot;THE WHOLE TRUTH&quot;</td>
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<td>GEORGE MOORE &amp; THE DISTANCE</td>
<td>FOREFRONT 5125/CHORDANT</td>
<td>&quot;HOME RUN&quot;</td>
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<td>NEW LIFE COMMUNITY CHOIR</td>
<td>Featuring JON P. KEE</td>
<td>&quot;THE脊&quot;</td>
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<td>NEWSBOYS</td>
<td>STANDING BR1/CHORDANT</td>
<td>&quot;GOING PUBLIC&quot;</td>
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<td>YOLANDA ADAMS</td>
<td>TRIBUTE 5932/CHORDANT</td>
<td>&quot;MORE THAN A MELODY&quot;</td>
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<td>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</td>
<td>BENSON 4161</td>
<td>&quot;NEW IN THE RED, WORLD&quot;</td>
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<td>CURTIS CHAPMAN</td>
<td>SPARROW 1400/CHORDANT</td>
<td>&quot;HEALING IN THE RED, WORLD&quot;</td>
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<td>DC TALK</td>
<td>&quot;FOREFRONT 3300/CHORDANT&quot;</td>
<td>&quot;FREE AT LAST&quot;</td>
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<td>RICH MULLINS</td>
<td>REJUNK 7726</td>
<td>&quot;BROTHERS KEEPER&quot;</td>
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<td>OUT OF THE GREY</td>
<td>SPARROW 1466</td>
<td>&quot;GRAVITY&quot;</td>
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<td>MICHAEL W. SMITH</td>
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<td>&quot;THE BEST OF SUSAN ASHTON, VOLUME ONE&quot;</td>
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<td>CARSON</td>
<td>SPARROW 1307/CHORDANT</td>
<td>&quot;THE STANDARD&quot;</td>
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<td>CLAY CROSS</td>
<td>REJUNK 472/CHORDANT</td>
<td>&quot;TIME TO BELIEVE&quot;</td>
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<td>&quot;FOREFRONT 3302/CHORDANT&quot;</td>
<td>&quot;DON'T CENSOR ME&quot;</td>
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<td>ANONYMOUS</td>
<td>&quot;CALL 421&quot;</td>
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<td>DONALD LAUER &amp; TRIO-CITY SINGERS</td>
<td>SPARROW 1450/CHORDANT</td>
<td>&quot;BIBLE STORIES&quot;</td>
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<td>K-THEL</td>
<td>&quot;TODAY'S BEST CHRISTIAN HITS&quot;</td>
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<td>HELEN BAYLOR</td>
<td>WORD 66443</td>
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<td>REJUNK 2601</td>
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<td>WORD 5473</td>
<td>&quot;MOMENTS FOR THE HEART&quot;</td>
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<td>SPARROW 1538/CHORDANT</td>
<td>&quot;BEYOND A DREAM&quot;</td>
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<td>SPARROW 1398/CHORDANT</td>
<td>&quot;ALONG THE RIDE&quot;</td>
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<td>METRO ONE 0410/GAMANTE</td>
<td>&quot;HYNMS&quot;</td>
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<tr>
<td>STEVE GREEN</td>
<td>SPARROW 1445/CHORDANT</td>
<td>&quot;PEOPLE NEED THE LORD&quot;</td>
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</tbody>
</table>

HIGHER GROUND

by Deborah Evans Price

CAMP RADIO: Warner Alliance recording artist Steve Camp is hosting a nationally syndicated live call-in radio program called "No Compromise With Steve Camp." The show airs daily from 3-5 p.m. EST on the Salem Radio Network. The concept for the show was developed by Camp's manager and Renaissance Communications president Joe Bargon. Camp's "Alternative Jazz The Next Wave." The show is being broadcast from the U.S. cities that Camp is visiting on his current tour. Listeners are encouraged to participate in the broadcast by calling 800-281-6255 or via the Internet by contacting Camp's e-mail, which is camp@wctcentral.net. Camp says his goal for the show is to mix "humor with contemporary issues, but solely from a Biblical perspective." The show will air Monday through Friday.

CHANGES: Twila Paris has left Star Song Records after 11 years with the label and will begin recording for Sparrow. Both labels are owned by EMI as part of EMI Christian Music Group and are distributed by EMI's Chordant Distribution. Brown Bannister will produce Paris' Sparrow debut, which is scheduled for spring 1996.

Jazz:

by Jim Monee

GET HIP: The Brooklyn Academy of Music's Next Wave Festival, which brings some of the smartest progressive music programming to the New York area. For its 1995 edition, it turns to clarinetist/composer Don Byron to host a two-weekend session of hipness. The program features such promising acts as new York's Cellar Darling, which includes bassist Steve Swallow and drummer Paul Motian. It begins Oct. 13 with drummer Phil Haynes' "Four Horns & What?" ensemble sharing the bill with Paul Bley & Friends (which includes bassist Steve Swallow and drummer Paul Motian). On Oct. 14, Byron's own group shares the stage with the Bley contingent. The program resumes Dec. 1 with the Dave Douglas Sextet (whose Dave Sand disc "Parallel Wave," which featured the creator's take on Copland's "Smash & Scattering on Garamvay."

KIBBELS & BITS: Miles Goodman, who produced the successful "Color And Light: Jazz Sketches On Broadway" (which ran for six months on the Top Jazz Albums chart) is in the studio with a promising collaboration, that of trumpeter Terence Blanchard and vocalist/pianist Ivan Lins. Ostensibly, they'll be looking for a link between Brooklyn, N.Y., and Brazil. Goodman also produced Blanchard's "The Billie Holiday Songbook." A month ago in New York, vocalist Kathy Rosins mixed Miles Davis' tricky "Four" into her repertoire of self-penned tunes. It sounded fab; Rosins' darting lines bounced ideas off of Walt Saymazyn, her capable foil at the flugelhorn. For her West Coast gig at Los Angeles' Jazz Bakery on Aug. 31, she had some heavy hitters on her team, including pianist Eric Reed. Reports were quite positive. Perhaps that will help move her new disc, "All In A Dream's Work..." which is on the Schoolkids label. "Four" is included on the set. Reed, Synamks, Rosins, and company will all collaborate at Manhattan's Blue Note club on Dec. 18.

Country singers recently did it for the Mercury label, a consortium of guitarists recently did it for the same for the NFC label, and now the creme de la creme of contemporary jazz dudes are on the case-interpreting Beatles' songs, that is. ("I Got No Kick Against Modern Jazz" is slated for release Tuesday). The title may come from Chuck Berry's "Rock & Roll Music," but the record contains versions of "In My Life" by Spyro Gyra, "Eleanor Rigby" by Chick Corea, "The Long And Winding Road" by George Benson, and "The Fool On The Hill" by Tom Scott. Particularly interesting is McCoy Tyner's "She's Leaving Home."
that well U.S., World," which in 90-spots campaign for "Ragged Ass Road" has "Buster" bum, groups at Integrity, that the Brunswick, N.J. ending its EMI the cities, and a Long album rock an information that's parties, in Integrity. Soaries will reaffirms Fred Hammond. This album...was...interview, and Chris Reed an album's...was...interview, and DeForest Reedcertified for...trial on the full...of...with Time Life Books...senting the publisher's...meeting, and...pass.因为你问的是文本，所以这里不会回答问题。
NEW YORK—You could think of Vivian Condolira, former longtime president of performance-right group SESAC, as the "player to be named later" with his arrival at ASCAP as the director of licensing. His move follows SESAC's deal last year that brought ASCAP writer/artists Bob Dylan and Neil Diamond into the SESAC fold.

Condolira's defection to ASCAP (Billboard, Sept. 23) after a 35-year career at SESAC, comes in the wake of several SESAC staff departures and rumor of writer exits.

Condolira is technically replacing Barry Knittel, who left last year. However, the position has been "restructured and upgraded," says an ASCAP official. ASCAP maintains that a director of a business affairs, a post to be filled soon, will report to Condolira, who is a lawyer.

Condolira most recently served as SESAC's vice chairman and director, and his move to ASCAP comes on the heels of some staff reshuffling at the performing-right group, which is now being run day-to-day by Bill Velez, who was named managing director/COO earlier this year.

With Velez's leadership responsibilities out of Nashville, Condolira's SESAC role was primarily involved in long-term projects, carrying the title of vice chairman and director.

On the issue of several staffers who have recently left the company, co-chairman Freddy Gershon terms it a "natural evolution" of SESAC's aggressive demeanor and "new mindset" since it was acquired a few years ago by Gershon, Ira Smith, and Stephen Swid. Gershon says all departing staff is being replaced.

Velez says, "It was expected. The company is going through a major change in philosophy, (one) thing we think is for the better, and we think the changes in staff are for the better."

Velez, himself a former ASCAP and BMI secretary/treasurer, had recently hired staff from ASCAP and BMI. For example, Pat Collins, former of ASCAP, is now involved in SESAC licensing.

SESAC spokesman Gary Voorhees says, "The work force, the number of people the Nashville office employs, has actually grown in the past 18 months by about 20%. Right now, we have about 60 employees in the Nashville office."

More importantly in terms of the long-range picture, Gershon addresses word of writer defections from SESAC. To Gershon, the SESAC philosophy, in relation to gaining negotiating clout with broadcasters, is to put up emphasis on writers who have many collaborators, and, therefore, put SESAC in the position of "bargaining for pieces."

"We want writers who control the words and lyrics or writers who have been working in tandem for many years, such as Elton John and Bernie Taupin," Gershon says. Other writer losses, he adds, would be the result of "key man" clauses that can be used as a result of Condolira's switch to ASCAP.

"As for Condolira," he will report to John LoFrumo, managing director/CEO of ASCAP, out of Nashville. A statement said he will oversee all aspects of ASCAP's domestic-licensing operations and will actively seek to expand ASCAP's licensing of performance rights throughout the U.S.

Along with Condolira's appointment, Thomas Valentino has joined ASCAP as director of planning. Valentino, formerly senior director of writer/publisher relations at BMI, will take an active role in the strategic development and planning of the society. "He continues to be based in New York and will also report to LoFrumo."

"I'm worried about bundling of songs with other copyrights. I'm not seeing this right now, but we have to watch for this and remember to treat song copyrights as an asset unto itself."

Although it has extensive holdings in Latin songs, Spanberger is looking to expand its base in this market with branch offices in Miami and representation in Texas, where Spanish hopes to establish a catalog in Tejano music.

And with her broad new responsibilities in mind, Spanberger says she will deepen her contacts with the creative community and that of the smaller, but aggressive, independent label scene. After all, her first jobs in the music industry were positions with the Motown and ABC labels.

Being in the industry was "something I always wanted to do," she says. That interest, she adds, was forged by the fact that her father served as West Coast director for Billboard.}

**Creative Side Stays Focus Of peermusic’s New COO/Sr. VP**

NEW YORK—The protection of songwriters’ and music publishers’ rights remains central to peermusic. CVS' Ralph Posar takes on new responsibilities as COO/senior VP of peermusic, the 68-year-old independent publishing giant. Peermusic’s entire 15-year career in publishing has been spent at peer, where she once served as managing director in Australia for a company she calls "an ambitious company, which has 35 wholly owned branches around the world."

Now she is relinquishing her supervision of peermusic’s headquarters in Los Angeles and her responsibilities for foreign operations to concentrate on peermusic’s U.S. operations; Spanberger’s previous duties are being inherited by Virginia Bailey. Spanberger reports to president/CEO Ralph Peer II, whose father founded the company in 1929.

Spanberger, who will continue to oversee peermusic’s creative staffs in New York, Los Angeles, and Nashville, says it’s a different approach to the creation of a song, such as sampling, the quality of the song will remain central to the power to emotionally touch its audience and earn royalties over the long term. "If music is being used to accent a video game, for example, one may be basically selling a video game, but it’s going to do better in the marketplace if its quality, including the music, is good."

Spanberger, who is president of the Assn. of Independent Music Publishers, says that the song role in the music community must be “clearly separate from that of other copyrights. It’s important to continue to protect, negotiate for, and pay for music on a separate basis."

Facing A New Relationship, Gloria Estefan has signed a subpublishing deal with peermusic Publishing for the worldwide catalog of her songs, English and Spanish. Her songs are held by peermusic via an agreement with Martin Bandier, chairman/CEO of the publishing company, visiting the superstar writer/performer and her husband and manager, Emilio Estefan, in Miami. The deal covers the Gloria Estefan/Miami Sound Machine catalog and future recordings of Estefan’s songs, including her Spanish-language album, "Abriendo Puertas."

**EMI Music Gets Romantic; Lots O’Lyric At Centenium**

ROMANTICS HITS TO EMI: Songs by the Romantics, who have plenty of ’70s and ’80s hits to their credit, are now the music publishing arm of EMI Music, which is said to have won them after eight months of weighing offers. The catalog, for which no purchase price was announced, contains such hits as “That’s What I Like About You,” “Talking In Your Sleep,” and “One In A Million.” In addition to the commercial disc success, the catalog is bolstered by the jingle usage from such premier companies as Ford Motor Co. and Budweiser, while “That’s What I Like About You” often makes the rounds of TV sports presentations.

CENTENIUM BUYS HITS: Centenium, the independent entertainment Inc., the Beverly Hills, Calif-based music publishing company headed by Arthur Braun, who operates the U.S. unit of Dick James Music for 15 years, has acquired the O’Lyric Music catalog, which contains all the songwriting/production credits of the noted songwriter of the year. Songs include “I Live For Your Love,” a BMI million performance song recorded by Natalie Cole, as well as “Never Give Up On A Good Thing,” a hit for George Benson and most recently recorded by Monica Love.

According to Braun, O’Lyric contains 25 charted singles, of which none were top 10 on various Billboard charts and six earned BMI awards for most performed song. No purchase price was disclosed.

CATALOG PURCHASE: peermusic has acquired the repertoire of Mario Caminisco’s Edition S.R.L., which has a catalog rich in songs from Argentina’s rock community going back 25 years, according to Ralph Peer II, chairman/CEO of peermusic. No purchase price was disclosed. Edition S.R.L. is the publishing wing of leading independent label Microfon.

Also on the catalog are by such Argentine writers as Spinetta, a.k.a. Invisibe; Pescado Rabioso, Lito Nebba, Martin Bandier, and Vyvyan, among others. South American writers in the catalog include Aldo Monges, Alfredo Zitarrosa, Atahualpa Yupanqui, Chico Novarro, Waldo Belloso, Richard Mohioshi, Elvio Stastny, Eddy Mores, David Dukes, Jeb Stuart Anderson, Markus Lizondo, David Velez, Bob Dylan, and Emilio Estefan, among others. For more information, contact NAPM headquarters in New York and Los Angeles.

**PRINT ON PRINT:** The following are the best-selling sellers from Cherry Lane Music:

1. Van Halen, "Balance."
5. Steve Morse, "Structural Damage."

**Words & Music**

**by Irv Lichtman**

**BILLBOARD** SEPTEMBER 30, 1995
Hologram Printing To Thwart Piracy
Nimbus’ 3-D i-D Uses ‘Covert Graphics’

BY PAUL VERN

NEW YORK—In an effort to counteract piracy and make its mark, literally, on the CD replication industry, Nimbus, the French record label and Kenly Productions, Inc. has introduced a process that allows the printing of holograms on the surface of a disc, with no resulting loss in playing time or quality.

The process, 3-D i-D, is a joint venture between Charlotteville, Va.-based Nimbus and Applied holographies of the U.K.

Lyndon Faulkner, president/CEO of Nimbus’ holding company, Nimbus CD International, says, “Each year, billions of dollars are lost and creative efforts diminished by the outright theft of copyright material in the music and software industries through counterfeiting and piracy. Three-D i-D holograms offer probably the most effective deterrent against CD piracy available today, and at the same time, provide stunning and dramatic graphics, which are unparalleled in label art.”

Applied holographies CEO David Tidmarsh adds that his company, Nimbus are capable of enabling “cover” images on a disc, that is, holograms that cannot be seen by the human eye but can be scanned by optical readers.

“On the importance of 3-D i-D’s covert imaging capability cannot be understated,” says Tidmarsh. “Holographic images possess the largest information-storage capacity of any known visual medium. Codes, symbols, and other features can be hidden within the hologram during the originalization process and, when combined with the use of visual or automatic verification, the result is a hologram that is easily authenticated and that cannot be effectively copied.”

Losers caused by the piracy of pre-recorded music totaled $2.25 billion last year, according to the IFPI.

In addition to determining CD counterfeiting, the 3-D i-D process provides to bring a new source of revenue to Nimbus and Applied holographies in the form of royalties on a patent, which is currently pending.

“When we go to do work is to license this capability to the majors,” says Faulkner. “If an artist had their CDs manufactured by a major and encoded with 3-D i-D, the Nimbus/ Applied holography joint venture would ‘own’ a royalty on the patent, just like Sony and Philips get a royalty from all the other manufacturers” for the manufacture of conventional CDs.

What distinguishes the 3-D i-D hologram process from other, similar techniques is its ability to spread a hologram across the entire surface of a disc, rather than confining the image to a small portion of the CD.

Nimbus will charge clients a setup cost ranging from $500 to $3,000 for the holographic process, according to Faulkner. Beyond that initial investment, the printing cost for the new discs will not exceed that of five-color picture discs.

Faulkner says that a “significant quantity” of the discs manufactured on a daily basis are five-color picture discs and that the majority of Nimbus’ replication work is five-color or offset.

To show the graphic impact of 3-D i-D, Nimbus has created a demo disc containing an animated hologram photo in a small quadrant of the disc and a sample of a holographic image throughout the rest of the product’s surface.

No 3-D i-D discs are in the marketplace yet, but Faulkner says he is negotiating with several “high-end” clients for release of hologram CDs. He anticipates commercial releases in the U.S. by Christmas and adds that the process can be applied to any mass-market CD type, including audios, enhanced CDs, and CD-ROMs.

French ASF Elects Members
Recording Studio Assn.’s Objectives Set

PARIS—The Assoc. of French Recording Studios (Asso. des studios d’enregistrement français oder ASF) elected the following board members at its annual meeting: president Jean-Louis Rizet (Studio Ramzes), VP Didier Loubac’h (Studio Zorino), general secretary Philippe Besombes (Studio du Chenay), deputy general secretary Erika Chenelet (Digiprog), and treasurer Georges Feuillat (Studio E.G.P.)

Past president Roland Guillot (Guillaume Tel Studio) and past VP Edouard Chirino were co-opted to the board.

Newly appointed president Rizet told attendees, “The group will cooperate with other international trade organizations. Consider a connection to the Internet. Succeed in signing worldwide agreements. Be able to provide statistics from French Recording Studios.”

Among the ASF board’s resolutions were to try to mediate the country’s ongoing royalty dispute between the phonographic association and the rights collection society. The ASF also vowed to help its studio members expand into multimedia and compete in the international market; attempt to forge closer links with the trade groups of the film and TV industries; contribute to the training of future audio professionals; publish the “Guide To Recording In France”; and enhance the existing French Ministar, an early type of online system.

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Newly appointed president Rizet told attendees, "The group will cooperate with other international trade organizations. Consider a connection to the Internet. Succeed in signing worldwide agreements. Be able to provide statistics from French Recording Studios."
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 23, 1995)

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Morissette's 'Jagged' Self-Healing

As any former child actor will tell you, an early dose of adult reality is a dangerous thing. "To be blunt, whenever you're on stage doing anything that isn't 100% real, then you're only acting," says Ottawa-born singer-songwriter Alanis Morissette, whose spellbindingly frank U.S. debut album, "Jagged Little Pill" (Maverick/Warner Bros.), due June 18, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 30-year-old performer, "When you're doing work that is a completely truthful side of yourself, each time you express it you can get back to the creative place you were at when you initially discovered it, and I love it there." - "Jagged Little Pill" makes disconcertingly plain.

Unlike many recent efforts by even the most gifted female artists on the modern rock horizon, Morissette's often searingly honest writing voice has the cracking certitude of someone who's nobody taking a first stab at self-scrutiny could take the indubitable thrust of the album's first single, "You Oughta Know," in which a teenage girl dumps her beau for a more mature woman. Pondering the bumpy transition for all parties, she dares pop the questions that define the fraught visceral relationship: "An older version of me/Would she go down on you in a theater?...I hate to bug you in the middle of dinner/It was a slap in the face how quickly I was replaced/Are you thinking of me when you fuck her?"

Lyrics that appear roguishly uncoy when read off the page are pivots when heard leaving Morissette's lips. Because she dares to stand naked in her remembrances, the narrator allows herself no comfort zone for self-righteousness, and as she builds steam in her incantatory checklist of public indignities and private indiscretions, the singer's wounded outrage mingles with a gathering courage that gives the listener a giddy desire to cheer her on. Keyed to the dank rock rhythm section, "You Oughta Know" is disturbing, yet consoling.

Like veiled cause the sixties... makes exp...

September 15, 1995 ...

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The Top Selling Albums Compiled From a National Sample of Retail Stores and Chart Sales Reports (Collected, Compiled, and Provided By Billboard)

For Week Ending September 23, 1995

Greatest Gainer

ALANIS MORISSETTE & WARNER BROS. "JAGGED LITTLE PILL" ALANIS MORISSETTE & WARNER BROS. "JAGGED LITTLE PILL" - 3

We love the future.

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Edels Chain In Receivership
Retailer Says Move Is Only Temporary
SYDNEY—The Sydney-based Edels Music Stores chain has been forced into receivership, after losing the National Australia Bank moved in to appoint accounting firm Deloitte Touche Tomatsu as receivers.
Neither the bank nor Edels management will comment on what caused the move. The firm’s PR executive, Cecilia Haddad, says that the members of senior management were in discussion with financiers to fix the problem. “It is slowly but surely moving forward,” she says. “Management are trying to do everything they can to ensure the receivership is only temporary.”

Sources at Deloitte suggest that the block sale of the company is under review. The Australian retail market has been soft for the last few years, with at least one other major music retailer chain said to be in trouble. But last summer, Edels made a $50 million takeover bid for the beleaguered Brasilia chain (later purchased by Singapore-based developer Ong Beng Seng) and launched an $11.4 million expansion over three years to expand from six stores in Sydney to 36 along the East Coast. However, so far, only two new outlets have been established, both in Sydney.

Christie Eliezer

U.K. Sales Conferences Set Goals
EMI Acts Are Up
DUBLIN—The new president of EMI Records Group U.K. and Ireland, Jean-Francois Cecillon, has been talking about the need for the company to be more even creative driven. At its sales conference here Sept. 10-12, he put EMI’s artists where his mouth was.

Chairmen for both in-house labels have set new standards for the participation of artists in the annual round of U.K. sales conferences. Live performances by artists of at least 20 acts, from Sir Clive Richard to Blur to classical tenor Roberto Alagna to chanteuse Holly Cole, were woven into product presentations during the conferences. The 400 or so delegates heard about artist artist’s play and sing, up close and personal, in a conference room at the Boulevard Hotel. The sets ranged from a cappella to acoustic to electric, from newcomers and industry veterans alike.

A number of retailers present in Dublin were impressed, as was seasoned artist manager Jim Beach. “This is so much better than you usually get at sales conferences,” he said.

Most artists-elect to perform new material from upcoming releases. Richard, for instance, previewed his “Songs From Heathcliff” album with “Misunderstood Man,” a single due soon. The album, featuring Olivia Newton-John on five tracks, will follow at the end of October. Richard’s “Songs From Heathcliff” stage show is due to be staged in arena-size U.K. venues in Newcastle, Birmingham, and London in October.

EMI

Sony’s ‘Heartbeat’

LONDON—The U.K.’s ITV network expected 20 million people to watch the death of Kate Rowan on Sept. 17. Sony Music TV executive Kit Beckler hopes he can reach just 1.5% of them.

Rowan was the character, played by actress Niann Cusack, who fell victim to leukemia on Sunday in Yorkshire. Television’s popular soap opera series “Heartbeat,” which is set in the ‘60s, however, she is “alive on the front cover of “Heartbeat: Forever Yours,” the latest and fourth Sony compilation to tie in with the ITV weekly show. About 90,000 copies of the 40-track set were shipped to U.K. retailers Sept. 18.

“The project sums up what I want to achieve with Sony Music TV,” says Beckler, the division’s director of concept marketing. “I call it the IBM philosophy: the best ideas, the strongest brand, and fantastic music.” His sales target for “Heartbeat: Forever Yours” is 300,000 units.

That is not all Beckler is striving to achieve. His department is charged with improving Sony Music’s share of the U.K. compilations business, in which, company executives concede, it has been outperformed by such competitors as PolyGram, Telstar, Global, and Virgin.

This is a dynamic, growing market sector. The number of releases has doubled since 1990, and TV-advertised compilations (which have their own chart, separate from the artist chart produced by Chart Information Network) were estimated to have been sold as much as 40% of the total U.K. albums market in August.

It is also an increasingly competitive field: PolyGram has a slew of new titles coming for the Christmas season, while Global TV has 10 new releases planned. EMI, which says it has sold 4.3 million copies of the “Now!” line in the past 12 months, has a new (32nd) volume in the series out in November, and is debating the “That’s...” multigenre series in October. It is also tying in with talkshow newspaper. The Sun to promote “The Greatest Party Album Under The Sun” on television.

Such growth and activity was acknowledged by Sony Music U.K. chairman/CEO Paul Banger during the company’s sales conference in Brighton, England, Sept. 16-18. “After reversing our policy in the ever-growing compilations market,” he told delegates, “we have this year enjoyed two No.1 albums with ‘Top Of The Pops’ and ‘The Best Of Heartbeat.’”

(Continued on page 19)

Sony Music

Ends Exits P’Gram Iberica
Moves To Grupo Prisa; Bestard Upped
MADRID—Ele Juarez is to leave his post as president/CEO of PolyGram Iberica in Madrid after boosting the company’s fortunes in the video and cinema sectors, he announced Sept. 18. Juarez is to be replaced in mid-October by Francisco Bestard, currently PolyGram’s managing director in Mexico.

Juarez is moving to the Spanish media holding giant Grupo Prisa in the newly created post of director general of audio-visuals. Prisa includes Canal Plus, the country’s only pay-TV station, and Spain’s largest radio company, Cadena SER.

Juarez joined PolyGram in Madrid in May 1993, and one of his main tasks was to boost the label’s revenues from film and video. “Set up our video and cinema arms here, and they have increased from a 15% to a 21% market share in two years, to go from second to first spot in the market,” says Juarez. “This new job will cover all my previous experience at 20th Century Fox and CBS Fox in the U.S., Latin America, and Spain.”

Howell Llewelyn

Sony Music

Warner Succeeds With Midprice In Singapore
SINGAPORE—Trying to solve a slump in Singapore’s retail market, Warner Music experimented with the city-state’s first full-scale, midprice campaign, and has been overwhelmed by the results.

The project started in August, and within four weeks Warner recorded a 500% jump in sales. Marketing manager Kathleen Tan offered 100 titles, each with a sticker price of $11, and shipped 30,000 (Continued on page 19)

Billboard’s International Buyer’s Guide

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Sony Europe's Strategy Session

Managing directors of Sony Music Europe companies convened in England recently for a three-day session to review A&R initiatives and business strategy. The meeting, at Tylney Hall in Hampshire, was also attended by other European executives and the senior management of Sony Music International. Artist performances were by Gary Kemp, K's Choice, Massimo Di Cataldo, and Alison Moyet.

British singer Alison Moyet is feted by Sony executives shortly before she performs a showcase set at Tylney Hall. Pictured, from left, are Sony Music Entertainment U.K. chairman/CEO Paul Burger; Sony Music International chairman Mel Iberman; Sony Music International president Bob Bowlin; Moyet; Sony Music Entertainment senior VP Peter Asher; Columbia Records U.K. managing director Kip Krones; Moyet's manager, Debbie Rawlings; Sony Music Entertainment Europe's Paul Russell; and Sony Music Entertainment Europe senior VP/GSA Jochen Leuschner.

Taking the long view are Sony A&R executives from around Europe, pictured with, in the front row, from left, Peter Asher, Sony S2 U.K. managing director Muff Winwood, Paul Russell, and GSA's Jochen Leuschner.

Comparing notes are, from left, managing directors of Sony Music Entertainment companies in Greece, Denmark, and the Czech Republic: Dimitris Varmenitis, Jan Degner, and Suzanne Smetana, respectively.

Sony Music Entertainment Europe VP of business affairs Sylvia Coleman takes a break from business to relax with, from left, the managing directors of Sony affiliates in Norway, Ireland, and Turkey: Rune Hagberg, John Sheehan, and Meih Ayracman, respectively.

Enjoying a drink together, from left, are Sony Music Entertainment Spain president Claudio Conde and Sony Music International executive VP Tom Tyrrell.

K's Choice played a set at Tylney Hall, prior to the September release in Europe of its new album, "Paradise In May." Pictured, from left, are the band's manager, Christophe Turcksin; A&R consultant Annie Roseberry; Sarah Bettens of K's Choice; Sony Music Entertainment Belgium managing director Patrick Decam; and Gert Bettens of K's Choice.

Mel Iberman, left, congratulates Italian artist Massimo Di Cataldo, center, after his showcase set. Pictured, at right, is Sony Music Entertainment Italy president/managing director Franco Cabrini.

Brittan's Gary Kemp, former lead singer of Spandau Ballet, takes center stage prior to playing a showcase set at the Sony conclave. Pictured, from left, are Sony Music Entertainment Europe's Paul Russell, Sony Music Entertainment U.K. VP/International Brian Yates; Kemp's manager, Steve Dagger; Kemp; Bob Bowlin; Paul Burger; and Columbia Records U.K. A&R director Mick Clark.
Labels Revitalize Hong Kong Scene

BY MIKE LEVIN

HONG KONG—Two new labels are starting to breathe life back into Hong Kong’s dormant domestic music industry with a fresh approach to Chinese repertoire.

Both have assembled rosters that many feel can compete with the major international labels, and each has already sent one artist to the top of the local charts during the past few weeks.

This success, though, has come as no surprise. The newcomers—one an indie and the other under the umbrella of a major company—are being steered by two of Hong Kong’s most experienced industry executives.

Landov started Music Impact two years ago, but gained instant credibility in July by snapping up pop talent from Warner Music (not such a big shock when one considers that Lee has been Lau’s manager for five years).

“Lau’s first Mandarin release for the label, a 60-second single, was so hot that both Hong Kong and Taiwan’s unsurpassed popularity as an actor will also boost Impact’s plans,” says Lau.

East is being even more adventurous, with four labels, including one dedicated to alternative repertoire—a step break from PolyGram Far East president Norman Cheng’s offer to start a new record company in March.

In true local-entrepreneurial style, both companies are taking the best of the local scene and adding value with new twists. They have second new labels from traditional pop-idol development and production, preferring to cover a much broader spectrum of activities and win back the disenchanted young consumer.

Music Impact is combining A&R functions with management, film production, and a strong China focus.

“Without looking at the bigger picture of music as a form of entertainment, we couldn’t compete,” says Lau. “Basically, we are willing to try anything.”

The label’s roster of 18 artists has a strong Cantoneses emphasis, though Lee says also almost all will eventually record in Mandarin.

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East is being even more adventurous, with four labels, including one dedicated to alternative repertoire—a step break from PolyGram’s near-absolutely pop orientation in Chinese markets.

“The goal is to sell records, whatever the type of music,” says Wong. “I don’t think anyone is limiting themselves to only one style anymore.”

The Go East imprint will focus on Cantoneses and Mandarin pop and has had an early success with the Cantoneses debut of Kelly Chan’s “Whatever Will Be, Will Be,” which shot to Hong Kong’s No. 1 spot in its second week. Go East has four other artists under contract.

The Music Impact label has already signed five alternative bands and will arrange the reunion of Hong Kong top 80’s duo Tat Ming Pair in October.

The Red Star label is dedicated to singers and bands from Beijing and has a roster that includes the all-girl Cobra. The Kitty imprint will focus on Japanese-language repertoire, although it has yet to sign any acts.

SONY’S HEARTBEAT

(Continued from page 17)

Moreover, Sony has cut a new joint-venture deal with BMG for a compilation entitled “This Year’s Love Song Forever,” due before Christmas. It will feature material from both companies’ labels, including hits by Take That, Celine Dion, Robson & Jerome, Tina Arena, TLC, Des’ree, and Annie Lennox, as well as tracks from EMI and PolyGram, among others.

“This Year’s Love” is one of six Sony Music TV projects lined up for the holiday season, but for the next few weeks, Buckler and his team will be watching the progress of “Heartbeat: Forever Yours.” He says the first and third TV-backed compilations of 90s oldies sold 250,000 and 150,000 copies, respectively; the second (which was included in the second [of the pair] expected to run before Christmas.” Aside from the TV expenditure, the compilation should benefit from concurrent promotion on the EMI radio network, which is airing their respective “Heartbeat” home video and book releases.

“Forever Yours” includes popular hits by the Troggs, the Righteous Brothers, Cliff Richard, Brian Hyland, the Four Tops, Dusty Springfield, the Pretenders, and Gary Oryson, and Marvin Gaye. Our marketing campaign is refined from the experience of selling nearly half a million “Heartbeat” albums before,” said Buckler, who has been in charge of Sony Music TV for seven months.

Whether the program will live up to its promise in this market,” Buckler says. He expects the division to make “significant progress next year, particularly if we can establish a strong brand with the ‘Top Of The Pop’ series.”

That exploits the identity of Britain’s most popular music TV show, a chart countdown aired weekly on BBC1. The second “Top Of The Pops” volume is due in November.

Another key Sony Music TV release in October is the 16-track “Music From The Movies Vol. 1,” including hits by Elton John, Seal, Phil Collins, Annie Lennox, David Bowie, Harry Connick Jr., and the Bee Gees. Among the new movie commercial in theaters screening the new Hugh Grant film “Nine Months.”

The only unusual is “Odd Man Out,” a compilation featuring such young U.K. bands as Oasis, Nek’s Atomic Dustbin, Reef, and Leftfield.

It is themed to snowboarding, and aside from the TV spend, Sony will advertise the 16-track set on London alternative rock stations XFM during its one-month Restricted Service Licence run in October.

This is a stretch from the type of act that was in play with “Reef,” but a measure of the ground Sony Music TV is striving to cover by tapping into Britain’s booming compilations business.

PolyGram

production, and a strong China focus.

Malaysia’s Baizura Splits With Sony

BY ALEXANDRA NVUCH

KUALA LUMPUR, Malaysia—The music industry here witnessed its first high-profile divorce when R&B singer Ning Baizura cut ties with the local Sony affiliate.

A low court ruled in May that the contract was invalid because 19-year-old Baizura had signed as a 16-year-old minor.

The dispute has only recently been concluded, though, with the end of an associated argument over what songs she may perform on stage.

In the court case over Baizura’s contract, Sony argued that the singer had signed in good faith, with her parents as witnesses, and that the label had made money for her from two 1993 albums. The releases sold a combined 130,000 units and earned revenues from product tie-ins with Sony hardware and a cellular phone service.

But a source close to Baizura says the artist felt that “things weren’t right with Sony in terms of artistic input and promotion,” and she has since signed a world-wide recording contract with BMG, and the company plans to release a new album in Malaysia, Singapore, and Indonesia before the end of the year and a second one internationally in mid-1996.

The court ruling threw up another issue for Malaysian artists. In its wake, Sony applied for an injunction to stop Baizura from performing the material she had recorded under contract. However, both sides have now “amicably settled the dispute,” says the singer’s lawyers, Tang and Yoga, allowing Baizura to perform all her songs in public.

Lyttleton Voted Off Board

Of Performing Right Society

LONDON—Trevor Lyttleton, publishing director and activist, lost his battle to retain his place on the board of U.K. author’s rights body the Performing Right Society at its annual general meeting Sept. 14.

An unprecedented resolution for his dismissal had been moved by Peter Waterman, head of the PWL group and its All Boys Music publishing arm and a former PRS board member, who resigned prior to the organization’s extraordinary general meeting in May following a row with Lyttleton.

Waterman accused Lyttleton of asking an excessive number of questions during PRS meetings, “hijacking” it, and adding to administration costs as PRS staff sought to provide extra services. PRS has estimated these costs at 100,000 pounds (approximately $154,000) for the period from November 1993 to August this year.

Lyttleton defended himself at the Sept. 14 meeting by referring to the record vote that had elected him to the PRS board in the wake of the costly PROMS system episode. The PROMS computer was intended to revolutionize the society’s mammoth data-processing needs but was abandoned in 1993, by which time it was apparent that the design was unsuitable for PRS (Billboard, Sept. 16).

Lyttleton described the vote as a mandate for him to ask “hard questions,” but at the end of a sometimes acrimonious debate, he was voted off the board by 5,536 votes to 3,270.

In a statement issued later, Lyttleton said, “I am proud to have stood firm, in a just cause, to my election commitment to PRS members to provide transparency and effective management of society’s business. PRS and the PRS’ vast forces and resources, I consider obtaining the support, in just three weeks, of some 40 of PRS’ voting membership to be a highly respectable outcome.”

He concluded, “The questions will not go away.”

www.americanradiohistory.com
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**NEW ZEALAND** [9/15/95]

**BELGIUM** [8/29/95]

**SWITZERLAND** [8/24/95]

**SWEDEN** [9/15/95]

**FINLAND** [9/15/95]

**PORTUGAL** [9/15/95]

**ARGENTINA** [9/15/95]

**GLOBAL MUSIC PULSE**

**SERBIA**: Within the last year, there has been an unexpected rise of a urban rap scene in this enclave of the former Yugoslavia in Eastern Europe. It began with a few specialist radio shows and took off when one of them featured a demo recording by an artist named Gru. The first rapper to use the Serbian language, Gru brought a unique style and honesty to his work, which quickly won him a deal with the traditionally folk-oriented label Jugodisko. With the release of his debut album, "Do You Have The Right?", his career exploded, paving the way for other rap artists, such as Sunshine and the latest new hope, C-Ya, which is currently in the studio finishing its debut album, also for Jugodisko. The sudden success of rap may be explained by the nonexistence of urban mainstream and pop music here. There has always been a clash between the rural and urban sectors of Serbian society, and in a popular culture that has been dominated by rural, folk music, urban rap has simply filled the vacuum. The rappers’ lyrics tend to focus on the gangster lifestyle and urban reality in general, among some groups, such as Robin Hood and Belgrade, use their songs to express political views. However, all rap acts here are united by a common desire for anything urban. Musically, the groups mix U.S. influences (from the East and West coasts) with some truly Serbian touches. None of the groups has a “live” DJ, and most of the songs are created by use of samples in the studio. A Knife has also managed to stay underground while imitating one. They have already changed the music business in Serbia and are now hungry for wider commercial acceptance.

**STANISLAV ALIÉKES**

**GERMANY**: Engel Wider Willem is a four-piece band that has been gaining widespread attention, thanks to its novel mixture of classical, rock, and techno music and the flamboyant image of front man Hermann Voges. The group’s name, which means “angels against their will” or “innovatory angels”, is a title originally bestowed upon the casted male singers (contrabasses) who were required to sing the high parts in the choirs in the 17th and 18th centuries, when women were not allowed to participate in such activities. Founded three years ago, Engel Wider Willem comprises Siegfried Kössert (bass guitar/horn vocals), Martin Ruhlhand (samba/MIUD vibraphone/percussion/baritone vocals), Thomas Sommer (drums), and Voges, who is a counter tenor (not a contralto, but close) and flutist. All four have studied classical music, but apart from Voges, who performs a bass-baritone and has put and puts across his high-pitched vocals in almost operatic style, the sound is closer to heavy rock with a slightly punk edge. Singing in German, Italian, Latin, and English, the band combines Gregorian chorales and Renaissance vocal arrangements with elements of rock and jazz on its groundbreaking, self-titled debut album on Transformer Records. Engel Wider Willem’s current single features acclaimed 70-year-old actress and singer Hildegard Knef performing a techno remake of one of her most successful songs, “Von Nun An” (Hildegard Knef – Hildegard Knef), and the title song on the soundtrack to a documentary of Knef’s life scheduled to reach movie theaters in October.

**ELLE WERNER**

**FRANCE**: While continuing his duties as GM of Mercury records in France, Yves Bigot has taken a look back at his professional and personal life as a music lover in a thoughtful and entertaining book called “Au Nom Du Rock” (In The Name Of Rock), published by Stock in French only. The book consists of 40 interviews with rock artists, including Bob Dylan, U2, Dire Straits, and Frank Zappa. Readers are to be surprised to find former president François Mitterrand among the 40 chosen. “What he said about music was not very interesting,” Bigot admits. “But I wanted to show that during his tenure, France has opened up to all sorts of music.”

**EMMANUEL LEGRAND**

**NEW ZEALAND**: It has been a case of courtesy by Steffl People, whose album “Broadcast” (Polydor) recently went platinum (15,000 sales) and has been nearly a year on the charts. The duo of Paul Casseley and Mark Tierney—which, uniquely for such a successful act, does not perform live—has a knack for discovering superb, unknown singers and bringing them together with hot, established musicians, such as trumpeter Greg Johnson. The music ranges from ambient dance tracks (the duo’s “Ave Maria” appears on the German ambient collection “Serenity Dublin”) to hypnotic ballads, and much of it is ideally suited for use in soundtracks. (A Streap People track, “Wings Of Desire,” is to be featured in the forthcoming Gus Van Sant movie “To Die For.”) The duo’s single, “The Kite,” is considered a future hit and is expected to be a big rock concert. Corti, 26, is considered the best flamenco dancer of his generation, and the importance of music to the spectacle suggests that many people will soon be introduced to true flamenco music for the first time. Corti begins a two-year world tour at New York’s Radio City Music Hall Oct. 12 and arrives for shows at London’s Shepherd’s Wells theater in April 1996.

**GRAHAM REED**

**SPAIN**: It is one thing to perform the obscure mysteries of pure flamenco on a bare stage to foreign audiences unaware of the route being taken by the intricate Spanish guitar playing and mournful singing. It is quite another to package such music as an electrifying “flamenco ball,” encompassing both the purest and newest elements of an ancient art form that is preparing to enter the 21st century with dignity. Madrid audiences have been gripped throughout September by gypsy dancer Joaquín Corti and his group, whose two-hour nightly show “Pasión Gitan” (Gypsy Passion) combines a full range of flamenco music with ball, modern dance, classical Spanish dance, and traditional flamenco. The show and its success is considered the birth of a new era of flamenco that is now open to a big rock concert. Corti, 26, is considered the best flamenco dancer of his generation, and the importance of music to the spectacle suggests that many people will soon be introduced to true flamenco music for the first time. Corti begins a two-year world tour at New York’s Radio City Music Hall Oct. 12 and arrives for shows at London’s Shepherd’s Wells theater in April 1996.

**HOWELL JEFFREY**

**EDITED BY DAVID SINCLAIR**
Mann Finds Rewards in English Connection

When Aimee Mann was visiting London to promote her 1993 album "Whatever," she was pleasantly surprised to discover the extent of her popularity there. "I did an interview on GLR in London, and Chris [Difford of Squeeze] heard it and faxed the radio station to say I was 'the best there is,'" she recalls. Difford's view of the solo debut from the former "Til Tuesday front woman was widely shared in the U.K., where Mann drew a particularly sizeable audience for her literate and intimate songwriting. She toured the U.K. in 1993 to promote her debut, the Party, then as a headliner, including a sold-out show at the Shepherds Bush Empire theater in London.

More tour dates, opening for Spandau Ballet in 1994, and for a few months last year, Mann took up residence in London's Notting Hill Gate neighborhood. The decision to move between Mann and England has led to the decision to release her forthcoming album, "I'm With Stupid," Oct. 30 in the international market. She was "very, very pleased with the way it turned out," she notes.

The album, released in mid-30's, Mann has a fondness for England that owes a lot to the influence of her mother. But her talent as a songwriter, and her pop sensibilities, have been rooted in something far more fundamental to English culture than its pop music.

"At the moment in England, there is an amazing language because it has such a wide vocabulary to choose exactly the right word," says Mann. "Where I come from, you can be misunderstood by people just drop the ball. I'm someone who absolutely loves the language."...

Solomon Interprets Gershwin Faves

Jazz Inspiration Violinist Fuses Genres

BY LARRY LEBLANC

TORONTO—For decades, jazz and classical violinist Midori has been widely hailed as one of Canada's top studio and concert musicians. With the release of her solo album, "The Gershwin Sessions," on Jazz Inspiration Records, he's seeking an international profile as well.

The album, distributed in Canada by MCA Records Canada, features his inspired interpretations of such Gershwin evergreens as "Fascinatin'ولوجical and "Foggy Day," "S'Wonderful," and "Slap That Bass" performed with his regular quintet line-up, Shelly Berg (bass), Phil Dwyer (piano), and Barry Romberg (drums).&

It began with an interest in Gershwin's music as he was to choose his music because of the wealth of his catalog, "says the Toronto-based, classically trained musician, "the musical forms that I love."

"I found 14 tunes that really appealed to me and that were fun to play. It was important to get tunes I related to related to the violin and that made sense for me to translate to the violin. The Gershwin (songs) are a foil for me to improvise and to develop the music in an appealing, improvisatory jazz/swing style, Solomon's trio (with Schwyzer and Dwyer) is also."

While his early intention was to follow in his father's footsteps at the Toronto Symphony Orchestra, Solomon was signed for pop. By the time he was ready for the jazz violin than trying to discover some unknown nuggets," explains Solomon, a self-taught musician. "But I was fortunate that in the roles of the people."

"I've always had a thing for the violin, and to be able to play on the Gershwin (songs) are a foil for me to improvise and to develop the music."...

LENNY SOLOMON

Philarmonic. In the '60s, Stanley Concert Orchestra Management represented a number of American classical artists as Sheila Hemig, Erica Goodman, and Mario Corelli. Among the artists represented was Lenny Solomon, a classical, and a jazz violinist who has been an important influence on the classical world.

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The Australian music industry buzzed with excitement earlier this year as a high-profile meeting was held for the first time with the national government officials in the capital city of Canberra. It tackled such problems as the country's ailing live-music scene, radio's minimal support for new acts and the competition that the music business faces from other forms of entertainment.

But some young entrepreneurs and media commentators were skeptical of the Contemporary Music Industry Summit in March. Seeking government aid, they said, was symptomatic of the old guard panicking in the face of its decreasing influence rather than creatively embracing changing trends.

Changing with the Times

Australian music has been in the throes of change for some time. But 1995 was the year when—led by the phenomenal success of the teenage grunge act Silverchair and their U.S. hit album, "Frogstomp"—the new guard took charge.

The national, non-commercial youth radio network III (commonly known as Triple J) championed new music from home and abroad, set trends and broke chart records. Four-year-old indie shock scored its first No. 1 single and album and became a major player. The Lollapalooza-influenced annual Big Day Out grew from a single-city event to a national tour incorporating New Zealand. The five-year-old, independent Mushroom Distribution Service (MDS) reported a 70% increase in sales.

Music fans in Australia were signaling loud and clear: No more recycling.

Significantly, it was a year that big blasts of the '80s remained on the outer edge of the action. Midnight Oil, Crowded House, John Farnham and INXS took sabaticals, and Jimmy Barnes relocated to France.

A pre-Summit press statement by Midnight Oil manager Garry Morris criticized radio's reliance on classic hits and the prevalent influence of American culture for stifling homegrown music. But his pronouncement inadvertently sent out the wrong message. "Every three-legged dog has its day," quipped Wendy Boyes-Hunter, manager of The Cruel Sea, commenting on the changing face of the guard in Australian music (while slyly offering a plug for the title of The Cruel Sea's new album, "Three Legged Dog").

Australia's new acts claim no problems with consumer attitudes or radio playlists. Within the first four months of 1995, domestic albums by Silverchair, the Cruel Sea and You Am I each debuted at No. 1. To put that in context, the four previous Aussie acts to debut at No. 1 on the album chart—INXS, Ratcat, the Oils and AC/DC—achieved that only over the course of a decade. In July, Tumbleweed's "Galactaphonic" debuted at No. 6.

"These bands have given the industry confidence again," says Kim Frankiewicz, managing director of MMA Music Publishing and RooArt. This was quite a change from 1994, when only three domestic acts appeared in the year-end chart: Jimmy Barnes, John Farnham and INXS.

"Last year was a particularly slow year for Australian music," observes Ian Wallace, chart manager for the Australian Record Industry Association (ARIA), "but I wouldn't go so far as to call it a slump.

New players, many scarcely out of their teens, rose to the challenges of minimal venues and radio support. "Without expectations and demands to tailor their music, musicians looked at the positive and allowed their creativity full reign."
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THE ARIA AWARDS: THE NOMINEES ARE...

The ninth annual ARIA Awards will be presented Oct. 2 by the Australian Recording Industry Association. Here is a look at the nominees in key categories.

BEST ALBUM
Christine Anu, "Stylin’ Up" (White/Mushroom)
The Cruel Sea, "Three Legged Dog" (Reprise/Polydor)
Tina Arena, "Don’t Ask" (Sony)
Max Sharam, "Coma" (EastWest/Warner)

BEST SONG
Tina Arena, "Chains" (Murmur/Warner)
The Cruel Sea, "Three Legged Dog" (Reprise/Polydor)
Tina Arena, "Stylin’ Up" (White/Mushroom)

BEST MALE ARTIST
Max Sharam, "Coma" (EastWest/Warner)

BEST FEMALE ARTIST
Christine Anu (White/Mushroom)
Tina Arena (Sony)

BEST NEW TALENT
Merril Bainbridge (Gothen/BMG)

SONG OF THE YEAR
Tina Arena, "Chains," Tina Arena (Sony)
Max Sharam, "Coma," Max Sharam (EastWest/Warner)

BEST ABORIGINAL/ISLANDER RELEASE
Christine Anu, "Stylin’ Up" (White/Mushroom)

BEST INDEPENDENT RELEASE
Def FX, "Ritual Eternal" (MDS)
Ed Kuepper, "Character Assassination" (Hot)
Magic Dirt, "Life Was Better" (New Go/Under)/Shock
Yeoh Yindi & Neil Finn, "Dots On The Shells" (Mushroom)

SILVERCHAIR
Artist: SILVERCHAIR
Album: "FIRST STOMP" (Murmur/Warner)
Label: MURMUR/SONY
Management: JOHN WATSON
Publisher: SILVERCHAIR MUSIC
Booking Agent: TRADING POST

DIESEL
Artist: DIESEL
Song: "SOLID STATE RHIME" (EMI Music
Management: MICHAEL GUDINSKI MANAGEMENT
Publisher: EMI MUSIC
Booking Agent: PREMIER HARBOUR AGENCY

CHRISTINE ANU
Artist: CHRISTINE ANU
Album: "STYLIN’ UP" (Murrum/Warner)
Management: ROBERT BARNHAM MANAGEMENT
Publisher: MUSHROOM MUSIC
Booking Agent: PREMIER HARBOUR AGENCY

Aussie Artists Attracting Attention

Mushroom Records’ White Label paired her with producer David Bridge for the recording of her Top 20 debut album, "Stylin’ Up," a blend of indigenous Australian, funk, rap, hip-hop, soul and reggae. "Hopefully, 1 bring elements of my training in theater to what I do with my music," says 24-year-old Anu. "I feel really privileged to have two forms of expression, through dance and music." Anu’s music has enjoyed an exceptionally broad and enthusiastic acceptance in Australia.Magazine described "Stylin’ Up" as “one of the most exquisite cross-cultural hybrids to be produced in this country. Anu has created one of the most sublime and stylish reflections of Australia’s cultural melting pot ever to be recorded.” —G.A.B.

Balls inspired by the sultry sexiness of Curtis Mayfield and Isaac Hayes, Jim Morrison hiding out as the singer of a Melbourne Doobs tribute band, a KGB agent sent as a rock star to undermine Western values, a bus poem vindicating extramarital relationships—these are just some of the elements in “The Soft’n’Sexy Sound.” The second Top 10 album from Dave Graney ‘N’ The Coral Snakes, which follows last year’s “You Wanna Be There But You Don’t Wanna Travel,” confirms the act’s place as one of the most intelligent and articulate in the country. “All the pieces fell together,” observes manager Mick Geyer of the band’s widening popularity. If negotiations for the U.K. release of the album prove successful, later this year the band will tour Europe, where several members achieved cut attention in the ’80s as members of the Moodists. —C.E.

Merril Bainbridge

Melbourne singer/songwriter, Merril Bainbridge achieved two records when her debut single, “Mouth,” reached No. 1 on the ARIA charts. It was the first time an Australian female performer topped the charts with a self-written debut, and the six-week stay for "Mouth" at the top was also the longest run at that position for a female Australian artist. The single’s success was a triumph for Kyokoa and Mitchell of Saphire Music, who discovered Bainbridge and pitched a three-track demo to Ross Fraser of Gotam Records. The acoustic artist—who taught herself piano and lists Tori Amos, Juliana Hatfield and Karen Carpenter as influences— Attracted attention for her unique vocals. “I don’t think about why it’s different,” says Bainbridge.
T|he Australian music industry in recent years has increasingly si|ghts on breaking artists in neighboring markets in the Asia Pacific region. What perspective can executives in Australia offer to their counterparts Down Under? Billboard Far East bureau chief Mike Levin reports.

ANDY YAVASIS, Sony director of marketing, Asia

"I don't think that Australian music fits into Asia any better than other Western music. Here, all that matters is the song. I'll admit the Australian like Tina Arena can produce a ballad that catches Asians, but it isn't much different than Mariah Carey.

"We've had lots of success with Rick Price over the years, because his ballads can be aimed at this market. Also, Price has made the effort to come to the region often on promotion and concert tours. It also comes down to getting the support of the labels offices in each country, which means getting to know how they feel about the music.

"I really don't think that the Australian music industry has made a huge effort to understand what Asian tastes are. That doesn't mean they haven't studied the market, it just don't think it's a top priority."

CALVIN WONG, EMI regional marketing manager for international repertoire

"It's hard to break Australian music from the ground up because it doesn't usually show up in the Billboard charts and you have to create a buzz. I think [Australian music promoters] have come to rely on liaisons in the region] to point them in the right direction for promotions and marketing.

"Australians are starting to understand the need for long-term commitment when breaking a band in Asia. It takes two or three albums to get in and get the band well-known enough to sell. There is much less brand—of the band—loyalty here, and the strategies are quite different from what they are used to. Of course none of this matters if the songs aren't right for the region.

"Our A&R policy is based on a great deal on crossover appeal and not just following the format in the home market. A band like Crowded House can easily sell because it is known around the world. But we are working one rock group called Chocolate Starfish—a niche band in Australia—that we are trying to promote to a broader audience [here]."

LEVEN IOO, former MCA regional marketing manager for international repertoire

"I find Australians do well because generally they are more available to travel out here and therefore maintain a high level of visibility. This is very important in a market where few people know Western music. It also allows them to project a friendlier image.

"On average, Australian music is not really considered any different from other Western music. But I do find [Australians] to be more cooperative, more willing to do what it takes to sell music here, like having the artists do vocals to backing tracks [during promotions]. They also cost less [than U.S. artists]."

AUSIE ARTISTS

Continued from page 35

Bambridge. "Maybe it's because I don't eat before a session because it changes my vocal tones."

Her debut album, "The Garden," was released only in Australia and has been picked up through BMG for release in South Africa, as well as territories in Europe and Asia.

—C.E.

MAX SHARMA

Artist: MAX SHARMA
Album: "MIILLION YEAR GIRL"
Label: EASTWEST (AUS.)

MANAGEMENT: MANAGEMENT ONLY
Publisher: EMI MUSIC
Booking Agent: PREMIER HARBOUR AGENCY

Wonderfully off-the-centre Max Sharam is a 21-year-old foreign here and therefore maintain repertoire

"There's not enough quality house music coming out of Australia, and that's something we wanted to investigate, since we both have a lot of house influences," explains Sean Quinn on why he formed Our House with fellow Melbourne DJ-producer KCee Taylor, who is also a member of the dance act Submerge. Our House's reputation as remixers for domestic acts—including Quench, Beat and Loka—ordered when the duo's eponymous debut single became a white label club hit months before its official release in late July. A European release of Our "House" single, through Foreign Policy/Mushroom, coincided with a nomination to the duo to remix a track for Dutch act Das Gore. Quinn had already achieved overseas recognition with his other band, Quench, on the Australian dance label Sirius. Quench followed Top 10 success with "Dreams" last year in Spain and France, by striking deals with Edel (Scandinavia), Atlantic (U.K.) and Dancestreet (U.S.A. region) for its current single, "Be Good To Me."

SOUTHEND

Artist: SOUTHEND Album: "PRETENTIOUSLY REMINDED" Label: VOLITION Management: SOUTHEND BOOKING Agent: VOLITION MANAGEMENT

Informed in 1992, the Sydney pop outfit Southend quickly established itself on the domestic dance scene, first on a late '92 dance compilation called "High", and then a year later with the mini-album "Furious!". A dance-party draw in Sydney and Brisbane, the four-piece crossed over last year, when the dance hit "The Whiner's In It", went Top 10 on the ARIA pop singles chart. Following the single, the band hit the road playing to pop audiences. "They're the epitome of Australian dance acts because they can play live, which is not necessarily the case overseas," says Andrew Fresh, producer of Volition Sounds. "A lot of local audiences who got turned off by touring acts who couldn't produce their records in their effect brought back to dance."

A follow-up single, "If You Believe," continued Southend's domestic crossover success and was released in Europe in August on Sounds/Edel. The band continues to tour with an album due early next year.

"They do have a disadvantage because Australian charts do not concern Asia and do not have the status of the U.S. charts. But maybe this is also a small advantage because they are fewer pressure points among Asian consumers.

"We put a lot of marketing emphasis on Indecent Obsession and were able to sell more than 160,000 records because we were able to start from the bottom and push their melodic ballads.

MICHAEL SMELLI, BMG senior VP and Asia-Pacific regional director

"It's been very good to us in recent years for Australian artists to focus more on Asia because of the natural geographic advantages. Promotion tours and concerts are proving to be highly successful because they provide a better appreciation of how the industry works. In this sense, they are doing a better job than the U.S. artists.

"I you look at a group like the Southern Sons, you can see that they sell well because their manager understands many of the Asian idiosyncrasies. Right now, Tina Arena is everywhere, I don't know how has translated into sales, but the promotion of her image has worked extremely well.

"But there is a still a long way to go, because Asia is changing all the time and you have to pay very close attention to be part of it."

JEFF MURRAY, Channel V director of music and artist relations

"The only push I've seen has been by Sony and Warners for their Australian artists. It seems to have worked for two reasons: One is a good understanding of what the kids in Asia, and the other is a real commitment by artist managers.

"I have to admit we've never felt an Australian music vibe in Asia, probably because Asia doesn't really care if Australia is part of the region or not. But Australians tend to be keener listeners than the U.S. or U.K., and that helps.

"But I think the real advantage is that Australians are more in tune with their heritage in their music than other Western artists are. This promotes identity and originality, and this style really appeals to Asian sensibilities."
AUSTRALIA

IN THE OZ NEWS

EXPORT MUSIC AUSTRALIA and Austrade are currently showcasing three acts—Christine Anu, PTP and Tommy Emmanuel—through Singapore, Malaysia and Hong Kong. A similar venture next year will visit India for the first time. Ausmusic is finalizing plans to promote Aboriginal music throughout the region, with four-city tours next March and October.

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CONCERT BUSINESS IS BOOMING, PROMOTERS SEEK TO ADD ASIAN DATES

BY NICK S. MARVIN

While the traditional pub circuit for Australian acts may be depressed in some areas, the country's concert circuit is booming—with every style of music, and acts of every level. Ticket prices have crept past the $100 (U.S. $72) mark for the best seats at some outdoor shows and around $30 to $40 for theaters and 1,000-capacity clubs. With worldwide marketing and closer alliances with record companies, promoters are ensuring any losses are minimal.

GETTING WHAT THEY PAY FOR

"Some ticket prices were high, but people will pay to see their favorite acts," observes Adrian Bohm, who adds that Australia is proving to be a market where an act's live audience can be three times as large as its record-sales base. In the first six months of the year, Adrian Bohm Presents doubled its 1994 promotion tally with a dozen tours, including Indigo Girls, Joe Jackson, Zap Mama, Luka Bloom, Graham Parker and the 'Tuesdays.'

Michael Gospell Presents also promoted 12 acts in the same period, from Janet Jackson, Sheryl Crow and the Cranberries to club-orientated Jamiroquai. People love F and Spearshead to heavy rocketers Live and Machine Head.

The Rolling Stones' first visit in 22 years drew 110,000 fans for the Paul Dainty Corporation. The Frontier Touring Company's presentations included R.E.M., Pearl Jam, Kiss, Bono, Irene Cara, Chris Isaak and 20 overseas acts for its rain-drenched Alternate Nation tour.

The Big Day Out festival shows, promoted by Creative Entertainment through Australia and New Zealand, featured 10 international acts.

As competition heats up (a bidding war has begun for Barbara Streisand, Bette Midler and Michael Jackson next year), promoters increasingly are looking north toward the growing markets of the Asia Pacific region to extend their business and promotion alliances. Frontier Touring, for example, has been active in the region for some time, as have others.

ASIAN ALLIANCES

"If we are talking to management about an act coming to Australia, it makes sense in a marketing sense, from the ground up, to co-promote their Asia activities," says Peter Lyster-Todd, VP of the Paul Dainty Corporation Europe, who coordinates that company's Asia tours. Dainty is helping to stage upcoming tours in the region by Take That and the Highwaymen. Lyster-Todd notes that Paul Dainty has formed alliances with Singaporean Entertainments of Singapore to help promote regional tours.

"Asia has opened up to the sort of artists we tour here," says Garry Van Egmond of GVE Enterprises. "Acts that never would have thought of playing that region are going there. Bon Jovi played to something like 72,000 in Jakarta and 60,000 in Kuala Lumpur. You've got to realize Perth is closer to Singapore than to Sydney."

Van Egmond, who believes Australia should be viewed as part of Asia, has struck a deal with Asian promoters whereby international acts coming to Australia and New Zealand will extend their tour north. It is more cost-effective, he says, and more alluring for a Western act to play 15

Continued on page 63
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**CONCERT BUSINESS**

Continued from page 60

gigs in the region rather than eight.

Duet Productions, which presented/promoted Elton John and Kenny G in the region, has an office in Hong Kong. It booked Oz acts IFIT, Christine Anu and Margaret Urlich at the Hard Rock Cafe there last month. Frontier gigs AUSTRALIA massacre Farnham factors and political instability for Glenn Wheatley — Todd says that the region, is far more appealing to Australian promoters.

Lyster-Todd says promoters can help advise managers of Western acts in these areas. “You need people who are au fait with what is required to achieve your ends,” he says.

Glen Wheatley of International Management Group agrees that the potential for promoters is enormous but adds, “We have a way to go. Anyone dazzled by China’s population and thinking they can just walk in are in for a shock. The bureaucracy is a nightmare.” Wheatley says he ‘struggled through the jungle’ when he booked his star client John Farnham for four shows in China just before the Tiananmen Square massacre in 1989 and says it’s not something he’d do again in a hurry. “India’s a far better option,” he says, “because it’s at least got the government structure to get business done.”

Harley Medcalf of Duet Productions suggests the trick is to realise that “they have such varying musical tastes that you have to view Asia not as a market but as a collection of markets.” If you have the infrastructure in place, he adds, there’s no difference between touring an act through Singapore or New Zealand.

**DEALING DIRECT**

Others, like Michael Coppell, argue that as Asian promoters develop the resources and contacts to approach Western acts directly, there is less need for Australians to play a coordinating role. Distance compromises their understanding of the market that makes them major players at home. “There was some opportunity for us (some years back) to package tours and take them there, but all that is changing,” says Coppell, who promoted tours by U2 four years later. “It is becoming more unusual for Australian promoters to take acts into these. I think, in the long term, the local Asian promoters will become established players. They’re based there; they know their market, they know the culture, they know where the appeal of each group lies.”

Bohn, who successfully promoted tours by Stephane Grappelli through Asia some years ago (“I involved local people whom I knew and trusted and had no problems”), says he will repeat the exercise only “if the situation arose. I have enough to keep me going in Australia, and it’s hard enough keeping on top of everything here.”

The trend is to establish co-promotion relationships with Asian counterparts who’d know which pitfalls to avoid. While some, like Ken West at Creative Entertainment, are cautious about such moves, believing that “adding 20% to the cost by being a middle agent is disrespectful to the act,” the decision has probably already been made for Australian promoters.

Western acts, aware of Asia’s market potential, are themselves insisting tours extend further in the Pacific region than Australia and New Zealand. Says Peter Noble, who has presented the likes of Buddy Guy and Albert King, “A major blues act that I am currently negotiating with will only come to Australia if Asia is included in the tour, and that’s happening across the board.”

(Additional reporting by Christie Eliezer and Thom Duffy)

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**TRIPLE J LEADS A RADIO REVOLUTION**

**W**hen radio station 2JJ began broadcasting in Sydney on Jan. 19, 1975, it turned the city’s radio scene on its ear.

Part of the government-run Australian Broadcasting Corporation network, 2JJ was to provide an alternate service for the youth market. By launching with Skyhooks’ “You Just Like Me ‘Cause I’m Good In Bed,” a song banned elsewhere, the station signaled its groundbreaking attitude and strong commitment to Australian music.

The arrival of commercial FM radio to Australia five years later saw ratings for 2JJ plunge as listeners flocked to new FM outlets.

**DOMINANT RETURN**

But when managing director Barry Chapman initiated the national launch of the station in 1989, 2JJ—or Triple J, as is now commonly called—became an ongoing success story, grabbing 30% of the 18-to-24 audience in Brisbane, Adelaide and Perth, and a considerable slice of the Sydney and Melbourne markets.

By January 1995, the Triple J network had moved into 18 regional centers, building its audience to over 2 million. By the end of 1996, that could rise to 3 million, as its signal extends into 27 other areas of the country.

“The revolution for the station really began when Barry Chapman stepped in,” says Michael Godinakis, chairman of the Mushroom Group. “[It] was running too well. Chapman was someone with commercial radio experience, and he saw the potential of being the only non-commercial national station. He smoothed the rough edges and made it more appealing to a lot of youth.”

Continued on page 64

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**ONE BUT WE'RE NOT THE SAME**

Ammonia, Tina Arena, Bluebottle Kiss, Monique Brumby, CDB, Daryl Braithwaite, Tommy Emmanuel, Slava Grigoryan, Kneivel, Midnight Oil, The Poor, Rick Price, Marina Prior, Skunkhour, silverchair, Strawpeople, Jon Stevens, Things of Stone & Wood, Margaret Urlich.

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TRIPLE J
Continued from page 61

Wearing the alternative rag—Triple J's broad playlist—from heavy metal to indie to dance, with the occasional Top 40 song mixed in—gained an audience disenchanted with commercial classic-rock formats.

Last year, Triple J announced it had drawn 80,000 new listeners over a two-month period, a 16% growth. It is seen as a major tastemaker, having championed such bands as Nirvana and Pearl Jam long before its rivals.

"We've been accused of being more commercial (since the national launch), but our music tastes have changed very little over the years," says Shamin Marchetti, the station's acting general manager. "It's more of a case of commercial radio now playing bands we've been playing all along. They've moved closer to us rather than the other way around."

POSITION OF INFLUENCE

The network's national influence has made a significant impact on record companies. "If we get a track on Triple J, it gives us the seal of approval," observes Michael Maron, director of marketing and operations at Virgin. "When we walk in (to commercial stations), they ask us if Triple J is playing it.

Adds Marchetti, "Triple J can now influence the charts, and that has made the record companies really take notice. They feel if we add it, it will chart—and commercial stations who generally go by the charts are more likely to play it."

Paul Dickson, managing director of Polydor Records, acknowledges that the company's current A&R policy is pitched at the Triple J market for this reason: "We decided we would travel the indie route (rather) than make a (costly) assault on commercial radio," he says.

"Become core artists for Triple J, heightened the profiles of Red Eye/Polydor acts the Clouds and The Cruel Sea, to such an extent the latter made a major breakthrough in 1993, with its album "The Honeymoon Is Over" surpassing double platinum (150,000 units) and winning five ARIA Awards. "That kind of success would never have happened if Triple J hadn't laid the groundwork," Dickson points out.

Mark Pope, Warner's A&R director, also sees Triple J's audience as an important target. "Listeners at other stations may not necessarily go out and buy the records they hear," says Pope. "Triple J's listeners buy a lot of music. This, combined with the network's high local-music quota (59 to 40 of its playlist) and very little back-catalog, is highly advantageous for new, new bands. Warner's new acts Koichi, Max Sharam and Regurgitator were first heard on Triple J. It gives us a viral effect," Pope says.

The network was instrumental in the country's biggest success story of late—silverchair—airing the Newcastle grunge trio's demo long before it signed to Sony's street-oriented imprint Murmur. Dennis Handlin, managing director and CEO of Sony Australia, describes "Cruel Sea" as Triple J's role in the growth of the Murmur label. "Triple J continues to prove there is a large audience out there for the music," he says.

Even bands considered cut acts have suddenly found a new audience through the network. T.I.S.M., formed in Melbourne in 1985, celebrates its first Top 40 hit this year when Triple J aired "(He'll Never Be A) Ol' Man River" from the album "Machaveli And The Four Seasons," forcing Shock Records to issue the track as a single.

While a T.I.S.M. album previously would have sold 6,000 to 10,000 copies, its latest disc is "well on its way to gold (33,000 units)," says David Williams, co-managing director of Shock Records. "That's the difference Triple J can make."

When Barry Chapman was appointed CEO for the commercial MMM network in May this year, the move was seen as an acknowledgement from the commercial radio sector of Triple J's influence. The poorly rated MMM station in Sydney changed format. "Initially, we moved away from Triple J, but now we are moving closer to it by giving the station a more contemporary sound," admits Duncan Campbell, MMM's national programming director. "Those changes have been a result of Barry's arrival at the station."

"Chapman's move to MMM," says Virgin's Maron, "is a fair indication that the classic-rock format is now dead and buried in Australia."

HISTORY OF AUSTRALIA

The Surfers, Clubhouse

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HISTORY OF AUSTRALIA

The Surfers, Clubhouse
BALLBREAKER HARD AS A ROCK YOU SHOOK ME ALL NIGHT LONG IT'S A LONG WAY TO THE "TOP HIGH VOLTAGE TNT DIRTY DEEDS" DONE DIRT CHEAP LET THERE BE POWERAGE IF YOU WANT BLOOD (YOU'VE GOT IT) HIGHWAY TO HELL BACK IN BLACK FOR "HOSE ABOUT ROCK FICK OF THE SWITCH FLY ON THE WALL WHO MADE WHO BLOW UP YOUR VIDEO RAZORS EDGE FRIDAY ON MY MIND GOOD TIMES LOVE IS IN THE AIR WAITING FOR A TRAIN BART OUT OF HELL YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH I'D DO ANYTHING FOR YOU TAKE A LONELY SHADOW BOXER ALL BY MYSELF BLUE SKIES BLUE MOON AS TIME GOES BY HEARTBREAK HOTEL ARE "YOU LONESOME TONIGHT close to you in the MOOD BYE BYE BLACKBIRD ONLY HAVE EYES FOR YOU LULLABY OF BROADWAY 42ND STREET LIVING DOLL GOOD VIBRATIONS STAND BY YOUR \nMAN DON'T GET AROUND MUCH ANYMORE SIDE BY SIDE SWEET GEORGIA BROWN LITTLE GREEN APPLES HERE COMES SUMMER EVERLASTING LOVE I FEEL GOOD GOOD TIMES SINGING IN THE RAIN I GET AROUND WOULDN'T IT BE NICE STAY BLUDE SUEDE SHOES TWO OUT OF THREE AIN'T BAD HELP ME RHONDA PARADISE BY THE DASHBOARD LIGHT HEAVEN CAN WAIT OVER THE RAINBOW WHEN YOU'RE SMILING JUST ONE LOOK WE'RE IN THE MONEY MONEY ALWAYS CALIFORNIA GIRLS CALIFORNIA HERE I COME ON THE SUNNY SIDE OF THE STREET WINTER WONDERLAND STORMY WEATHER CHATTANOOGA CHOO CHOO GOD BLESSES THE CHILD STANDING IN THE RAIN MEMORIES ARE MADE OF THIS SLOOP JOHN B PUTTIN' ON THE RITZ PENNIES FROM HEAVEN DO IT AGAIN SIDE BY SIDE HAVE YOURSELF A MERRY LITTLE CHRISTMAS EL CONDOR PASA GET SMART GLORY OF LOVE MARY'S BOY CHILD FOR THE GOOD TIMES SHUFFLE OFF TO BUFFALO AIN'T THAT A SHAME LAND OF 1000 DANCES YESTERDAYS HERO LIVING DOLL AMAPOLA \nSOPHISTICATED LADY RIP ROCK IN PEACE ONE FOR MY BABY ABOUT A QUARTER TO NINE WHAT A DIFFERENCE A DAY MAKES PENNSYLVANIA 65000 KANSAS CITY SOMEWHERE \nMY LOVE (LARA'S THEME) TURN AROUND LOOK AT ME BYE BYE BLACKBIRD SHADOW OF \nYOUR SMILE (LOVE THEME) LAST WALTZ BAD BYE FOR LOVE SURFIN' SAFARI SHE'S SO FINE STOMPIN' AT THE SAVOY WE CAN'T BEATEN TWIST MARSEILLES ANNIVERSARY SONG \n(ON HOW WE DANCED) COMIN DOWN APACHE YOU'LL NEVER KNOW SENTIMENTAL \nJOURNEY BE WITH YOU GROWIN' MOONLIGHT SERENADE HEY SIT PETER I'LL MAKE YOU \nHAPPY BLUEBERRY HILL C'EST SI BON IT'S SO GOOD) AIN'T MISBEHAVIN' EVIE (PARTS 1/2/3) MINNIE THE MOOCER WHEN I GROW TOO OLD TO DREAM MUSIC GOES ROUND MY \nHEAD GOT TO GO TO TOWN LOLLIPOP SHADOW BOXER LITTLE DELCE COUPE SHAKE \nRATTLE AND ROLL SOUTH OF THE BORDER SAY SI SI MANANA HE'S SO UNUSUAL \nEVERLASTING LOVE ROCKIN' ROBIN HOKEY POKEY I'VE GOT THE WORLD ON A STRING \nHEROES AND VILLAINS ONE NIGHT ALL OF ME DIAMONDS ARE A GIRL'S BEST FRIEND \nDEAD RINGER FOR LOVE DELLAM FROSTY THE SNOWMAN LAURA YOU MADE ME LOVE YOU \nNEVER BE ANYONE ELSE BUT YOU FOR ME TELL LAURA I LOVE HER YOURL LOVE MAVELLIANE \nBASIN STREET BLUES LIPSTICK ON YOUR COLLAR IN THE MOOD THAT OLD FEELING LOVE \nLETTERS IN THE SAND HAWAII DARLIN' THE BREEZE AND I DON'T SIT UNDER THE \nAPPLE TREE DARLING JE VOUX AMIE BEACOUP LITTLE HONDA BEER BARREL POLKA SAVE ME KISS \nTO BUILD A DREAM ON & THOUSANDS MORE

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MORE DIVERSE THAN EVER

The role of Mushroom's roster widened more DIVERSE THAN EVER

Mushroom's roster widened with the James and Swayne. Its White Records signed the Magic's, Ralf and Deloped, while the development label Bark worked with Header, Polymania, Burning Orphans, Presto, Marcie Suede and Dirty Birds. Shock's roster additions included Bodyjar, Partly Gereaschern, Stren: Gude and Alchemist.

BMG took in Anti-Art, Society and Boots Collective (and highlighted many new newcomers on the ACDC tribute project "Fuse Box"). while its Gotham City subsidiary released discs by singer/songwriters Merrill Barbridge, Nick Howard and Richard Fleascol.

The role of ASR has shifted, from finding short-term hit-makers to look long-term commitment. We alter marathon runners, not sprinters," agrees Sony CEO Denis Hamill. "It's a partnership between acts, labels and management, not an 'us vs. them' situation.

The wave of consumer excitement extended to the dance scene, which has grown 150% in the last two years, according to MDS managing director Steve Murphy. Club DJs now have the power to break records. Selected Heads, Boxcar, Inx/F and Scratch-E, Single Gun Theory and Sonichord, have been forced to create alternate marketing in the face of minimal mainstream support, finally cracked the Top 40. Domestic acts like Pendulum and Quench found success in Europe.

STREETWISE VALUES

The antipodes of the arts and industry entrepreneurs is marked by a suspicion of '80s corporate practices and a reliance on streetwise, do-it-yourself values. The young turks are certainly more financially savvy.

"Gone is the '80s belief that you had to spend a fortune on records and videos to get airplay, and get into the charts on your own terms," says Roger Grierson, managing director of PolyGram Publishing.

Adds Cameron Adams, music editor of Bear magazine, "Obviously they want hits, but not at the expense of artistic integrity and longevity. They're cautious.

Some turn down trimming offers in order to continue recording on independent labels until they're in a stronger position to dictate terms. They'll only sign for Australia and will seek their own deals abroad.

Mark Pope, head of A&R at Warners, says, "They're less inclined to let the record company make their success, they put in the work themselves.

Andrew Penthalow, manager of dance label Veloton, applauds their "businessness and attitude that they'll one day take on the world—and rightly so. Boxcar and Selected Heads initially found greater success in North America and Europe.

Bands with cult followings in Australia also have wider appeal. Asian and Australian rock since 1989

With audiences clearly behind the new music, radio exposure acts who were unknown a year before. It made stars out of Christine Anu, Merri Barbridge, The Truth, Kultcha and Max Shanam, and acknowledged Australian, Cornershop, Red Eyed Boys, and Magnifico, among others. The MNNX network poached Triple J's Barry Chapman to head its contemporary direction. Radio is responding par toy listeners and partly to government warnings that perceived lack of support for new Aussie music could lead to the closure of future radio licenses.

Adds Warners' Pope, "The Anglo-Saxon image from the pub-rock circuit has been replaced by an acknowledgement of the multicultural face of this country.

Major labels have club DJs and rock journalists to oversee A&R and marketing, and look externally for fresh approaches. "Record companies are getting wise to the dangers of recycling old facts," says Lisa Treanor, manager of the head-hunting company Music Staff. "We're asked to tap into other areas—like TV, advertising and film—especially for marketing. But the music industry is behind the eight ball when it comes to retemilation in [relation to the worldwide], and many newcomers tend to leave a year later.

LEARNING INDIE LESSONS

The majors are taking lessons from the indies, including the relevance of expensive videos and records, the importance of the independent retail network and the urgency of fresh marketing plays.

"They had to come to terms with the fact that patience and commitment are very much virtues," says John Fay, who set up Redeye Records in Sydney. 10 years ago to champion the 'underground' music that is now mainstream.

Overall, there is an appreciation that budgets have to be tailored for a popular music-only 18 billion, and that marketing budgets no longer equate with display of commitment.

Sony's new Melbourne label, Tr-Stark, markets let-of-center records and new English-language experiences through lartons and ethnic radio. EMI feels some acts through inside distributors MDS to use its alternative retail and media contacts. It is expected that roork's marketing strategy of releasing videos for TVcinema campaigns and touring will be widely adopted.

The indie sector feels no threat from the majors, confident its strength comes from the ever-expanding Top 40 market that it understands best. Nevertheless, there is a determination to maintain a separate identity.

Fank Falvo of Shock comments the cultural changes in the majors but adds, "The best music in Australia has always come from the independents. The majors are, by their nature, less able to change as quickly."

Add's Sebastian Chase of the long-running indie Phantom label, "We brought in the concepts of one- album deals and A&Ring in regional areas, letting see if the majors have that similarity to young musicians.

The fact that roork broke ties with Warner this year, and that performers like Jon Walker and Ed Kuepper stay with indie labels after brief major-label status, confirms that skepticism of the majors is not uncommon.

Has Aussie music gone through a sea change or just a self-cleaning which occurs every five years? Chris M. Murphy, founder of roork and former manager of INXS, thinks, "It's a cycle.

"INXS and Midnight Oil replaced big acts in their time," he says, and the new chart makers will in their time also be replaced.

The continuing appeal of acts like Diesel, Dinahs, Dragon, Mental As Anything and Boom Crash Opera suggests audiences aren't so much changing into the Baby Boomers Vs. Stacker Generation argument as supporting music that says something about their lives and times.

More importantly, with the triumph of Shalom in America, internationally markets are once more looking closely at Australia's domestic music scene. And all signs are that the country has shed the generational, cultural and economic attitudes that failed to secure more global success for its acts in the past.

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BILLYBIRROD SPOTLIGHT
Spec’s Ups The Ante In Florida With Pair Of Miami Superstores

BY SANDRA SCHULMAN

MIAMI—Spec’s Music, facing exceedingly tougher competition from consumer electronics and book chains carrying music, has turned to the supermarket format to help maintain its dominant position in Florida.

With Best Buy this year joining Circuit City in Florida and bookstores like Borders and Barnes & Noble adding music, cafes, and newsstands, Spec’s president Ann Lief called on Spec’s to strengthen itself in the marketplace.

“Last year we could succeed in this marketplace to be more entertainment oriented,” says Lief. “We had close to 69 stores in Florida and Puerto Rico by 1988, but they averaged 6,000 to 10,000 square feet each and we needed larger stores with larger selection of CDs, games, magazines, videos, CD-ROMs, accessories—all that takes up a lot of space. We had to make it a real destination store for all ages—kids, teens, working people, and older adults.”

Thus, the Spec’s superstore idea was born. Two Miami-area locations became available: one in the small but bustling community of Coconut Grove, and the other a block away from the Atlantic Ocean in tourist- and celebrity-clogged South Beach, about a 20-minute drive away. For each store, Spec’s took over three-level properties of 23,000 square feet.

Spec’s Music chairman and founder Martin Spector enjoys the company at the opening of the chain’s new superstore in Miami’s South Beach area.

When the sites opened this summer they became the two largest music stores in the state, each carrying more than 70,000 titles. Both stores are in highly commercial, visible areas, but each caters to a slightly different market. Lief calls them “billboard stores.”

“The idea was to design them like a department store,” says Lief, “with boutiques, specialized sections for different tastes. This is driven by available space and obviously we can’t do this with every store, but we are looking at two more locations in Fort Lauderdale and Orlando. We can’t open too many in one city, and it will really depend on the market as they are hard to get. Expansion is planned for some of our smaller stores, but not on this big a level.”

The Coconut Grove store opened in late July with a weekend of live music from Crescent Moon’s new Latin singer Albina, avant classical violinist Vanessa-Mae, and several local bands signed to independent labels carried by Spec’s.

The South Beach store, the largest free-standing music store in Miami Beach, contains a large cafe and a wide selection of pop and dance music. A full-time DJ plays continuous music. There are 100 listening stations throughout the store.

In addition, the store has a full-time promotions director, Kristi Borges, who has been hired to book weekly live entertainment and handle cross-event promotions. (Continued on page 69)

IPOs Fuel Growth Of Video Chains

BY SETH GOLDSTEIN

NEW YORK—Initial public offerings are remaking the face of home-video retailing.

In the past 2½ years, four regional chains have raised more than $500 million via IPOs and subsequent stock sales to finance the acquisition of other independents and the building of new stores. Each member of the quartet—Hollywood Entertainment, Movie Gallery, Video Update, and Moovies—has taken first steps toward establishing a national presence rivaling Blockbuster’s. Combined, they own and operate close to 1,000 outlets, with more on the way.

Encouraged by Wall Street’s response, other retailers desire the same friendly embrace. The latest developments:

• Hollywood Entertainment in Brunswick, Maine, is reportedly ready to launch a $30 million IPO, underwritten by Prudential Bache. The proceeds will be used to conclude acquisitions already struck and to initiate others.

• Giant Video in Marion, Ohio, merged with West Coast Entertainment earlier this year and hopes to go public in the first quarter of 1996. Whether it does depends in large part on how many of West Coast’s 600 or so franchisees participate.

Thus far, the gobble-'em-up strategies of Hollywood Entertainment, Movie Gallery, Video Update, and Moovies in a retail environment that is downright unfriendly to individual entrepreneurs appears to be paying off, notes analyst Curt Alexander of Media Group Research in Providence, R.I. The banner headline on his July 7 industry report said it all: “Public capital fuels home video growth.”

According to Alexander, each of the four was generating cash flow three to four times the rate of its ac-

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BY TRUDI MILLER ROSENBLUM

NEW YORK—Audiobooks are taking to the sky, thanks to two innovative programs that will promote the products on airplanes.

On Nov. 1, Delta Airlines will launch “Sounds Like A Good Book,” a program that will feature audio books as part of the airline’s inflight entertainment. The program was created by Don Edwards, president of Toronto-based marketing firm Don Edwards & Associates, who last year launched a similar program, “Heard A Good Book Lately?”, on Canadian airlines Air Canada and Sunquest Sky Service.

“Sounds Like A Good Book” will be featured on all 7,500 Delta flights each month that have audio entertainment, reaching a potential 1.5 million passengers per month.

“If you look at the demographics of the kind of people who are flying, to a great extent, they match those of the audiobook buyer,” says Delta Airlines’ “Sounds Like A Good Book” inflight program will allow travelers to hear excerpts from audiobooks, including the BDD and Simon & Schuster titles shown. Also included, but not pictured, will be Colin Powell’s “My American Journey” and Michael Crichton’s “The Lost World,” both from Random House, and Garrison Keillor’s “A Prairie Home Christmas” from Highbridge.

Random House’s “My American Journey” by Colin Powell and “The Lost World” by Michael Crichton; BDD Audio’s “The Horse Whispers” and “Flying Home” by Rosamunde Pilcher, and “Winnie-The-Pooh And The House At Pooh Corner” presented by BBC Radio; and “Critically Correct Holiday Stories” by James Finn Garner and “Gump & Co.” presented by Winston Groom; and Highbridge Audio’s “A Prairie Home Christmas” by Garrison Keillor.

Meanwhile, in another part of the sky, Earful of Books has contracted with the In-Flight Phone Corp. of Oakbrook, Ill., to market audio books on Continental, USAir, and America West flights beginning in October.

The In-Flight Phone Corp. installs small computer screens, joysticks, and phone receivers on the back of the participating airlines’ seats. Passengers can use computer screens to browse through In-Flight’s collection of participating retailers, which includes Land’s End, 1-800 Flowers, and Sky Mall, in addition to Earful of Books.

Currently, the system is available on five flights each day, with 150 seats per flight. In-Flight’s target is 600 equipped planes by the end of 1996.

When Earful of Books’ screen comes up, passengers see five categories with approximately 20 titles in each, for a total of 100 audio books titles. The passenger can look at the book jackets and read a synopsis of the book written by Earful’s staff. (In-Flight is working on an audio component whereby customers can hear excerpts of the books, but that’s in the future.) The customer can then pick up the phone receiver and order the titles by swiping his or her credit card.

Earful and In-Flight are also getting ready to test onboard portals of audiobooks, says Tony Zavaleta, executive VP of Earful of Books.

“Cabin activists are a market for airplane travelers, they says. ‘People are sitting for hours, and audiobooks are an entertaining way to pass the time.’

**BIBLIOTECH**

**EXECUTIVE TURNTABLE**

**DISTRIBUTION:** BMG Distribution in New York, promotes Amy Basler to manager, market research, and Patricia Schreiber to manager, label liaison. They were, respectively, executive assistant and executive assistant/convention planner.

**RETAIL:** Camelot Music in North Canton, Ohio, names Vincent E. Osborne VP of marketing and Charles Marsh VP of information systems. They were, respectively, VP of marketing for the Sports Authority and VP and director of systems development for Edison Brothers Stores Inc.

**HOME VIDEO:** Twentieth Century Fox Home Entertainment International in Los Angeles appoints Joseph Kenna dra VP of marketing, Susan Rentz VP of publicity and promotions, Julian Montoya director of marketing, and Ann Murphy director of creative services. They were, respectively, senior director of marketing at Pizza Hut Inc., managing director at Ryan Partnership, director of international marketing and sales for FoxVideo, and senior manager of packaging design for Mattel Toys.

**BASLER**

**SCHREIBER**

**KENDRA**

**RENTZ**

**CASTRO**

**GIFLE**

**RHINO RECORDS,** the Los Angeles-based reissue label, plans to release a limited-edition vinyl version of “The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane” on Nov. 21. The box will contain 12 LPs and carry a suggested list price of $179.98. The CD boxed set was released in August. The label plans to manufacture only 3,000 numbered copies of the vinyl edition.

**REPUBLIC PICTURES HOME VIDEO** says it has sold about 50,000 units of Stephen King’s “The Langoliers,” which represents a successful transition from a TV movie to home video rental title. The company offered retailers one free video cassette at the purchase of five units. Republic has sold 100,000 units of King’s “The Stand.”

**PRISM ENTERTAINMENT CORP.**, an independent film and home video production company, says sales for the second quarter, which ended July 31, jumped 37.8% to $4.9 million from $3.9 million in the same period last year. The Los Angeles-based company posts a quarterly net profit of $66,000, compared with a loss of $566,000 a year ago. For six months this year, Prism reports net income of $199,000 on sales of $11.3 million, compared with a loss of $535,000 on sales of $8.9 million a year ago. The company attributes the increases to a new self-through video program of 38 titles priced at $9.98, distributed by Turner Home Entertainment, which resulted in sales of more than $1 million.

**ACCLAIM ENTERTAINMENT**, a video game developer and marketer, reports that its first titles for the new Sony PlayStation video game system, “NBA Jam: Tournament Edition” and “Street Fighter: The Movie,” have sold out at retail stores nationwide. The Glen Cove, N.Y.-based company will introduce four more titles for the PlayStation.

**TRIBORO ENTERTAINMENT GROUP**, a New York-based film studio and distributor, announces a co-financing and distributing motion picture venture with Playboy Entertain ment Group’s Mystic Films subsidiary. The first film from this deal, “Lap Dancing,” will be released domestically on home video in December. Triboro will handle the video distribution in the U.S. and Canada and Playboy will handle international.

**Vallienzi Johnson** was West Coast regional sales manager for Academy Home Video. Davis was ATV and TV video marketing manager for CSI International Exports. Romirowicky was an independent sales representative, and Seiden was national sales manager at View Video.

Jill Capone was appointed director of marketing, self-through, for Turner Home Entertainment in Atlanta. He was director of multimedia marketing.

Jim Pollan is promoted to senior VPGM at VGM of video at ETD in Houston. He was assistant president and general manager.

The National Captioning Institute in Vienna, Va., names Leslie D. Sherman VP of video. She was director of business development for COMSAT Video Enterprises.
SPEC'S UPS THE ANTE IN FLORIDA WITH PAIR OF MIAMI SUPERSTORES
(Continued from page 67)

mothers and local theaters and cultural organizations. Befitting South Beach's nightlife reputation, Borges put together an opening night with drag queens lip-synching in the windows, go-go girls dancing on the counters, and strobing models wearing music-themed outfits. On hand to sign autographs were celebrity impersonators of Rod Stewart, Hulk Hogan, and Gloria Estefan. Close to 2,000 members of the South Florida entertainment and business industry attended.

The two stores opened in 18 months and share many features. They both have well-stocked newsstands and book areas. Spec's management says it has hired employees who are also musicians or music lovers so that they bring a genuine interest and energy to the job. They can recommend product and answer questions, not just ring up sales, management says. The design of the stores was aimed at making all departments bright and attractive with lots of renowned artwork. The same color scheme of bright blue, magenta, and yellow permeates the stores with tiled support columns and stairways and tiles patterned after black and white piano keys. Music notes are etched in the glass staircase walls. Cafes offer live music along with flavored coffee drinks and desserts.

In the children's departments, kids can sample cassette players at listening stations and CD-ROMs can be played on the Spec's computer robot. These departments feature playfully painted furniture shaped like animals, videos and CD-ROM titles, and music-related merchandise—all displayed with the needs and shopping habits of children in mind.

"We have a tag line: 'An amusement park for your earbuds,'" says Lizana, Morgenstern-Robin's, the consultant hired by Spec's Music to develop the interactive playgronds. Morgenstern-Robin's, who was head of the world's largest toy chain, Kids' Music (now Sony Wonder), is president of Morningstar Media, a Deerfield Beach, Fl., marketing and production company for children's media.

"We've always considered ourselves a family store, and we've always carried kids' products," says Ann Lieff, Spec's Miami area sales manager. "We have a CD-Rom unit and listening area, lots of music, video, and CD-ROM titles, and music-related merchandise—all displayed with the needs and shopping habits of children in mind.

"Spec's Music's Florida stores in Coconut Grove and South Beach have cafes that offer live music along with flavored coffee drinks, rich desserts, and frozen treats. Pictured above is the cafe at the Coconut Grove store."

The first floor of the Spec's Music store in Coconut Grove, Fl., is well-stocked.

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BILBOARD SEPTEMBER 30, 1995
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www.americanradiohistory.com
Navarre Nears Purchase Of Intersound; Singly Twain

L E T ' S  M A K E  A  D E A L :  Navarre Corp., the New Hope, Minn.-based music and computer-software wholesaler, has signed a letter of intent to acquire Intersound, the Roswell, Ga.-based label, according to sources.

If completed, the deal would solidify Navarre’s move into becoming an originator of material for entertainment software. Navarre owns Digital Entertainment, which develops and publishes CD-ROMs focusing on music and entertainment.

Terms of the deal couldn’t be determined, as Navarre executives declined to comment on the deal. The deal did not return calls for comment. Even though a letter of intent has been signed, many elements of the deal remain to be negotiated, which some sources suggest could mean both sides are having second thoughts.

Intersound, a privately held company, is said to have sales of about $30 million. The label, which sells directly to music-retail accounts, has a strong classical music budget line in the Classical Heritage series, as well as a growing presence in the gospel and country genres. The label also has diversified into jazz, new age, urban, and rock music. Its artists include Kansas, the Gues Who, the Gatlin Brothers, the Bellamy Brothers, Peter Nero, Al Hirt, and Doc Severinson.

Navarre derives revenues from three different businesses. It has a national distribution company, which handles some 50 labels on an exclusive basis. It also operates as a one-stop/distributor, supplying wholesale clubs and other discount merchants with product from the majors and various indie labels.

Navarre posted sales of $119.5 million in the year that ended March 31. Of that, Billboard estimates that slightly less than half came from music, with the majority coming from computer software. And of the company’s music business, Billboard estimates that its independent distribution company generated about $40 million in sales. Its shares closed at $10.125 on Sept. 18.

The pending acquisition of Intersound would give Navarre a higher-margin business than distribution, which generally works on 16%-20% profit margins. But some independent music label owners perceive it as a conflict of interest when an independent distributor acquires and distributes a label. In those instances, it is generally thought to favor its own label over the other labels it distributes.

Navarre is seeking to defend that concern, some wholesalers, like Alliance Entertainment Corp. and the Haldeman Co., have acquired catalog labels, leaving the highly competitive new-release business for their distributed labels. Intersound derives 60% of its revenue from catalog product, according to sources.

In addition to higher margins, the acquisition of Intersound would enhance Navarre’s already widely diverse customer base with yet another distribution channel, Christian bookstores.
Required Reading For The Indie School Of Hard Knocks

by Chris Morris

The fundamentals of booking are laid out in ‘A Book Your Own Tour’ by Randy Miller, which also includes handy state-by-state directory of venues, press, radio, record stores, and music stores. There are also many helpful hints about the basic tour, the van (and should cook an ear to Mike Watt’s words of the road), and some amusing opinion pieces. Vet will crack a smile at his former boss at the San Diego Sound Machine, member of Coone’s, which bears the self-explanatory tour ‘Touring Is Bullshit’.

Avid book readers will find something underpinnings, with the book’s much about the commercial frustration that comes from being able to do a lot well. We said we’re doomed to the idea that [our music] won’t fit in with people think it’s supposed to be,” Kane says.

The San Diego-based vocalist has been grappling with people’s expectations for much of her career: A decade ago, the singer had a career in the adult film business. “A lot of people said, ‘If you lost some weight and renounced your evil past, you’d do great,’” she says.

Kane has done none of that, and, with her second Antone’s album, “Knoouk-out,” she continues to mess with people’s notions of what she should sing.

Working with veteran producer Val Garay, who cut some Kane demos for CBS in the mid-90s, the singer moves beyond her blues and country roots, es- saying material by Jack Tempchin, Bob Dylan, Ricks Jones, Kostas, and Lowell George and Van Dyke Parks.

Kane, who admits she made some concessions in recording the album, also confesses, “I was petrified that it would come out a pop record. But it didn’t.”

In fact, it merely highlights the near-effortless versatility of a powerful per- former who never over-sings to put her material across.

Kane, the albums admirably to singers who work in a variety of genres,
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Members of Reprieve group the Foreman socialize backstage following their performance. Shown, from left, are Andy Convin, the Foreman; Michael Fuchs, chairman, Warner Music Group; Doug Whitney, the Foreman; Howie Klein, president, Reprieve; Kenny Rhodes, the Foreman; Jim Ed Norman, president, Warner Nashville; Jeanine Frank, the band's manager; and Roy Zimmerman, the Foreman.

Atlantic Group marketing experts are ready for action. Shown, from left, are Pete Anderson, senior VP of sales, Atlantic Records; Rick Froio, VP of sales, Atlantic Records; Jason Flom, president, Lava Records and senior VP, Atlantic Records; Ahmet Ertegun, chairman/CEO, Atlantic Group; Val Azzoli, president, Atlantic Group; Dave Mount, president/CEO, WEA; Ron Shapiro, senior VP/GM, Atlantic Records; Karen Colomussi, senior VP of marketing, Atlantic Records; Vicky Germaine, senior VP of product development, Atlantic Records; Rick Blackburn, president, Atlantic Nashville; and Kevin Coppes, senior VP/GM, Atlantic Classics.

WEA sales reps get ready to deliver the news on fall releases from Warner, Elektra, and Atlantic. In front row, from left, are Roger Helms, Nashville; Cory Conner, Los Angeles; Jack Klotz, Atlanta, Dale Hill, Cleveland; Bill Brown, Seattle, and Warren Punjaban, New York. In back row are Fred Barsuglia, Philadelphia, Tony Niemczyk, director of national sales, Lisa Crawford, Los Angeles; Ron Hewlett, Detroit; Renee Fuhrman, San Francisco; Cathie Inman, Miami; Fran Albrite, senior VP of sales, WEA; Mak Kisty, Baltimore/Washington, D.C.; Clare Korylo, Chicago, Jim McAlulife, Dallas; and Dann Cotter, Boston.

Demonstrating WEA's sense of unity, from left, are Dave Mount, president/CEO, WEA; Mike Quitney, Jony Jones, chairman; Paul Azzoli, senior VP/GM, Atlantic Records; and Russ Thayer, chairman, Warner Bros. Records. At the convention, Jones previewed his new album, "Q's Jook Joint" on Qwest.
Distribution

Drop-Ships And EDI Offer Answers To Quick-Replenishment Challenges, But Retailers Ask “How Much?” And “How Soon?”

BY DON JEFFREY

Many music retailers and distributors believe the time has come for “quick response” product replenishment.

Big discount chains like Wal-Mart have had great success in using this system with many of their suppliers. “This is how they're able to sell their products cheaper to the customer,” says Ann Lief, president of Spec's (Continued on page 74)

PolyGram Group Distribution

FISHERS, INDIANA

(Continued on page 74)

From concept to reality: PolyGram's Fishers, Ind. distribution center, completed in 1993.

German Phononet System Allows Retailers To Hold Minimal Stock And Get 24-Hour Delivery

BY WOLFGANG SPAHR

HAMBURG—In the past few years, German record-retailing has undergone dramatic structural changes—and the development of new distribution methods has been part of that evolution. Where there were 15,000 retail outlets in Germany in 1985, this figure has since shrunk to 8,000. Market observers go as far as to claim that 80% of all retail record sales are currently accounted for by a mere 10% of the outlets. Many of these include Karstadt, WJM, Mediamarkt and Saturn, with TME and TVG operating as rack jobbers.

Udo Lauen, distribution director at WEA Musik in Hamburg, says the distribution service provided to retailers by the record industry has reached an optimum standard. In some cases, 24-hour delivery service is available. Thus, retailers hold minimum stocks and are able to offer almost the entire range of products in their stores.

ORDERING DIRECT

“Our excellent inventory-management systems allow the retailer to monitor sales and therefore place his order in good time,” says Lauen. Thanks to Phononet, an electronic data transfer system similar to the U.K.'s Electronic Recording Order System (ELOS), retailers can now order directly with record companies.

Over 400 stores are already making use of these facilities, with a total of nearly 700 outlets linked to Phononet. Twice a week, Phononet automatically...

(Continued on page 76)
Many retailers have been slow to embrace quick-response because their investments in warehouses have been much greater than in the electronic systems and the software necessary to make fast-replenishment systems work.

Joe Bressi, recently retired senior VP at Camelot Music, is not putting pressure on the majors. “Our analysis was that it was much cheaper for us handling it through our own D.C.” He adds that it takes too much time and money to process product in the individual stores.

SAME-DAY SHIPPING VIA EDI

The key to fast replenishment is EDI, or Electronic Data Interchange. Through EDI, the vendor and retailer communicate by electronic mailboxes on computer networks. A customer calls up the service and places orders in the mailbox. The distributor calls up the mailbox, processes the orders, and has it shipped to the stores or D.C.s. Then an invoice or advance shipping form is transmitted back to the account which can be used to check the product when received.

Nick Johnson, director of returns, systems and procedures for PolyGram's distribution center in Fishers, Ind., says, “If we get an order in early today, we can ship it today. They’ll get it tomorrow.”

(Continued on page 76)
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www.americanradiohistory.com
CONTINUED FROM PAGE 74

**GERMAN SYSTEM**

By sending out up-to-the-minute details of the participating recording companies' new releases, cancellations and amendments automatically to the stores. This involves a product catalog comprising over 100,000 order numbers, from which the retailer then orders what he needs to cover his requirements of catalog titles or current best-sellers.

By the end of the year, Lauzen expects Phononet to be handling 40% of total order volumes. "In this way," he explains, "our external sales force can concentrate on what they're supposed to be doing, i.e. providing product information, consulting and marketing. One-hundred-fifty retailers already have electronic cash-register systems, which allows all sales to be monitored and also provide chart data."

**JOBBERS WORK AT NIGHT**

Rack jobbers in Germany have very close ties with retailers. For example, sales data is transferred to the central warehouse by computer at night. The computer then calculates the quantities required to replenish stocks in the individual stores and sends the relevant orders on-line to the distributors.

German distributors have adopted drastic measures to put an end to retailer imports. According to WEA's Lauzen, retailers importing stocks must expect a marked deterioration in the terms and conditions granted to them by German distributors. "We invest considerable funds in sales promotion and marketing and can therefore not allow importers to take the pick of the crop at the expense of others," he remarks.

**QUICK-REPLENISHMENT**

CONTINUED FROM PAGE 74

Not all retail chains are ready to reap the benefits of EDI. Spee's, for instance, is not on line yet with all the majors. And some chains, like Trans...

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

World, struggled for some years to get inventory-management systems working.

No matter what systems are in place, it is probably unrealistic to think that distribution centers and warehouses will be eliminated entirely.

"We will never be able to be out of the distribution business," says Weber (Blockbuster Music has one D.C. in Dallas). "But we can reduce the amount of inventory we do and handle more and more product directly."

Blockbuster's D.C., he notes, "functions much like a one-stop; we quickly replenish hit product."

At present, the percentage of total product that is drop-shipper-ranges from 0 (for chains like Circuit City) to about 100% (Tower Records, where each store does its own buying.)

**RETAIL'S RESPONSE TIME**

Although music retailers have not yet instituted quick-response systems, they have taken some steps toward it.

Many merchants now make their computerized sales data available to label-distribution sales representatives. Bressi says, "We basically give our major reps that access now. We allow releases and with breaking releases.

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

"It requires that there be a great deal of trust in the partnership," says Cema's Reese. "On both sides."

Johnson estimates that it takes just over two years to get a payback on the investment in quick-response. Retailers who have used the systems have seen increases in sales ranging from 1% to 9%, he says.

Johnson adds that quick response will be a boon for the distributor as well as the retailer. "It levels our workload for our D.C.," he explains. "You automatically get orders for 300 pieces or 60 pieces in a regular flow. You're not getting 700 orders from a chain on EDI."

In addition, he says, it would be easier to forecast labor requirements.

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Indie Dists Find Success And Opportunities In A Consolidating, Cost-Cutting World

BY DON JEFFREY

Consolidation has shaken up independent music-distribution in recent years, making the biggest players more like the major music distributors while creating new opportunities for the smaller players.

Some say the mergers and acquisitions in independent distribution are the direct result of the same trend in music retail in the past few years, as big chains bought up smaller ones and many independent merchants went out of business.

Retail consolidation and intense price competition among music merchants have put pressure on distributors to offer their products quickly and efficiently and at the lowest possible prices. In a traditionally low-margin business, that has meant a great need for cost-cutting. With consolidation come layoffs and closings of facilities.

But a more important means of cutting costs for independent distributors has been the increasing use of computer technology and quick-delivery systems.

“Profit is in pennies. You’ve got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can.”—John Salstone, M.S. Distributing

John Salstone, co-owner of independent M.S. Distributing, says, “To be competitive, you have to be very professional at what you do. Profit is in pennies. You’ve got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can.”

Eric Paulson, chairman/CEO of independent Navarre, says his technology has helped reduce retailers’ operational and inventory costs. Navarre’s new 100,000-square-foot distribution center is fully computerized. The company distributes 40 labels nationally on an exclusive basis and owns two.

ORDERING 90% THROUGH EDI

Advances in technology and expedited freight services such as UPS have enabled indie distributors to drop-ship more frequently to retailers (sending product directly to stores rather than through warehouses). Paulson says 90% of his orders come through EDI (electronic data interchange) and that shipments are made within 24 hours.

Another favorable trend has been the growth of music superstores, which typically have a commitment to deep catalog. “We benefit probably more than anybody else,” says Tony Dalesandro, co-owner of M.S. “A lot of our product never got into stores [before].”

Non-superstore retailers, however, have seen profit margins shrink, which has made them conservative in

Advances in technology and expedited freight services such as UPS have enabled indie distributors to drop-ship more frequently to retailers. Navarre’s Paulson says 90% of his orders come through EDI [electronic data interchange] and that shipments are made within 24 hours.

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their buying, not as willing to take chances on music that is not widely known or heavily marketed.

And the profitability problems of some retailers have meant that indie distributors, who are often farther down the creditors list, have not been paid promptly.

MERCHANDISING A PROBLEM

Merchandising at retail remains a problem for indies, who must compete with the better-financed majors for space and position. Front-end racks, listening stations and window displays go to the suppliers who can afford what the retailers charge for such positioning.

But the indie distributors report success and opportunities in a changing market.

AEC Music Distribution acting president Jocelyn Bloomfield notes the marketing potential of bookstores becoming a fixture on the music landscape. AEC can cross-promote a new album by Uneek and Ready artist Kinky Friedman along with his new book, which comes out at the same time.

Jay Baney, president of independent Twinbrook Music, points out that after jazz artist Ryo Kawasaki did an in-store at a Coconuts, which is not generally known for genres other than pop and rock, he became the store's top-selling jazz artist.

Dances Brown, president/CEO of Distribution North America, notes that DNA offers discount programs every month on different genre of music. DNA distributes more than 300 labels and owns about 25.

TARGETING WITH SOUNDCAN

Some indie executives say that SoundScans's surveys of music-retail sales have helped their business because their releases are now showing up prominently on the national sales charts. SoundScans's market-by-market reports have also made it easier for the indies to focus their marketing efforts.

“We're trying to become increasingly specific in targeting ads to different demographics,” says Paul Del Campo, director of marketing for AEC Distribution.

But distributors have room for improvement. DNA's Brown acknowledges that indies need to perform at the same level as the majors, providing timely and reliable product catalogs and shipment schedules, for example. The independents “need better quality operation systems and better quality sales delivery,” he says. When the consolidation trend cools down, the distributors will likely concentrate more on internal systems.

ALLIANCE ACQUISITIONS

The biggest force in independent consolidation has been Alliance Entertainment, whose most recent acquisition was Independent National Distributors (INDI). Officials of AEC, which distributes 250 labels nationally, 50 exclusively, say the two distributors will operate separately and that each has different strengths.

Other consolidation deals have failed to occur. M.S. tried to acquire Select-O-Hits, but the deal apparently fell apart over price. “We're a mom-and-pop distributor,” says Johnny Phillips, VP of Select-O-Hits.

“We want a lot for our company.”

Twinbrook Music was also an acquisition target, but no deal was made.

ALTERNATIVES TO BUYSOUTS

Twinbrook, though, has been involved in an alternative to the buyout trend. Along with three other regional distributors, it formed a joint venture, Mutual Music, that distributes indie product to Tower.

Ironically, one unintended side effect of consolidation might be the loss of some labels by the bigger distributors. These labels could choose to self-distribute their titles, possibly through such alternative channels as the Internet, gift shops and new-age stores.
High-Quality, Real-Time Music A Reality

BY MARILYN A. GILLEN

LOS ANGELES—“Remember “download time”? In less than a year, the concept has been shown to be toward obsolescence, at least as far as audio is concerned, thanks to a fast-breaking series of online innovations already appearing in an approximation of “real time.”

The latest company to posit its own technological solution to the problem of making good-quality music easily and instantly accessible to consumers online is Northvale, N.J.-based VocalTec, which this week unveiled “Internet Wave,” a real-time audio-streaming system that promises to deliver close to FM-quality sound (16 kilobits per second) to any computer users through 28.8 modems.

The more common 14.4 modem (which delivers data at 14,400 kilobytes per second) will deliver audio on a par with AM radio, according to VocalTec VP of marketing Daniel Nissan, who pegs the sound at 8 kHz. “We’ve designed this for both voice and music,” Nissan says, “and to expect people to use it for that, you have to have higher quality.”

Software developers, such as the Sega Interactive Entertainment, are among the companies planning to make use of the technology within their online areas, Nissan says.

VocalTec, which previously developed the real-time voice communication company anywhere “i-retreat Phone,” follows in the footsteps of trailblazer Progressive Networks, the Seattle company that unveiled its proprietary audio system earlier this year, and Arrowo Grande, Calif.-based Xing Technology, whose more recently unveiled StreamWorks enables live audio feeds of FM quality over 29.8 modems, as well as video feeds over higher-end lines (Billboard, Sept. 2).

RealAudio and Xing have found their earliest strong supporters in the radio world (RealAudio counts Capital Cities/ABC and NPR among its users, while Xing has KZ2 Communication’s string of radio stations), and this is a market that VocalTec also aims to tap. Its target user base extends much wider, though.

“Anyone from a radio station to a record label to an individual at home can use this to broadcast music, shows, even college lectures to students,” says Nissan. “Everyone with a PC at home can use it to create and broadcast their own radio station. And anyone at home can use it to access those broadcasts.”

VocalTec is making the technology available free of charge, Nissan says, including the encoder portion of the system.

It’s not just good intentions, Nissan says. The company’s decision to offer free access, it’s good business. “By keeping this technology proprietary or by charging hundreds of dollars for it, we limit the number of people who can use it and therefore limit its growth,” he says. “We believe, as a long-term investment, that the relationships that we have with the end users will warrant our doing this now.”

Once the technology has caught on, VocalTec will introduce new applications and upgrades that “will take advantage of the installed base,” Nissan says, for which the company will charge.

“We plan to make this the de facto standard for streaming audio online,” he adds. “But for that to happen, we have to put it out there and let the market decide.”

The Internet Wave, or iWave, system, is available in two main versions: a server package, which includes an encoder and works in conjunction with standard World Wide Web servers, and an iWave-Web-compatible “helper” application.

The encoder compresses recorded audio data using VocalTec’s compression algorithms, and that compressed data is then stored on a Web server for retrieval. Live audio sources will require a special encoder, for which VocalTec will levy a charge.

On the user end, the “helper application” supports any existing Web browser or plug-ins, and can be downloaded from a Web site.

The server package, helper application, audio files, and instructions are available as of Monday (25) for free download from VocalTec’s Web site at http://www.vocaltec.com.

Two Companies Producing Films For CD-ROM

Computer Format Seen As Complement To Laserdisc

BY MARILYN A. GILLEN

LOS ANGELES—Two laserdisc leaders are teaming up to bring multimedia-enhanced movies to CD-ROM.

Chatsworth, Calif.-based Image Entertainment and New York-based Voyager Co. are forming a new venture to jointly develop, publish, and distribute movies and “other entertainment programming” on CD-ROM for the PC.

“If the burst in the venture is expected by the first of next year, with three or four due within the first quarter of 1996.”

Initial titles slated for development include “Robocop,” “The Princess Bride,” “King Kong,” and “Citizen Kane.” Pricing has not yet been set.

Video will be presented in the QuickTime format and will approximately fill a single CD-ROM if presented as 22 minutes on computer screen, according to an Image executive. That is in sharp contrast to Image’s earlier planned foray into CD-ROM films, since aborted, when the company demonstrated titles in which video filled only about one quarter of the screen.

Last year we announced our intention to enter the CD-ROM publishing arena, but we were not satisfied with the sophistication of software programming available to us at the time,” says Martin Greenwald, Image’s president. “The opportunity to partner with the Voyager Co. and utilize their exceptional skills and resources in computer-software development is the best way for us to enter the CD-ROM market.”

Image will provide most of the financing for the title development and “Voyager has the applicable rights,” says Cheryl Lee, Voyager’s chief administrative officer. “And then they definitely bring to the table the software programming and creative expertise.”

Each company will also bring its own unique strengths to distribution, Lee says.

Voyager, which produces the acclaimed Criterion Collection line of laserdisc programming, already publishes entertainment CD-ROMs, including the mock rockumentary “This Is Spinal Tap,” “The Complete Marx Bros,” “Laurel & Hardy’s Double Motel,” and the Residents’ “Freak Show.”

“They’ll be able to tap that CD-ROM channel, while we can go into our traditional customer base initially, while also working to expand that,” Lee says.

“If you have a laserdisc player and a laserdisc movie, then doing so on your computer would obviously not be the first choice for most consumers,” says Garrett Lee, Image’s director of marketing. “But what Voyager has done so well with things like ‘Spinal Tap’ is to show how you can make the computer experience a completely different thing than just watching a movie. The film itself becomes almost secondary.

“Supplemental material, search features, bonus interviews, and biographical information are some of the features Lee envisions being added to the CD-ROM-based films.

“I could definitely see this complementing a laserdisc version,” he says. “Just to get our [retail] base to see it that way too.”

Enhanced CD Merchandising Examined

LOS ANGELES—The unique challenges of the enhanced CD are the focus of a new Digital Entertainment retail program designed to ease label entry into software outlets and entertainment supermarkets.

The Minneapolis-based subsidiary of Navarre Corp. unveiled its program at the recently held show in Laguna Niguel, Calif., to "overwhelming response," according to its president, VP/GM of Digital Entertainment.

"Software retailers are looking at this enhanced CD business as an opportunity for them to appeal to a wholly new set of consumers," says Stacey. "They love the idea of having a product that they sell that will make the music-buying public into their stores.

"What they don’t necessarily love, Stacks says, is the jewel box. "The single biggest hurdle is proper merchandising," Stacks says. "While it’s great to know that they can put CD boxes on shelves next to the big CD-ROM boxes we affectionately call ‘airboxes,’ it doesn’t work well from a merchandising viewpoint, and it doesn’t work well for the consumer who goes into those kinds of stores expecting to see multimedia product in boxes. When they see a lone CD on a shelf, they get confused."

Digital’s program takes a two-tier approach to solving the merchandising dilemma: it offers software retailers the choice of an airbox on most titles and a special "displaybox," or standee, to house jewel-boxed titles.

The standee holds 12 enhanced CD titles, stocked four deep, Stacks says. Retailers can take the above陈列standee and replenish as needed, he says.

Many retailers aren’t making an either/or decision, though, Stacks says. "We’re finding that many are using this to allow titles to be dual-merchandised," he says, with a boxed title on shelves and a jewel-boxed one within the special display. "I expect in time they’ll decide which works best for them.

Digital Entertainment currently distributes 16 enhanced CD titles exclusively, along with a number of other major-label titles on a nonexclusive basis, Stacks says. Among artists distributed are the Cranberries, Kitaro, Sarah McLachlan, Todd Rundgren, and Bahas.

Stacks expects to have displays in 1,000 stores by the fourth quarter.

SEGA Goes PC; Ace On CD-ROM

SEGA OF AMERICA is rolling out its new PC line of video games this fall. That’s right—Sega.

Sega’s line of Sega PC brand will debut "before Thanksgiving" with three portable-overs versions of current Sega Genesis and Sega CD titles: "Crisis Commander," "Desert Strike," and "Tomcat Alley." The CD-ROMs will carry a suggested price of $89.95, according to Sega, and will be sold via traditional Sega game channels as well as in such computer software outlets as CompUSA and Computer City.

The group is working on next-generation PC-based running Windows 95 software, the company says. "The increased power of Pentium-based PCs allows us to make secure and dedicated gaming-platform games to and maintain the integrity of the Sega gaming experience," says Tom Kalinske, Sega of America president/CEO.

Sega will also bundle a PC version of its popular Sega Saturn game, MegaVirtua Fighter Remix" with Desktop Multimedia’s Edge 3D multimedia accelerator add-in board, which ships in October.

In addition to translating existing titles, the company also plans to work with outside partners to create original content for the platform.

"ACE VENTURA: PET DETECTIVE" is about to be unleashed on the interactive world. Morgan Creek is teaming with software publisher 7th Level for production of a series of interactive CD-ROMs based on the film’s lead character, portrayed on screen by Jim Carrey. The first title in the joint venture, "Ace Ventura: Pet Detective," will be an animated action-adventure game. An educational CD-ROM title, also starring the animated character, is planned as well. Development likely will also extend to next-generation game platforms (such as the Sony PlayStation and Sega Saturn).

AT&T, IBM, Microsoft, and Netscape are among the 22 software companies, which include many of the industry’s titans, that are working with software that will allow their products to work with the forthcoming CD-ROMs, according to an industry source.

The source also said that the most significant advantage to the consumer will be the ability to view multi-screen images with different "windows" that can be opened and closed on the screen, thus allowing the user to view two screens at once. The most significant challenges facing software developers, he said, are the low addressable memory and the need to create "skinnable" software that will work with different hardware setups.

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Marilyn A. Gillen
Tie-Ins, Product Partners Push Vids Hits By Effective Merchandising

BY STEVE TRAUMAN

NEW YORK—This year's burgeoning sell-through market is having a spillover effect. It's not only the latest hits that will get the consumer's attention. Retailers can take advantage of cross-merchandising tie-ins with related titles from most labels. Add to the mix a high-powered list of brand-product partners and the impact of several billion consumer impressions, and you've got the likelihood of another record-breaking fourth quarter.

A closer look at six of the season's releases should give retailers better insight into more effective merchandising.

Included are "The Swan Princess" from Turner Home Entertainment, a repack "Starlight" from LIVE Home Video, "Cinderella" and "The Santa Clause" from Buena Vista Home Video, "Clapper" from MCA/Universal Home Video, and "Free Willy 2" from Warner Home Video.

One of the biggest consumer—and retailer—complaints has been the mail-in process for rebates on both advertized movie and tie-in titles. Buena Vista has simplified things for "Cinderella" and "The Santa Clause," says promotion VP Max Goldberg.

"The opportunities for retailers are unprecendented," he says, "with $15 in rebates for 'Cinderella,' the $16.99 minimum advertised price can be netted down to $9.60." Buena Vista has arranged with Koolaid to offer instantly redeemable coupons on 20 million film packs tagged with "Cinderella."

Finally, says Goldberg, General Mills is making the title part of its biggest promotion of the year, "Sahite To Savings," with a $5 rebate on 11 brands, including Cheerios, Betty Crocker, and Pop Secret popcorn. He adds, "Our own $5 mail-in rebate is good on any other Masterpiece Collection tape, including 'The Lion King.' We're helping retailers merchandise with sell with 48- and 99-piece 'Cinderella' and Masterpiece Collection mixed floor displays.

Buena Vista's "The Santa Clause" is linked to live-action family titles, with a $3 rebate for new hits and old classics. Retailers can order 24- and 48-piece displays with "Clause" and a mix of titles, such as "Escape To Witch Mountain" and "Old Yeller." There's also a $1 rebate from General Mills on cereals and desserts.

At Warner, says marketing director Alex Curioso, "The whole campaign for 'Free Willy 2' is to maximize the net sell-off for retailers of both the video and our related Family Entertainment product." With the help of AIM Promotions, he says, "We've tried to cherry-pick partners who are strong in key re-

(Continued on next page)

LUS ANGELES—Suppliers love to play up kid appeal, and Columbia TriStar Home Video has a campaign that directly targets all important demographic.

As previously announced, Columbia will release "The Indian In The Cupboard" under its new family label on Jan. 16, priced at $22.96.

The title, Columbia's first direct-to-sell-through release since 1993, will feature something different in addition to the traditional slip sleeve. The packaging features a cardboard insert, which, when folded around the clamshell, makes it look like the magic cupboard in the movie.

(Continued on next page)
The Video Software Dealers Assn. has made its committee assignments for 1996. They are:

- Budget and Compensation, chaired by VSDA chairman Jeff Pedersen of Michigan Video Inc. Members include Greg Fishbein, Wiring Video Villa, Video Time; Mark Fisher, Stop & Shop; Mitch Lowe, Video Droid; Gary Ross, Suncoast Motion Picture Co.
- New Video Entertainment, chaired by Wayne Megel of Star Video Entertainment. Members include James Bryson, TruHo Home Video; Matthew Feinstein, Marisch & Video; William Garcia, Music Revolution; Mitch Lowe, Video Droid; Frank Luca, Flagship Entertainment; John Nicollora, Chip's Video; Gary Ross, Suncoast Motion Picture Co.; Mark Vreiling, Rain City Video; Tom Warren, Video Hit; and Monty Winter, Club Video Superstore.
- Education, chaired by Susan Engel of SeaBourough Video. Members include Steve Apple, West Coast Entertainment; Herman Junckerman, Movie Man Video; Peggy Lake, Country Home Video; Richard Soy, Lucky Club Video; Dave Stewart, Star Time Video; Bob Tolini, Major Video Company; and Harvey Walker, Walker Video.
- Election, reviewed by Richard Rostenberg of Hollywood at Home. Members include Dan Amster, Video Studio; Harold Chaimblerain, That's Entertainment; Rich Vegna, Video Connection; and Harvey Walker, Walker Video.
- Government affairs, also chaired by Rostenberg. Members include Cindy Cotton, Video Video; Erika Hogan, Bijou Video Palace; Tom Henry, Trilogy; Jim Loperfilo, Emerald City Video; and Jerry Skillman, Center Stage.
- 1995 Homer Awards nominations, chaired by Ken Dorrance of the Video Station. Members include Bruce Apar, Video Video; Video Business magazine; Prenti Hall, Video Entertainment; Cindy Critendon, Video Videos; Paul Fishbein, Adult Video News; Bob Geitsman, Home Video Superstore; Mitch Lowe, Video Droid; Victor Seyden, Planet Video; Rich Torward, Home Video World; and Monty Winter, Club Video Superstore.

TIE-INS, PRODUCT PARTNERS VS HOME VIDEO (Continued from preceding page)

Barry Freilich, West Coast Multimedia; Kerby Funk, Super Video—TVS; Mitch Lowe, Video Droid; Phyllis Mullar, Baker & Taylor; and Rich Torward, Home Video Phs.

New technology, chaired by Brad Burns of Video Adventure. Members include Steve Apple, West Coast Entertainment; Kevin Bigelow, Shamrock Video; Bob Gerettis, Video Entertainment; Riccardo, Plaza Video; Jim Lahn, J.Lehm Consultants; Ron Lowenstein, Time Video; Jack Messer, Gemstone Entertainment; Harold Rosenbaum, Video Video; and Mark Vreiling, Rain City Video.

Membership and development, chaired by Tom Warren of Video Hit. Members include Greg Boudreau, Video Vault; Kay Bradford, Video Place; and Barry Freilich, West Coast Multimedia.

TIE-INS, PRODUCT PARTNERS VS HOME VIDEO (Continued from preceding page)

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Membership and development, chaired by Tom Warren of Video Hit. Members include Greg Boudreau, Video Vault; Kay Bradford, Video Place; and Barry Freilich, West Coast Multimedia.
‘Annie’ Finally Gets Its Very Own Sequel Sibling

THERE’S ALWAYS tomorrow: It’s never too late for a sequel, especially when there’s a well-known franchise involved.

More than 10 years after the theatrical release of “Annie,” Columbia TriStar Home Video and TriStar Television have teamed up for “Annie: A Royal Adventure!” the sequel to the 1976 film and Broadway hit.

The video division plans a Nov. 25 release, which also when “Adventures” will air on ABC-TV as a prime-time special. The tape will be priced at $14.95.

“Annie” is one of Columbia’s 10-selling catalog titles, says executive VP Paul Culberg. “That’s what motivated us to make the sequel.”

Culberg says TriStar Television approached ABC, which agreed that “Annie” had some life left in it. “The TV division secured the window, and with the proper research, we came up with the product,” Culberg says.

Although it hasn’t been completed, Culberg says an ad alerting consumers to the video’s availability will probably run at the end of the show.

If the feature receives good ratings and moves at retail, Culberg says the two divisions will collaborate on other projects.

Steady direct-to-sale-through releases would continue to raise Columbia TriStar’s profile; within the last month the company also announced a $22.16 price for “The Indian In The Cupboard,” which was the supplier’s first direct-to-sale-through release since “Hook” in 1991.

But Culberg says the studio isn’t playing catch-up. “We’re at seven figures for ‘The Three Stooges,’ which was released in March,” he says. “We’re working on other things in our library, but we’re having trouble with music clearances and other things.”

He also points to the success of “Sleepless In Seattle,” which has sold in excess of 1 million units since being re-released from rental.

“We gave us a hard time about that title,” Culberg says. “But selling 600,000 units at rental and then 1 million-plus at all-time price points was definitely worthwhile.”

PRACTICE MAKES PERFECT: Playboy Home Video has recruited Dr. Ruth Westheimer to guide couples through the emotional minefield of love and sex in the ’90s.

The good doctor will host “Arousals, Foreplay, & Orgasm,” the debut title in a new series for couples called “Making Love.”

The 60-minute video uses erotic footage to demonstrate different techniques and features discussions with couples on how to communicate better with their partners.

Dr. Ruth has hosted other video programs, but this will be her first with Playboy. “Arousals, Foreplay, & Orgasm” arrives in stores Oct. 24, priced at $19.95.

GOOD DEAL: GoodTimes Home Video has picked up distribution rights to three Cannell Entertainment TV shows from New World Entertainment. Individual episodes of “Silk Stalkings,” “Hawk Eye,” and “Renegade” will be released at $12.98 beginning in January.

Formerly an independent producer, Cannell was acquired by New World in July. “Silk Stalkings,” entering its fifth season on the USA Network, stars Rob Estes and Mitzi Kapture as homicide detectives.

GoodTimes will initially release five titles, including three from the outdoor-adventure series “Hawk EYE,” which stars Lynda Carter and Lee Horsley.

SPECIALTY SALES: Retailers are excited about the lineup of big box-office titles heading to sell-through this fall, but some low-priced specialty releases are also coming their way.

Not quite year-old Hallmark Home Entertainment will release its first sell-through product in November. Prices range from $8.98 for the filmation animated “A Snow White Christmas” to $29.98 for the Samuel Goldwyn drama “Desert Heat.”


Other titles include “A Taste Of Honey” and “April Morning” with Tommy Lee Jones.

Street date for all titles is Nov. 28, except for “A Snow White Christmas,” which arrives in stores Nov. 7.

ABC Video will release the Academy Award-nominated documentary “A Great Day In Harlem” on Nov. 7.

Priced at $19.95, the film was inspired by the Art Kane group photo of 88 musicians assembled for Exquisite magazine. The ensemble was brought together for the January 1959 issue, devoted to jazz.

Quirky Jones Joan Jones, “Great Day” includes interviews with surviving musicians, archival footage, and film of the photo shoot taken by one of the musician’s wives.
Selling Series: From Magic Buses To Happy Haunts

by Moira McCormick


The title collection includes three new ones: “Spot’s Magical Christmas,” “Moonlight at the Magic Kingdom,” and “Alvin And The Chipmunks: A Chipmunk Celebration.” A 6-foot gingerbread display features Disney characters; a $3 consumer rebate program involves purchasing a pair of two eligible Disney holiday videos, and “Alvin And The Chipmunks: A Chipmunk Celebration.” Consumers can receive a rebate of up to $2 on any Halloween candy package with purchase of any

SPEC’S UPS THE ANTE (Continued from page 69)

miles through a comfortable, fun environment. “The same families are coming back to the Grove stores every weekend for the different entertainment,” says Lieff. “We’re also doing crossover promotions, like the award-winning animated series “Shelley Duval’s Bestlie Stories,” on Oct. 10. And “Waiting For Santa,” the 1990 Barney the Dinosaur title, will be released by the Lyons Group for the last time Tuesday (20), after which it goes on moratorium.

KIDBITS: The newest Barney title, "Riding In Barney’s Car," also hits stores Tuesday (20). "You Can Fly A Kite," from Blackboard Entertainment in San Francisco, includes an intriguing history of aircraft titles in King Arthur’s Court, a modern take on Mark Twain’s classic, on Oct. 17.

PolyGram Video’s kickoff releases in its new series “Redbud,” taken from the popular animated ABC-TV show, features a free in-pack trading cards. A new “Big Top: The Jet Plane” title takes off Oct. 3 from KidQuest in Dallas; it’s called “Tracy’s Handy Hideout & Three Other Stories.” Dr. Steven Frankel released his first home video, “Musical Family Fun With Dr. Steven Butler Live,” from Sharp Tooth Productions in Fort Wayne, Ind.

Note: Includes transactional mailings of nontheatrical titles. © 1995 Billboard Publications Inc. 1075 Avenue of the Americas, New York, NY 10018. Billboard is a registered trademark of Billboard Publications Inc.
Essentially, the public chains are
sweeping up smaller retailers that
would be deemed except as part
of an organization with deeper
pockets.

Stock prices have reflected the
new reality. Beaverton, Ore.-based
Hollywood Entertainment shares
doubled after the July 1995 IPO,
then split, then doubled and split
again, allowing management to
complete three secondary offerings
that raised more than $200 million
to fuel new store development.

Movie Gallery in Dothan, Ala.,
has followed a similar scenario; its
secondary offering in April
provided cash for the purchase of
131 stores by early summer. It
expects to raise another $125 million
next month. "And the funny thing is, the
video industry is flat," says Alex-
ander.

The flatness is in rentals, the turf
staked out by video specialty
stores, which have always led
the more dynamic, lower-margin
sell-through sector to mass
merchants and record chains. Rental volumes,
gauged by the number of cassettes
delivered into stores, has
stagnated at about 50 million units annually
since the early '90s.

However, each cassette can
generate revenues far beyond its cost,
the fundament of the business that
the public chains believe is under-
exploited. In keeping with the
times, Alexander says, the
chains are also espousing the
practice of concentrating instead on
carving themselves ever bigger
slabs of a stagnant rental business.

Alexander sees nothing but
blue skies ahead for the publics,
for several reasons. First, contrary
to the accepted wisdom of several years
ago, home video is expected to
thrive for at least another
decade, while information carriers sweat
through the construction of the
information superhighway—still
without knowing what entertainment
services the consumer will buy.

Second, according to
Alexander, there are plenty of stores left
to purchase, and although buyout
prices are rising, the
increased payments in store cash aren’t
crowding profit margins. "When will the buying stop?" No
time soon," says Alexander.

Finally, the publics have safe-
guarded themselves against the
accusation that once plagued
Blockbuster. Its inventory
was overvalued because cassettes
weren’t being depreciated in ac-
cordance with accounting rules.
Blockbuster changed and has set
"the industry practice" matched by
these chains, says Alexander, who
calls their almost identical policies
"totally reasonable."

Currently, the biggest difference
among the four chains is store loca-
tions. Hollywood Entertainment
aims, like Blockbuster, at "bigger,
more urban markets," Alexander
points out. Its newly built outlets,
which have more appeal to
direct-to-home sales, sell-through cost
approximately $400,000, as compared to
$225,000 for the suburban and rural loca-
tions erected by Video Update,
located in St. Paul, Minn., and
Movie's, based in Payson, Utah.

A Hollywood Entertainment
store is considered mature when
annual revenues top $1 million,
roughly twice the Video Update
and Movie's benchmarks.

In a Sept. 8 report, Alexander
says that Movie's, which went pub-
lic in August, may have a hard time
matching the profit margins of
Movie Gallery and Hollywood Entertain-
ment, which are 21.5% and 18.6%,
respectively. If these margins
drift much lower, Movie's stock
price could fall out, affecting
future offerings. "The good
news," writes Alexander, "is that
most of these issues will be
addressed by year end"—after six
months of operating experience.

He's bullish regarding Movie's
and video chains in general.
In the current environment," Alexander believes, "public video
companies are able to sustain
incredible growth rates," despite
the attention paid to sell-through and
to the new media.
**T L**

**A R I N E D O P U E R T A S**

**Producers:** Celia Stein & M. Keen Sanderman

**Eternal Love.**

Uplifting, holiday-laced album sports an appealing poppotting of Afro-Caribbean grooves anchored by Colombian vallenato and cumbia rhythms. Jubilant title track is bound for the Xmas Top Tracks, but album's indisputable smash is charging seasonal ballad “Más Allá.”

**F R A I D O J**

**La Quen Quien Ya Ti**

**Producers:** Celia Stein & M. Keen Sanderman

**Reviews.**

*The Hugh L. Jones Collection* - 32467

This is an ace at these wild and crazy guys will ever come to making a radio album, and it mostly works well. The album is a collection of mixed but good songs, from “Highway Patrol” to the Lucinda Williams/Betty Elders co-summation, the George Jones/LeRoy Van Dyk, and lead singer Paul Kirky co-writes with some interesting people: Danny Tate, Gary Scranton, and Bob White Johnson.

**C O U N T R Y**

**The Cactus Brothers**

**24 Hrs., 7 Days A Week**

**Producers:** Terry Young, Bob McCaughey

**Capehart Nashville** - 32467

This is an ace at these wild and crazy guys will ever come to making a radio album, and it mostly works well. The album is a collection of mixed but good songs, from “Highway Patrol” to the Lucinda Williams/Betty Elders co-summation, the George Jones/LeRoy Van Dyk, and lead singer Paul Kirky co-writes with some interesting people: Danny Tate, Gary Scranton, and Bob White Johnson.

**C O N T E M P O R A R Y  C H R I S T I A N**

**Petra**

**Do Doubt,**

**Producers:** Mike & Nile Dillard, Bob Hargrave

**Westwood** - 32467

This is an ace at these wild and crazy guys will ever come to making a radio album, and it mostly works well. The album is a collection of mixed but good songs, from “Highway Patrol” to the Lucinda Williams/Betty Elders co-summation, the George Jones/LeRoy Van Dyk, and lead singer Paul Kirky co-writes with some interesting people: Danny Tate, Gary Scranton, and Bob White Johnson.

**C L A S S I C A L**

**Monteverdi: ORFEO**

**Jeffrey Thomas, Dana Harchand, Jennifer Lane, Paul Shure, Mark Littile, Greaddin Tof, director**

**Producers:** Douglas Steen

**Luminent Early Music Series** - 32467

A luminous account of this magical opera in its first American recording. Toft’s fine period-instrument ensemble lets the music dance and breathe, yet her expansive Romantic conception of the piece sacrifices no emotional detail. Six singles from all 16 name parts and serve as the chorus. Tenor Jeffrey Thomas inhabits the central role; mezzo-soprano Jennifer Lane is equally touching as the Messenger and Hope. The resonance of the church where it was recorded meshes beautifully with Toft’s open, flexible sound.

**A L B U M S**

**SPOTLIGHT:**

**DESIGNER:**

**M A R I C K B R E A C K E R**

**Infinity**

**Producer:** Michael Cuscuna

GRPM/Impulse! 171

Mc Coy Tyner, whose name grew as an Impulse! leader and soloist in the '80s, returns to the reactivated label for this quartet date that joins his rhythm section including Avery Sharpe and Aaron Scott with intrepid tenor man Michael Brecker. Highlights of a reinventing set include "That's What We're Here For" from "The Tuba," and the syncopated "Goodbye Manhattan," and the classically arranged ballad "Sex Ey."
The lead single from Meat Loaf's forthcoming opus, "Escape From Hell (Welcome To The Neighborhood)," is a wildly dramatic rock ballad that seeks to pick up where "I'd Do Anything For You But I Don't Want That" left off. Loaf's fus-o-pastic style is matched by appropriately grand piano lines and soaring choir backing vocals. The sprawling, six-minute-plus album version has been deftly pruned down to a manageable time—yet another sign that the singer's pacing has been honed to a sharp edge.

Commercial proponents are embracing this record as a hard-edged pop-opera—perhaps a bit overambitious under such a moniker. The formula of Meat Loaf 2001, which comes with this single, has been developed over the years. The singer's dramatic pipes are as sticky as ditty. The formula of Meat Loaf 2001, which comes with this single, has been developed over the years. The singer's dramatic pipes are as sticky as ditty. The formula of Meat Loaf 2001, which comes with this single, has been developed over the years. The singer's dramatic pipes are as sticky as ditty.
THE POWER STEP
Independent Creative Artists
54 minutes, $19.95
An absolutely close-up on the fitness circuit, Michael Cooper, the 1995 captain of the American Eco-Challenge team, provides thrills of aerobic and body-toning regimen that succeeds tremendously at working out the body and keeping the mind nourished. Providing a little free advertising for the Power Step workout gear, and in the way, Cooper leads an intense conscience class. Following along is a rule model for beginners, intermediate-level, and advanced weights, respectively. (Contact: 800-310-2062)

LA COSTA SPA SECRETS: TOTAL BODY RENEWAL
WarnerVision
40 minutes, $14.95
He wants who have wanted to visit Southern California’s world-famous La Costa Resort and Spa but have yet to make the sojourn, this video serves as a tempting appetizer. For those who’ve been there, it is a chance to revisit a unique setting at a location with the spa’s own current facility, the program puts at-home participants on the fast track to reattaining tension and an amalgam of short exploitations into yoga, nutrition education (including tips on how to eat best), in a fast-food restaurant, relaxing baths, and massage and aromatherapy. Also available is “Total Fitness,” a more workout-intensive video.

SUPERSTARS OF ACTION
Volume 3
30 minutes each, $9.95 each
ABC is billing this new series as “big names at a small price,” with the likes of Sean Connery, Harrison Ford, Steve McQueen, Eddie Murphy, Paul Newman, and Sylvester Stallone to get things moving-plus a low price—these videos will likely blow out stores of classic impulse buys. There is something here for action fans of all ages and attitudes, as ABC dips back into the studio classics to pull out some truly memorable footage. The programs then put them into context with rare and current interviews with the men who made the scenes, so to speak. Future episodes will include Tom Cruise, Robert De Niro, and Arnold Schwarzenegger, among others.

ANDREW DICE CLAY & HIS GANG IN THE VALENTINE’S DAY MASSACRE
MPI Home Video
100 minutes, $19.98
He may have cleaned up his act for his new CBS sitcom “Dios This House,” but for fans who prefer the more dicey Clay, this comedy special from the good old days will serve as a blessing of another sort. Selecting as the theme one of his favorite targets, the chain-smoking, acne-ridden Clay takes aim and fires a barrage of insults and other wisecracks at love, romance, and the institution that is literally brimming with natural wonders. Packaged with the video is a “For Real” factoids guide to Australia from eight regions that are visited in the program. (Contact: 800-757-2727)

THE PATH TO POWER
By Margaret Thatcher
Author: Harper Audio
Price: $21.95
In this insightful biography, the former prime minister of Great Britain describes the lessons and approach to power the world of politics, both in her home country and elsewhere. With the new era of Thatcherism in full flower, this is perhaps the most appropriate time to examine her philosophy of personal and national success. Written with the intent of being both inspiring and challenging, this book will appeal to a wide audience, from politicians and businesspeople to anyone interested in learning from the successes (and failures) of a woman who has been called one of the most influential figures of the twentieth century.

MUSICAL FAMILY FUN WITH DR. STEVE BUTLER
Sharp Tooth Studio
53 minutes, $12.00
A 9-dentist with a real knack for creating smiles, Dr. Butler has been turning children’s faces into beautiful smiles throughout the southeastern United States for several years and reaches another high with this latest variety show filmed in a live performance. The multiple musical numbers here, which take their inspiration from pop-along pop, jazz, and R&B, touch on lots of subjects that are close to the kids’ hearts, including an ode to the often forgotten and mysterious living room and a salute to the art of making weird faces. Colorful costumes, lots of child participation, and an overriding joie de vivre render this video a big, toothy mouthful of fun. (Contact: 800-580-2229)

RIDING IN BARNEY’S CAR
The Lyons Group
25 minutes, $14.95
If it’s a summer season, it must be time for a new video from Barney and friends. This program examines the joys—and safety rules—of the road trip as the purple one and his pals boat along and visit their sojourns to a restaurant, the library, and some other local haunts. As expected, there are plenty of songs-songs for children, some of them emanating from Barney’s car radio. The Lyons Group also offers a release called “Learning to Wait For Santa” for the last time this season—retailers might want to get it while they can.

HOME VIDEO: All new titles released at wholesale-prices are eligible. Send review copies to Carinees Appelt, 3817 Righton Court, Alexandria, Va. 22305. ENTERACTIVE: Send review copies to Marilyn Giles, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif 90036. BOOKS: Send review copies to Eric Bohler, Billboard, 1515 Broadway, New York, N.Y. 10036. AUDIOPHILES: Send review copies to Trudi Miller Rosenberg, Billboard, 1515 Broadway, New York, N.Y. 10036.

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FOR THE RECORD

In the Sept. 23 article about Rickie Lee Jones, one of her songs was improperly identified. The song "Stewart's Coast" was misstated as "Stewart's Coat." It appeared in the Feffen album "Traffic From Paradise.

The label for R&B trio McKen-Stef was misstated in a Sept. 23 photo caption. "Aziz Izz" is on Outburst/RAL/Island.

In the Sept. 16 issue, an article on Simply Red improperly identified the performance as a sold-out debut. The debut album was "Picture Book," released by Elektra in 1986; the album "A New Flame" appeared in 1988.

The label for R&B trio McKen-Stef was misstated in a Sept. 23 photo caption. "Aziz Izz" is on Outburst/RAL/Island.

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Billboard Online has recruited one of the music industry's premier journalists, Larry Flick to pioneer a number of exciting new enhancements starting October 2. By expanding our scope, we're making sure that users are kept absolutely up to date with what's new and happening in the music and home entertainment industry.

Billboard Online introduces
Associate Editor
Larry Flick

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What's Selling this Week - A close-up look at what specific shops and chains are selling each week.

On the Road/In the Stores - A selective list of new records in stores and acts on the road.

Countdown to Billboard Events - A weekly posting of developments in Billboard-sponsored events, including the Billboard Awards show airing on December 6th.

Ask the Experts - Everything you wanted to know and more... From managers to label heads, various industry leaders answer questions on specific topics.

Trivia - Putting your knowledge on industry-related topics to the test, this feature draws on Billboard and Monitor information in a creative way.

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When you need to know. Right now.
Will U.K. Get Full-Time Modern Rocker?
Xfm Lands Backers In Its Bid For A License

BY MIKE MCGEEVER

It may be hard for some to fathom, but English new-music fans are painfully aware the country does not have a single full-time modern rock station. But now, thanks to support from major broadcasters, labels, and acts, that may finally change.

London’s Xfm, which has had a restricted (or temporary) license in the past, recently acquired backing from some British broadcasting big guns—media group CLT as well as investors Enterprise Radio—and hopes the partnership will help the station land an eight-year license for London next year.

The news comes as Xfm is preparing to launch its fifth, monthlong restricted service in three years, from Oct. 2-29. (Without a full-time license, at the end of that one month Xfm must go off the air and wait for its next temporary license.)

According to Xfm managing director (and the Cure manager) Chris Parry, the station has twice been successful in gaining a license. The last time was last year, when, amid uproar from Xfm boosters, the new 105.8 FM frequency was granted by the government’s Radio Authority to Richard Brunson’s Virgin Radio.

Parry speculates that a lack of resources and expertise may have been the determining factor in Xfm’s failing to get a green light. In the U.K., he adds, there is a limited number of frequencies available, broadcasters must apply for licenses. Also, an applicant must show the Radio Authority that it can financially sustain a license for the life of the eight-year term. However, the regulatory body is not obliged to disclose why an applicant failed to secure a license.

Parry remains confident he and his team, with a proven track record, will increase the odds of winning a license. “In terms of contributing to the application, CLT and Enterprise Radio bring known ability to the table,” he says. “They are experienced in launching stations. They can answer practical questions (from the Radio Authority) on such things as salary structures, staffing levels, and sales.”

He adds, “They can give a quick picture.”

The Oct. 2 launch of the station will coincide with the national release of an Xfm album, “104.9.” It will be distributed to major chains and independents through Pinnacle.

The album contains exclusive recordings from acts grateful for Xfm’s exposure, such as the Boo Radleys, China Drum, Compulsion, the Cure, Drugstore, Fundamental, Garbage, Goya Dress, the Jesus & Mary Chain, Leftfield, Marion, Oasis, Sebadoh, Stereolab, Tindersticks, Transglobal Underground, and U2. Over the past three years, many of the artists have been outspoken in their support of Xfm’s sporadic, 30-day efforts.

The UK music industry is also backing Xfm’s attempt for a “real” license. Calling Xfm a “serious rock station,” Sony Music U.K. chairman/CEO Paul Burger urged Parry and his team to “sound professional, so we can lobby the Radio Authority on your behalf.”

Burger made his comment during the company’s recent sales conference in southern England.

Given that there are no modern rock stations in the country, Parry contends that Xfm can make a substantial contribution to the U.K. music industry. “We can make quite a considerable

Network Survey Shows Dip in 12-Plus Listenership

BY CARRIE BORZILLO

LOS ANGELES—The good news for network radio from the RADAR 50 listener survey certainly didn’t last long.

The newly released RADAR 51 survey, conducted by Statistical Research, shows a 4.2% dip among all networks with listeners in the 12-plus demographic.

RADAR 50, on the other hand, showed an overall increase of 1.7%—the first increase in several surveys (Billboard, March 25).

Out of the 14 networks, 10 showed decreases in this demo this time around. The opposite was true in RADAR 50.

Adult networks didn’t fare well, with a 6.1% decrease. Young adult networks, however, posted a 2.6% jump.

In RADAR 50, adult networks and young adult networks were up 1.3% and 2.9%, respectively.

ABC Radio Networks’ Excel once again posted the highest gain with listeners 12-plus, with an impressive 24.4% increase. Excel was also the big winner in RADAR 50, posting a 19.9% gain in that survey.

The runner-up in RADAR 51 was American Urban Radio Networks, which saw a 21% increase with listeners 12-plus. The only other networks to experience increases in this demo were Westwood One’s Source, which posted a 6.1% increase, and CBS Radio Networks, which posted a 4.9% increase.

All other networks dipped between a mere 1.8% (ABC’s Gene-sis) and an astounding 21.7% (WW1’s Country).

Jerry Lopes, president of programs, operations, and affiliations at AURN, says he attributes the network’s success in RADAR 51 to “the increase in the number of major stations in major markets joining the network, such as KJLH in Los Angeles and WEJZ in Chicago. That and the hard work on the part of our affiliate relations and operations departments contributed to this success.”

Glenn Bryant, director of affiliate relations at AURN, says the increase can also be attributed to the fact that many of its affiliates, such as WKV Milwaukee, are doing better in the Arbitron ratings.

Bill McLenaghan, senior VP of research and development at ABC Radio Networks, says ABC fared well for the same reason as AURN.

“We’ve just been encouraging stations to live up to their clearance agreements, and we have been affiliating strong stations,” he says.

Paul Bronstein, VP of research at CBS Radio Networks, says that in addition to strong stations, the stability of its affiliate count made an impact on its ratings.

As far as network radio’s overall picture, McLenaghan didn’t seem too concerned. “RADAR gives and RADAR takes away,” he says. “It’s no surprise to see it go up or down.”

In the key 25-54 demo, listening was down 6.6% among all networks. The last survey saw a 3.1% increase in this demo.

In this demo, ABC’s Excel naturally posted the highest gain (31.9%) among all networks. CBS followed, with an 8.7% gain with listeners in the 25-54 demo among all networks. Posting more modest gains with listeners in this demo were CBS’s Spectrum (9%) and WW1’s Source (8%).

The biggest losers in the 25-54 demo were WW1’s Variety and WW1’s Country, which fell 20.1% and 19.7%, respectively.

Jeff Lawenda, who joined WW1 in April as president of Westwood One Radio Networks, declined to be interviewed about the company’s rankings in RADAR 51.

However, Lawenda did release a statement that says, “The book is the book, reflecting listenership as far back as April ’94. We’re excited about what’s been going on here in affiliate relations that bodies well

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• Annual Awards Show with Live Performances by
  ELECTRA Artists SIMPLY RED & SILKIE
• Panels & Discussion Groups

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Los Angeles—Two intriguing radio specials are about to be rolled out this week—Concert Music Network's "Paul McCartney," featuring the U.S. debut of his classical piece "A Leaf," and United Stations Radio Networks' "The Golden Years of Motown.

The two-hour "Paul McCartney" show, produced by G.W. Lach Productions and sponsored by Chrysler-Plymouth, will air domestic- ally on 30 classical radio outlets the week beginning Monday (25). Affiliates include WQXR New York, KKGX FM Los Angeles, and WCRB Boston. Lach also hosts part of the show, however, it is mostly narrated by McCartney.

Meanwhile, the three-hour "Golden Years Of Motown," hosted by Norm N. Nite, evening personality at oldies WCBS New York and producer by Rick Clark programming for approximately 127 solid gold, AC, and R&B oldies stations the weekend of Sept. 22-24 (24). Affiliates include WCBS, WQXR, Baltimore, and WMJ Cleveland.

"Classical Paul McCartney" marks the American debut of McCartney's "A Leaf," which the former Beatle premiered for Prince Charles during "An Evening With Paul McCartney and Friends" at St. James Palace in Eng- land on March 28. That concert was a fund-raiser for the Royal College of Music.

"A Leaf," a 10-minute piece that McCartney wrote for solo violin and was performed by Russian prodigy Anya Alexyev, is McCartney's first classical work since his show at "Old College Oratorio" was performed in 1991.

In addition to these two pieces, the radio special will feature performances by sopranos Kiri Te Kanawa, tenor Jerry Hadley, and the Royal Liverpool Philharmonic Orchestra conducted by Carl Davis. McCartney will also talk about his love of classical music during the special.

"This is a way to showcase Paul's classical music, his other work, as well as his love for the music," says Bill Porri- celli, director of promotion at McCartney's music publishing company, MPL Communications Inc. "This is the best medium to get Paul's interest and love for classical music across America and the world.

The second special is the radio special special by the former Beatle. The first was the 13-part multigener "Oobu Jobu," which ran from Memorial Day to Labor Day via Westwood One (Billboard, April 25).

While "A Leaf" has been released commercially on EMi Classics over- seas, Porretticelli says the U.S. release for the entire St. James concert is being planned. The concert will likely be released domestically on Angel/EMI before the holidays, according to Porretticelli. Those two shows also featured Elvis Costello, the Brookyld Quartet, opera star Willard White, soprano Sally Burgess, and McCartney singing Beach Boys songs as "Eleanor Rigby" and "Yesterday" backed by a string quartet.

R. Lindau, VP/GM of Concert Music Network, says the program was a great way to do something special for "Classical Music Month." The U.S. pre-


### Album Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Distributor/Loc.</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Silverchair</td>
<td>A Full House</td>
<td>EMI/EMI-Capitol, Australia</td>
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<td>2</td>
<td>10</td>
<td>Pearl Jam</td>
<td>Vitalogy</td>
<td>Interscope, Los Angeles</td>
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<td>3</td>
<td>10</td>
<td>The Stone Roses</td>
<td>Flowerpot</td>
<td>Polydor, London</td>
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<td>9</td>
<td>Radiohead</td>
<td>OK Computer</td>
<td>Parlophone, London</td>
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<td>5</td>
<td>8</td>
<td>Beck</td>
<td>Odelay</td>
<td>Geffen, Los Angeles</td>
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<td>6</td>
<td>7</td>
<td>Radiohead</td>
<td>The Bends</td>
<td>Parlophone, London</td>
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<td>7</td>
<td>6</td>
<td>Nirvana</td>
<td>In Utero</td>
<td>Sub Pop, Seattle</td>
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<td>8</td>
<td>5</td>
<td>Pearl Jam</td>
<td>Vs</td>
<td>Epic, New York, NY</td>
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<tr>
<td>9</td>
<td>4</td>
<td>Sonic Youth</td>
<td>Murray Street</td>
<td>SST, San Francisco, CA</td>
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<td>10</td>
<td>3</td>
<td>Green Day</td>
<td>Dookie</td>
<td>Reprise, Los Angeles</td>
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<td>11</td>
<td>2</td>
<td>The Rolling Stones</td>
<td>Voodoo Lounge</td>
<td>Virgin, New York, NY</td>
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<td>12</td>
<td>1</td>
<td>Soundgarden</td>
<td>Superunknown</td>
<td>Interscope, Los Angeles</td>
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### Modern Rock Tracks

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<td>Tool</td>
<td>Undertow</td>
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<td>2</td>
<td>10</td>
<td>Smashing Pumpkins</td>
<td>Mellon Collie and the Infinite Sadness</td>
<td>Virgin, New York, NY</td>
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<td>3</td>
<td>9</td>
<td>Red Hot Chili Peppers</td>
<td>By the Way</td>
<td>Warner Bros, Los Angeles</td>
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<td>4</td>
<td>8</td>
<td>Alice in Chains</td>
<td>Dirt</td>
<td>Geffen, Los Angeles</td>
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<td>5</td>
<td>7</td>
<td>Nine Inch Nails</td>
<td>The Downward Spiral</td>
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<td>Pearl Jam</td>
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<td>Epic, New York, NY</td>
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<td>U2</td>
<td>All That You Can't Leave Behind</td>
<td>Island, London</td>
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Note: This list is for the week ending September 30, 1995.
Radio
PROGRAMMING

Powell Slams Loss Of Minority Rules; Atlanta’s WHTA Scores With Hip-Hop

A HIGH-PROFILE voice weighed in on radio’s minority-ownership issue, as newly powerful minority-shareholder candidate retired Gen. Colin Powell lashed out against the recent abolition of the minority tax certificate in an interview with The Next Generation in a Buffalo, N.Y., TV station acquired under previous FCC minority rules.

"It’s all about power," he said. "If you’re not a bunch of white guys with a brother fronting for them, get rid of it. That doesn’t serve any purpose for us," Powell told the station.

Also complaining about FCC policy, but from a very different perspective, is the National Assn. of Broadcasters, which claims that three Congress committees it studied concluded that the private sector had already met the NAB’s ownership requirements.

PEOPLE: KSAN MORNINGS

KSAN San Francisco moves afternoon jock Tom Bearden to weekends, as he joins Jo Thomas and Frank Terry. Boychuk replaces Charlie Wilde. Night jock Tim Anthony moves to afternoons. Jo Thomas and Frank Terry, KSAN’s KWW (B) Detroit, moves to KSAN for that shift.

Stacey West joins the morning show at KWW in Dallas, if you’re not morning co-host at WCFB Daytona Beach, Fla.

Longtime KPLX morning man Scott Evans resurfaces as the morning anchor at WCLE-FM Greater Bangor, Maine. He replaces Andy Rent and Dennis Sutton. Evans will remain half of the “Harmon & Evans” syndicated countdown program with his former KPLX partner, Steve Harmon, through the miracle of digital technology.

At WDB (99 Jams) Miami, P/T Yolanda Neely joins James Thomas on the morning team, as does former Miami Dolphins wide receiver Nat Moore. Also, station PD, who had been testing at 50,000 watts during the day, is now at official power.

Media Access Program morning man at WRTF (KCT1) New Haven, Conn., takes over mornings at WEBE Bridgeport, Conn., replacing Jimmy Gray, now at WTK Providence, R.I. Also, Peter Bush, from WFXF Norwalk, Conn., arrives as WDB’s afternoon jock, replacing Eddie Holiday, who moves to week-ends.

Longtime WBZZ (B4) Pittsburgh midday/morning producer/lead Ann Prokop moves to afternoons, as does Bob Brown, for promotion duties for ABC-FM (KBOB) San Francisco.

By Eric Boehler

by reporting with Douglas Reece

Midday host Sammi Gonzales has been named PD at KCYT (Kict) (FM) Dallas.

Cris Winter of Salt Lake City flips to gold-based country KKBB (K-Buck) under a sales agreement with rival KKAT. KKUJ’s current country format is set to move to another local frequency but has not yet done so.

The new PD of WJBE Augusta, Ga., the R&B adult outlet owned by James Brown, knows how to do the Chapman, and all the other soul stuffs—Brown himself is programming the station.

Len Thomas is GM/PD for the new KKBB/KKXT Monterey, Calif., as owner/ GM Ken Dennis adds GM duties for cross-town country/triple-A hybrid KPG, following the closing of that station’s sale to KXR. VP/General Manager James Sharov is KXR PD at KATX, replacing Tony Valera. Cory Michaels now handles mornings.

Dave Broadcasting has closed its purchase of WCJU Charlotte, N.C. Group PD James Alexander is overseeing the station’s SW Networks jazz format. WOKE/WFXE Columbus, Ga., GM Greg Davis is now overseeing WCFM. Former WQOK Raleigh, N.C., GM John Broomfield is now GM at WXFE.

KTRG Albuquerque, N.M., PD Scott Strubler joins XERTA-FM (B1X) San Diego; Sandy Horowitz from WDBX Lansing, Mich., is his replacement.

newsline...

MICHAEL FROHN has been named GM at WSWS-AM-FM Pittsburgh. Frohn arrives from crosstown KDKA as general sales manager.

BOYD ARNOLD has been named GM of WHP/WKUH/FKOB Harrisburg, Pa., replacing Terry Kile. Arnold was last executive VP of WHC-Ford. Conn.

STATION SALES: KQU/KNUZ Houston, from Texas Coast Broadcasters to SFX, owner of crosstown KORT, for $38 million; WNTQ/WDNR Syracuse, N.Y., from the WRBPC Group to Pilot Communications, owner of crosstown WQX (FM) (96.5), for $12.5 million; KACY/KSMB Lafayette, La., from Media Properties to Sonance Communications, for $5.1 million; WTVJ Dayton, Ohio, from Vernon Baldwin to Broadcasting-Hauses-Sanders Broadcast Group, owner of crosstown WBOU, for $1.1 million.

For WKLB Boston’s Christy, The Music Comes First

C
ountry radio prides itself on being the most personal of all radio formats, but at least some of the most prominent programmers are eager to be a part of it. Bob Christy is not one of them. As operations director for Fairbanks Communications’ WKLB Boston, Christy is passionate about music but chooses to distance himself from what he sees as the political end of the business:

“There is so much work to do at the station level if you’re going to have a good radio station, and it starts with spending time politicking and all the things it takes to stay in the loop ...”

Most programmers believe that personal contact with artists and label reps actually enhances their on-air product. Christy, however, says that’s “just the tip of an iceberg.” He just doesn’t have time to read a book.

“Nobody in radio spends more time playing records with music and going to shows than I do,” Christy adds.

“Bob doesn’t have a burning desire to go backstage and talk to somebody’s guitar player.”

WKLB is unique in its internal division of responsibilities. Although morning man Loren Owens serves as PD, Owens is not part of music meetings with Christy and music director David Williams. Christy explains, “Loren isn’t in the music meetings because I’d rather have him at home sleeping.”

Christy is even vague about his own job duties, claiming that “what goes over the speaker is somebody’s responsibility.” That broad definition may stem from Christy’s background, which includes stints as corporate PD, GM, and owner in such places as Fargo, N.D., Indianapolis, Bend, Ore., Minneapolis, and Spokane, Wash., during his 26-year radio career.

In Boston, he is responsible for half of the radio business, and Greater Media’s WBCS. The two stations have been virtually neck and neck in the ratings since WKLB opened in 1998, just three months after WBCS had its debut. Christy says that most people outside of New England don’t appreciate how intense a battle it is.

“Those are really two good country stations in every way, shape, and form,” he says. “It’s not a battle where somebody’s winning and somebody’s losing.”

WBCL GM Peter Smyth made headlines earlier this year with a $1 million pledge that all two stations would not change format. Nevertheless, Christy believes that eventually one of the stations will have to blink, and he insists it’s not going to be his: “I own both stations, and the current ownership. Economically, long haul, there is only room for one, he says. “The real battle is between the sales departments, and that’s a battle we’ve consistently won.”

_The Wrap_ asked about the challenges of being operating director of a station that has been “married” to the station, and nghiệm the possibility of increasing the station’s interaction with the community.

After some back and forth experimenting with a “hot, new” country approach and a live-based main-stream format, the station “is very similar musically,” although, Christy says, WBCS plays a few more current songs than WKLB Boston, which still bills itself as “Boston’s Country Club.”

While many other country stations are slashing their playlists now, Christy’s was already tight at about 31 records. But the current strategy, remarks Christy of the flack he took from the industry when his station was too loose, “If you’re going to make sure they are well-handled when we signed on, we had the red lights in the 27-34 range,” he says. Asked if he feels vindicated now that the rest of the industry is following suit, Christy’s answer is typically prickly: “No, I don’t care.”

Despite his proposed lack of interest, however, this goes with what the rest of the industry is doing, Christy has a few theories about why so many stations are cutting their lists. He says that he’s not interested, “very similar” products, something he blames on the sharing of top programmers. He recently compared the top 50 records on the Hot Country Singles & Tracks chart and the Hot 10 chart in a July issue of _Billboard_ and came up with an interesting finding. In country, six producers had 25 of the top 50 records. On the Hot 100, only one producer had more than one top 50 record.

“I don’t care how creative you are — you may be running out of juice if you have six or seven records out at the same time,” he says. “It gets a little incestuous .... It’s always been the Nashville way, and it probably was its greatest strength and its greatest weakness at the same time. Also, they pop those singles off so fast, Shania Twain is turning into the Whitney Houston of country. I think that’s what starts to hurt [the format].”

“WYFF [Spartanburg, S.C.] walks up the hall at our station and have trouble identifying a specific artist (playing), and you know why more about the music than the people who would,” Christy continues. “That’s kind of scary when that happens.”

One way WKLB tries to differentiate itself is with a strong late night show called “Edge Of Country,” which features music and interviews with such artists as Ronny Cox, Kieran Kane, Steve Earle, and Tish Hinojosa. Beginning this fall, the show is being expanded from two to four hours on Sunday nights.
Music Link An All-Purpose Provider

DENVER CO. - Music video that shot a Denver club performance of the label's modern rock acts Bonaparte and Everclear.

Many cite Drumm's ability to deliver affordable, hassle-free video production as a key incentive to working with Music Link Productions. Robinson, RCA's national director of video promotion, says Music Link offers low-cost concert coverage that the label can use to promote its developing acts. "Mike's just realistic about what he charges, and he's much better off because of it. For what we paid, we're thrilled with the finished product," says Robinson.

RCA most recently used Music Link footage of the rock act From Good Homes in the band's promotion electronic book. "On the audio side, Electra was so pleased with Drumm's sound mixing on an Afghan Whigs videotaped concert that it eventually released four of the tracks on the band's 'What Jail Is Like' EP. Bush, one of the bands shot for Drumm's show, also placed Music Link's footage on its 'Little Things' enhanced CD.

Drumm says he expects the footage he shoots to be used in more enhanced-CD projects as more titles in the emerging genre are produced. "For smaller production companies and music video shows, the enhanced CD is a new business opportunity," he says. "We can provide the content at a low cost to the labels. Bush is just the beginning."

Production Notes

LOS ANGELES

Tyler Collins' "Never Alone" clip was directed by Jesse Vaughan. Stephen J. Hens produced, while Giorgio Scalli directed photography. Vaughan also has the eye behind Montecito's "Call It What You Want." John Malina produced the clip for the A+ Group.

Daren Lavett directed Buffalo Tom's "Tangerine" clip for Square Pictures. Eric Escoff and Catherine Finkenstaed produced, while Scott Hathaway directed. Lavett also directed the Flecking's "Solomon's Crown" clip, while Escoff directed photography. Firehouse's "Here For You" and Martin Page's "Keeper Of The Flame" were directed by Nigel Dick. Dave Magers produced, while Martin Coppen directed photography.

NEW YORK CITY


BET On DirecTV's "Bird; 'Real World' Cast Clash

BET GOES DBS: Black Entertainment Television instantly upped its potential audience by more than 780,000 viewers Sept. 15. The cable channel, which contains the clip show "Video Soul" and other music video programming, was added to the direct broadcast satellite service DirecTV, which beams digital-quality programming to homes that are equipped with a multisatellite dish.

We conducted a viewer survey of channels that we were considering adding, and there were several requests for it," says Larry Chapman, DirecTV senior VP of programming.

There were other channels with broader appeal, but we found a real passion for this channel from people that were familiar with it.

DirectTV also carries the Canadian music video channel MuchMu-

cic, while MTV and VH1 are available on the direct-broadcast satellite service USSB.

The impact of the rapidly growing DBS audience will be dis-
cussed as part of the "The New Avenues" panel at the Billboard Music Video Conference, which will be held Nov. 8-10 at the Loews Hotel in Santa Monica, Calif.

Windows 95: The Rolling Stones aren't the only music act getting exposure from Windows 95. Weezer's "Buddy Holly" and Eddie Brichell's "Good Time" videos were on the CD-ROM program. The clips are used to demonstrate the video capabilities of the new operating system software, which is estimated to reach 20 million homes over the next year.

Surreal World: Cast members from all four seasons of MTV's "circularity"-style series "The Real World" reunited Sept. 16 for an upcoming special, scheduled to air in early 1996 on the music video network. The New York, Los Angeles, San Francisco, and London casts assembled on a sound stage in Universal Studios to discuss the impact of the show on their lives.

However, the three-hour-plus taping went haywire when third-season regular Puck Rainey began to verbally assault many of his former cast mates. Tension built on the set as Puck stood up to confront Mohammed Bilal with a fighting stance and a small knife. The group was immediately called off. The show's Pedro Zamora, who was passed away from complications due to AIDS last year. However, a second fight broke out shortly afterward between Puck and cast member Judd Winick over comments made by Puck about the late cast member. The affair ended when the two of them rearranged the set in the middle of tapping.

Another controversial part of the program, which may well end up on the cutting room floor, was a "outing" of a prominent talk show host. He dated an openly gay cast member, who goes simply by the name Norman, during the first sea-

son. The talk show host, who has since refused to discuss the issue publicly, was said to have issues with Norman, who is from the New York "Real World" cast, in episodes of the show before landing his own nationwide talk show. MTV plans to edit the show down to an hour-long length, but a spokesman for the channel said it would be up to the network whether the network would leave in either incident in the final edit.

Dead Head: Music from the Grateful Dead's "affordable Roses" merger with psychedelic cyborgs for the new longform music video "Infrared Sightings." It has just been released on Trigon Home Video.

The late Jerry Garcia teamed with long-time buddies Lenny Lambo, Dell'Amico and Larry Lachman for the video, which was inspired by many of the visuals that accompanied the band on its tour from 1987 to 1991. Jerry was always interested in expanding the language of music video," says Lachman. He sat in on the original brainstorm session and discussed his vision for this proj-

cet as a trip through various layers of consciousness. Then, he let us loose and gave us total creative control.

The project was completed in 1993, but it has only been seen in a laserized form this month. An epilogue tribute to Garcia has been added to the home video release.

Bowie and Bing: Oglio Records has unearthed footage of David Bowie and Bing Crosby performing together on the 1977 TV special "Bing Crosby's Merrie Olde Christmas" for an enhanced CD single, due in stores in December.

At the beginning of the clip, Bonds asks Bowie, "Do you go on in front of the traditional things in the Bowie household at Christmas?" Bonds responds: "Oh yeah. Most of, them, really. Presents, Tree deco-

yations, Agents sliding down the chimney."

A confused Crosby laughs, then the odd pairing proceeds to sing an impressive medley of "Peace On Earth" and "Little Drummer Boy."
SHOWCASED BY BROADCAST DATA SYSTEMS
"NEW ON" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

FOR WEEK ENDING SEPTEMBER 19, 1995

FOR GREEN DAY, GEK!
CYPRESS XAVIER, PURLEY SEXUAL
GERALD & EDDIE LEVERT,
27 TELL 18 GROOVE THEORY, TELL KOOL
SCATMAN JOHN, SCATMAN 7
JASON TRL, TLC,
BRIAN SHAGGY, BOOMBASTIC
NEW POWER GENERATION, COUNT THE
MARY COME 1ST OF THA
LE M.

KMFDM's "Juke Joint Jezebel" was sent to modern rock and top 40 radio. The label also serviced "The In" via Geffen. The new band, G/Z/R, to album and hard rock radio; Sister Machine Gun's "Burn" to modern rock radio; and "As The Crown' Lords" to dance clubs.

"I'm proud of what this means for "TV," says Gottlieb. "We are unique in that we have our own in-county National service and distribution system. For us to be able to do this instantaneously shows that our label can compete with the majors."

After EMI passed on releasing the soundtrack, New Line pitched it to several other major labels, including Columbia, which was the last label to pass on the project before it went to TVT.

A Columbia representative says the label did not release the album because "the producers would not have been able to meet deadlines to order for the album to come out upon release of the movie. It would have been impossible for a major label to turn a project around as quickly as they needed it." 

Why says TVT was the natural choice, since the label already had a key music management group, RTM and New Line. In addition, TVT has a history with techno and industrial music.

With several music slots left to fill, Boyle and Patricia Joseph, director of A&R at TVT, went to work rounding up the soundtrack. Joseph placed the KMFDM track and Gravity Kills' "Goodbye" in the movie. Boyle says the Gravity Kills is on TVT, while KMFDM is on the TVT-distributed Wax Trax! label.

She also supplemented the soundtrack with songs by Psykosonik (Wax Trax!), G/Z/R (TVT), Sister Machine Gun (Wax Trax), Bile (En-erg), and Type O Negative (TVT). All of which are featured in the film.

The out-of-print tracks I felt somewhat correlated with the imagery and concept and had synchronicity with the film," says Joseph, who is credited as executive producer of the soundtrack. "We literally stayed here until midnight, finishing this up."

"The choice among the techno and industrial music for the film was an obvious one.

"The filmmakers originally were on the industrial music and wanted to say," but it became quickly apparent that techno worked with this audience," says Boyle.

Boyle chose tracks by Lords (Radioactive/MCA), Orbital (In-
vascular System/Castle), Utah Scarlet (London), and Napalm Death (Earache).

Rounding out the soundtrack are three original pieces, plus tracks by Mutha's Day Out (Chrysalis) and the Immortals (Vernon Yard/Vir-

The soundtrack is sall-priced during the 250-market "Mortal Kombat Live" tour, which began Sept. 14. The band's mailing list, which doesn't involve the soundtrack artists.

On Oct. 3, TVT will release the soundtrack to the film, Original Score Soundtrack, says George S. Clinton (not to be confused with Parliament's George Clinton).

Burgess says that to promote the score, the label will focus on co-op advertising with movie theaters, which are known to the score and techno audiences are separate entities, Burgess says that cross-promotions involving the two cultures are unlikely to happen.

Upcoming projects from TVT include the soundtrack to the Brad Pitt movie "Seven," due Tuesday (26).

CARRIE BORZILLO
BUBBLING UNDER HOT 100® SINGLES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/RECORDING COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Hate U&quot;</td>
<td>Prince (NPG/Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Party Crowded in Here&quot;</td>
<td>Romeo (Mister Cartoon/Chrysalis)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;No One&quot;</td>
<td>Shai (Warner Bros.)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;What You Want?&quot;</td>
<td>Jadakiss (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Take My Love&quot;</td>
<td>CeCe (Motown/Atlantic)</td>
</tr>
</tbody>
</table>

This week's top ten chart measures the records receiving the most airplay during the previous week. This week's top single was "Funk N' Roll" by John B. & The Soul Boys, which sold over 500,000 copies this week. The chart is compiled by Billboard's research staff and is based on airplay data from the previous week.
**Billboard**

**Hot 100 Airplay**

For Week Ending September 30, 1995

**Hot 100 Singles Sales**

Recorded from the greatest sales points. © 1995, Billboard/BPI Communications and SoundScan, Inc.

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**Hot 100 Airplay**

- **Title:** *You Gotta Be*  
  **Artist:** Real McCoy

- **Title:** *Tell Me*  
  **Artist:** Bryan Adams

- **Title:** *The Presidents*  
  **Artist:** Vanessa Williams

- **Title:** *I Wanna Be*  
  **Artist:** Jody Watley

- **Title:** *I'm Gonna Be (What's Happening)*  
  **Artist:** The Notorious B.I.G.

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**Hot 100 Singles Sales**

- **Title:** *Only Wanna Be With You*  
  **Artist:** Hostie & The Blissful Hip-Hop

- **Title:** *I'll Be There*  
  **Artist:** THIS HOUSE IS NOT FOR SALE

- **Title:** *Real HIP HOP*  
  **Artist:** THIS HOUSE IS NOT FOR SALE

- **Title:** *Summer Time In The LBC*  
  **Artist:** THIS HOUSE IS NOT FOR SALE

- **Title:** *Come And Get Your Love*  
  **Artist:** The Red Hot Chili Peppers

- **Title:** *Take It Easy*  
  **Artist:** Eagles
CRANBERRIES ARE THE PICK OF ISLAND'S INTERNATIONAL CROP
(Continued from page 1)

Why Can't We?" and 1994 follow-up "No Need To Argue" are estimated by the Cranberries' management, the Island division of 1994.00-


In the U.S., the albums have sold more than 6 million units, according to SoundScan.

It's a long distance down a road on which the band's early steps were less than steady. Founded in Limerick in late 1986, the group began inauspiciously as the Cranberry Saw Us, with singer Niall Quinn. A year later, the 18-year-old Irish band heard about the vocal vacancy from a friend at school. After the band's name change and a summer 1991 signing with Island Records, "No E.P. Entertain-
tain," was released in the U.K. in Oc-
tober of that year, to very modest sales. The group won what Rowe calls the "late writer Jane Bowles. Bowles's concert music, including various or-
chestral suites and works for piano, in-
corporates influences from Tin Pan Al-
ley, jazz, and such French composers as Debussy and Satie. Much of it also has an extensive instrumental accompaniment for which he cleansed his extensive travels in the region during the late '30s.

On Sept. 22-23, Sheffer was to di-
rect recording sessions of Bowles's mu-
sic for an album scheduled for a spring release by BMG/Catalyst. According to Sheffer, the project will include a venedal of the vocal and instrumental compositions that were played by the Eos Ensemble and various soloists at the concerts, including "Secret Words," a suite of six songs newly or-
chestrated by Sheffer; Concerto for Two Tenths of a Pianist; "Pastorela;" "Mediodia," a set of Mexican dances; and "The Wind Romains," a zarzuela that was premiered by Leonard Bern-
stein in 1943.

Karen Chester, A&R and label man-
age, said that the extensive musicality of the Bowles album, says the juxtaposition of textures and rhythms in Bowles's bright, percussive music makes it "a melting pot of sounds, and that makes it distinctively American. And it has tunes. It's not difficult music." Sheffer, who works for more than a year to et Bowles scores' scores, most of which were in extreme disar-
riage—says that unlike Bowles's dark, foreboding literature in which the com-
poser's music was "written to delight and entertain. And that it does.

At the Sept. 19 concert, Bowles was joined on stage by another composer who starred in Bernardo Bertolucci's film version of "The Sheltering Sky," among them. The film was directed by Bernardo Bertolucci and starred Harvey Keitel and Robert De Niro. The film was released in 1990, and is scheduled for release in the fall of 1992.

And in 1991, when the group was scheduled to tour in the U.S. "It's on the strength of the songs and the critical success everywhere else. I restricted this tour to the U.K. and Ireland, and the U.S. because the band didn't have enough time. Everybody want-
ed them for promotion, so we con-
cluded that we made the tour more ef-

tensive: The two albums have accounted for sales of more than 200,000 units in Mexico, 176,000 in Indonesia, and nearly 100,000 in Malaysia.

"The latest record for this band to break is Latin America," says Rowe. "The band played two soldout shows in Germany, more than 1 million copies sold; France, with more than 600,000 copies sold; with 500,000 copies; and Australia, with more than 400,000.

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### Greatest Gainer

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Sales Change</th>
<th>Artist</th>
<th>Album/EP</th>
<th>Label</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Cranberries</strong></td>
<td>226,000</td>
<td>The Cranberries</td>
<td><strong>Ridonic</strong></td>
<td>524/970</td>
<td>NO NEED TO ARGUE (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Rusted Root</strong></td>
<td>207,000</td>
<td>Rusted Root</td>
<td><strong>Merkur</strong></td>
<td>527/13</td>
<td>DANGEROUS MINDS (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Better Than Ezra</strong></td>
<td>198,000</td>
<td>Better Than Ezra</td>
<td><strong>Elektra</strong></td>
<td>661/74</td>
<td>GET A_room (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Alison Krauss</strong></td>
<td>158,000</td>
<td>Alison Krauss</td>
<td><strong>Rounder</strong></td>
<td>489/74</td>
<td>NOW THAT I'VE FOUND YOU... A COLLECTION (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Rancid</strong></td>
<td>129,000</td>
<td>Rancid</td>
<td><strong>Polystar</strong></td>
<td>484/74</td>
<td>AND OUT COME THE WOLVES (9.98/15.98)</td>
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<tr>
<td><strong>Bon Jovi</strong></td>
<td>105,000</td>
<td>Bon Jovi</td>
<td><strong>MCA</strong></td>
<td>582/13</td>
<td>THESE DAYS (9.98/15.98)</td>
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<tr>
<td><strong>Green Day</strong></td>
<td>104,000</td>
<td>Green Day</td>
<td><strong>Reprise</strong></td>
<td>529/13</td>
<td>UNREPRESENTED (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Soul Asylum</strong></td>
<td>105,000</td>
<td>Soul Asylum</td>
<td><strong>Columbia</strong></td>
<td>745/24</td>
<td>LET YOUR DIM LIGHT SHINE (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Terrorized</strong></td>
<td>103,000</td>
<td>Terrorized</td>
<td><strong>Roadrunner</strong></td>
<td>759/13</td>
<td>STRAIGHT OUT OF THE BOX (9.98/15.98)</td>
</tr>
<tr>
<td><strong>South Pacific</strong></td>
<td>103,000</td>
<td>South Pacific</td>
<td>** Warners**</td>
<td>759/13</td>
<td>SONGS FROM... (9.98/15.98)</td>
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<tr>
<td><strong>Reflections</strong></td>
<td>112,000</td>
<td>Reflections</td>
<td><strong>Cleopatra</strong></td>
<td>540/13</td>
<td>INTO THE THIRD DAY (9.98/15.98)</td>
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<tr>
<td><strong>Eminem</strong></td>
<td>126,000</td>
<td>Eminem</td>
<td><strong>DGC</strong></td>
<td>754/13</td>
<td>NOT A MOMENT TOO SOON (9.98/15.98)</td>
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<tr>
<td><strong>The Righteous Brothers</strong></td>
<td>128,000</td>
<td>The Righteous Brothers</td>
<td><strong>AG</strong></td>
<td>754/13</td>
<td>THE ROAD HOME (9.98/15.98)</td>
</tr>
<tr>
<td><strong>Tears for Fears</strong></td>
<td>130,000</td>
<td>Tears for Fears</td>
<td><strong>AG</strong></td>
<td>754/13</td>
<td>SMASH 4 (9.98/15.98)</td>
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<tr>
<td><strong>O.A.R.</strong></td>
<td>140,000</td>
<td>O.A.R.</td>
<td><strong>AG</strong></td>
<td>754/13</td>
<td>OUT WITH A BANG (9.98/15.98)</td>
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<td><strong>The Bible</strong></td>
<td>150,000</td>
<td>The Bible</td>
<td><strong>ARV</strong></td>
<td>754/13</td>
<td>NEW TESTAMENT (9.98/15.98)</td>
</tr>
</tbody>
</table>

**Artist Note:**

- **The Cranberries** are featured for their album **Ridonic**, which includes the single **NO NEED TO ARGUE**. **Rusted Root** is noted for **DANGEROUS MINDS**. **Better Than Ezra** is associated with their album **GET A_room**. **Alison Krauss** has **NOW THAT I'VE FOUND YOU... A COLLECTION**. **Rancid** is represented by **AND OUT COME THE WOLVES**. **Bon Jovi**'s current work includes the album **THESE DAYS**. **Green Day** features their album **GREEN DAY**. **Soul Asylum** is known for **LET YOUR DIM LIGHT SHINE**. **Terrorized** is identified with their album **STRAY OUT OF THE BOX**. **South Pacific** is connected with their album **SONGS FROM...**. **Reflections** has **INTO THE THIRD DAY**. **Eminem's** **NOT A MOMENT TOO SOON** is highlighted. **The Righteous Brothers** are associated with **THE ROAD HOME**. **Tears for Fears** are noted for **SMASH 4**. **O.A.R.** features **OUT WITH A BANG**. **The Bible** is known for its **NEW TESTAMENT**.

**Certifications:**

- Albums are certified by the RIAA with labels such as Gold (500,000 units sold), Double Platinum (2,000,000 units sold), or more.

**Additional Notes:**

- **The Cranberries**, **Rusted Root**, and **Better Than Ezra** all have albums certified under 9.98/15.98.

**Top-Selling Albums Chart:**

- **THE CRANBERRIES**' **Ridonic** and **Rusted Root**'s **Merkur** are among the top-selling albums this week.

**Music Industry:**

- The **Billboard** charts are a key metric for music industry success, reflecting album sales and popularity as of September 30, 1995.
<table>
<thead>
<tr>
<th>Week Ending: September 30, 1995</th>
<th>WEEK</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
<td>156</td>
<td>145</td>
<td>137</td>
<td>42</td>
<td>Mary J. Blige</td>
<td>&quot;Updown&quot;</td>
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<tr>
<td>155</td>
<td>164</td>
<td>149</td>
<td>107</td>
<td>Nine Inch Nails</td>
<td>&quot;Closer&quot;</td>
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<tr>
<td>154</td>
<td>163</td>
<td>150</td>
<td>78</td>
<td>Black Hawk</td>
<td>&quot;Dont You Wanna Stay?&quot;</td>
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<tr>
<td>153</td>
<td>162</td>
<td>167</td>
<td>24</td>
<td>Various Artists</td>
<td>&quot;(Main Theme From) The Partridge Family&quot;</td>
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<tr>
<td>152</td>
<td>161</td>
<td>135</td>
<td>35</td>
<td>Rod Stewart</td>
<td>&quot;We Are The World&quot;</td>
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<tr>
<td>151</td>
<td>160</td>
<td>819</td>
<td>95</td>
<td>Bette Midler</td>
<td>&quot;Atlantic City&quot;</td>
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<td>150</td>
<td>159</td>
<td>333</td>
<td>24</td>
<td>Jon Bon Jovi</td>
<td>&quot;Always&quot;</td>
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<tr>
<td>149</td>
<td>158</td>
<td>85</td>
<td>55</td>
<td>Travis Lawrence &amp; Atlantic Records</td>
<td>&quot;If I Ever Find Love Again&quot;</td>
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<tr>
<td>148</td>
<td>157</td>
<td>89</td>
<td>114</td>
<td>Enigma</td>
<td>&quot;Sadeness (I)&quot;</td>
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<tr>
<td>147</td>
<td>156</td>
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<td>10</td>
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<td>&quot;I Wish You Were Here&quot;</td>
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<td>56</td>
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<td>&quot;Sadeness (XI)&quot;</td>
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</tbody>
</table>

**Top Albums A-Z (Listed by Artists)**

- **B**
- **C**
- **D**
- **E**
- **F**
- **G**
- **H**
- **I**
- **J**
- **K**
- **L**
- **M**
- **N**
- **O**
- **P**
- **Q**
- **R**
- **S**
- **T**
- **U**
- **V**
- **W**
- **X**
- **Y**
- **Z**
GLOBAL PACIFIC'S REBESOUL TIME TO HOT DAYS
(Continued from page 11)

world music markets at large," he continues. "It is not just the Irish people who listen to Celtic music. It wasn't just Catholics who bought "Chanter." The music is powerful and soulful, it touches you on a level that is really emotional and spiritual.

Although the album was released Aug. 15, the label has waited for the Jewish high holy days for its major promotion push. "We want to get both Jewish and mainstream audiences. Nacuvor is handling the distribution of this album," Koz says.

Global Pacific VP of sales Tom Sapper (brother of Howard) arranged co-op advertising between Jewish publications and music retailers in 10 major markets. Tower is doing co-op campaigns with Jewish publications in San Francisco, New York, Seattle, and Los Angeles; Hasidic dealer "B and Pam," doing one in Detroit; Best Buy is involved in Atlanta and Cleveland; Spec's has a campaign in Miami; and Stereophile has signed on in Boston. All of the ads are running in the Rosh Hashanah editions of the publications. This year, Rosh Hashanah begins the evening of Sunday (24) and ends the following evening.

The ads call for consumers to include the album in its listening-post program in October.

On the radio side, Global Pacific will target jazz/AC, new age, world music, and college stations, as well as National Public Radio, with the entire album, including the emphasis track, "A Narrow Bridge." The label has also brought in Ringo Starr for an album in metaphysical bookstores and new age shops, and is working on doing a shortform video for "A Narrow Bridge" that will be supplied to VH-1 and other music video channels.

In addition, Burger and its Rebe-Soul band will tour in late '96 early '97. At jazz/AC KFWV Los Angeles, air personality Talaya Trigueros has been playing the acoustic version of "Avim." "I was always looking for an acoustic version of this song," the listener response has been very strong and heartfelt," she says. "People are recording it in their homes, there's a whole new fan base for this song that's very strong and heartfelt.

Instead of providing straight translations of the Hebrew prayers in the liner notes, Burger wrote a one-paragraph story for each track, in which he presents characters from different parts of the world and historical periods.

"Be" also has done a lot of work on the album "Songs," and the sleeve artwork will be cross-referenced with other pages we contribute to the Shawn Colvin page that Sony operates," he concedes. "But we're taking out some consumer ads in specialty publications, such as Utne Reader and Performing Songwriter.

"But the purpose of the record is really for her core audience, a lot of whom appreciate her work live and solve the mystery of these songs in that format," he says.

Plump has hired indie marketing company Hard Core Marketing to coordinate a retail campaign generating retail awareness via posters, co-op ads, and in-store play. JLM Public Relations is handling press for the label.

Although Colvin has stated that she finds the "Life '88" saga "annoying," her label, Plump Records, is not giving up on the project. The label is overseeing a major record campaign for the album, and is sending out a promo card for the album. The project is expected to be successful, and the label is looking to use the project to build on its success.

The label is also working on new and established artists, across a variety of genres.

"The one consistent element of our widely diverse releases, hopefully, will be the music," Koz says. "Plump Records has the opportunity to release records that require special attention and a strong fan base, but it may not be of interest to the traditional major labels.

Plump Records' shortform releases through February 1995 are Shawn Colvin's "Chant," and "La Plume." The label's upcoming releases include "The Return," and "Get Out Of This Century."
two-hour features per side.

Although DVD lacks the recording feature of VCRs, most observers say that this will have little impact with consumers. "If you're at the mall and there in VCR usage, you'll find that each year has seen less and less recording being done," says Steve Miller, VP of new technology and strategic planning for Pioneer Electronics. "The most dominant, and in a lot of cases exclusionary, name product is for playback of rented or purchased videos.

Technology for recordable discs and hardware will be available sometime in 1996, according to a Sony spokesman. "Actual product introduction doesn't just on technology issues, but on marketing issues.

Future recordable DVD units will be backward-compatible, according to a U.S. source. However, first-generation DVD players will not require recorders in order to play discs made on a consumer DVD recorder.

Retailers and film studios are rapturous about the opportunities presented by the compromise, which ended an eight-month confrontation that threatened to put the entire project back three years.

But key questions abound, including whether the date that DVD will actually arrive in retail stores, which manufacturers and video-store cost suppliers to establish a retail beachhead. Some answers, such as the format name, are believed to be at least three years away. Others won't be known for a year or more.

Nevertheless, the studios can now concentrate on their more immediate task of selecting titles and price points for their first DVD releases, most of which will be aimed at the burgeoning self-help to "They're appearing maybe, who had campaigned energetically for a single platform.

Five hundred features from Warner, Sony Pictures, and MGM/UA have already been committed. More are expected from MCA and Paramount, both of whom are interested, and eventually from ECV Fox and Disney, which are both fencing-shop.

DVD players and movies, video games, and computer software are poised to arrive in stores by the fourth quarter of 1996. Guy Johnson, VP of worldwide DVD for Thomson Multimedia, says that RCA-branded products will be on sale as of Sept. 2. 1996.

Sony Electronics president Carl Yoshino of Sony Electronics, says a mid-to-late-1996 debut. "Everybody would like to see (DVD) targeted for Christmas," he says, which means players had be shipped to retailers by August or September. However, the agreement that is being negotiated by announcers, Time Warner together is no guarantee that this target will remain intact. Already there are different decisions over dates and pricing. Retailers may not have its unit out before early 1997, according to executive VP Henk Belt.

It will be five years before DVD is offered at established retailers. Bolt, says Toshiba. The says agreement requires new com- puters and DVD players. "If we're going to say that Sony/Philips' signal modulation techni- que, which could set back mid-1996 deliveries.

Pricing is a bigger puzzle. Johnson is adamant that RCA stick to the $499 sug- gested list, which is enough to draw customers yet sufficient to enhance the margins of retailers who make "no profit from a $99 VCR." Johnson adds, "They can make money, and every re- tailer I've talked to embraces this wholeheartedly."

Thomson will be buying its players from a few companies. A Toshiba spokesman agrees that $500 was "one guideline, but at this mo- ment we've not set a price or a price strategy." Sony, which has never specified a price, backed away from the one being considered by Thomson. "The $500 figure is aggressive based on cost," Yankowski says.

A higher price will dent acceptance, making it difficult for players sold in the first year of availability unlikely. Suggested list of $499 "is almost essential if it's going to work," says Richard Wilkinson, president of Optical Disc Corp., which makes mastering equipment for repli- cators. "But I think it's going to be too high for mass adoption when you have players that are going to make an investment until there was light at the end of the tunel."

"Two-thirds of the American in- dalia, says a high-density disc may be subtle or imperceptible to untrained ears, audio professionals regard the upgrade as a tremendous leap forward that will yield a higher-precision improved product.

"The difference between 20 [bit] and 16 is enormous, so why would we worry about a few years," says Ed Bird, presi- dential, president of New York-based CD-ROM developer Rev Entertainment and an independent audio engineer.

Besides improved audio resolution, high-density discs will also offer the ca- pability of storing several hours of music on single discs, a potential for revolutionizing the reissues market. Executives at catalog-oriented labels interviewed for this story say it is too early for them to comment on the implica- tions of the technology, but they acknowledge that the format is bound to have a profound effect on their busi-
ness.

Even high-density discs spark another CD-reissues craze, consumers worried that their CD-ROM players may become obsolete, according to Rick Marquardt Jr., VP of optical media preproduction operations at CD-ROM Corp., which does Music Group, a CD-manufacturing entity in Olyphant, PA. It is understood that to- night's $500 player will now be an affordable "next generation" high-density machines.

Furthermore, a proposed "hybrid disc" would ensure that old players can read the audio portion of high-density discs, guaranteeing continuity between the current CD and its likely successor. It will not be possible, how- ever, for conventional CD players to exploit the interactive and storage-capacity potential of high-density discs. "The most we could do is get interested in this as a music product," says Marquardt. "We're looking to a technology-working group at the music industry for advice on the music for- mat. It's certainly been part of our technology discussions to date."

The last thing that impact the high-density CD would have on the nascent expanded-CD format, which also promises to revolutionize the audio and computer worlds.

Roynedals, says, "With enhanced CDs, you have a constant constraint of cost that every effort will be said to have virtually unlimited space. It's go- ing to make our job a hell of a lot easi- er.

Given that the coating supported high-density technology is positioning..."
PIRACY IN CHINA NOT DISSIPATING
(Continued from page 1)

the journey has left the world-music industry feeling that there is still a very long way to go.

This month, China completed the six-month anti-piracy enforcement period agreed upon in February with the U.S. in the talks leading to the agreement (Bilateral, March 11). However, both the American and European record industries say their work is not done.

The USTR agreement with China was extended to include all nations trading with the country. During the enforcement period, the agreement stipulated that Chinese authorities were to take firm control of the country’s CD plants and stop them from pressing counterfeited product.

Specifically, the authorities should have ensured that all plants were including Source Identification (SID) codes in their pressings. This code allows each disc to be traced back to its point of manufacture. In addition, it was intended that plants should press product only after being given approval to do so by the Chinese National Copyright Administration.

In a related provision, the Chinese promised to streamline copyright provisions and relax rules on Western companies establishing new marketing and writing offices in the country.

However, Nic Garnett, director general of international labels body IFPI, says, “I am in China, and I am disappointed in that I know there are plants operating without the SID code.”

IFPI has been advising the National Copyright Administration on which titles could be cleared for manufacture, and Garnett says, “Except in one case, we have not been contacted to verify any titles. We draw the conclusion that nobody has set up a verification process at all, so none of these titles are being verified, as far as we know.”

In a statement, chairman of the Recording Industry Association of America, adds, “All the plants are up and running again; what is it they’re producing? If it’s a CD format which is a good thing to guess, they’re doing it without going through the verification procedure.”

Garnett comments on the effectiveness of the enforcement period by saying, “In short, not much has happened at all. In fact, nothing has happened so far didn’t need an agreement of this magnitude to make it happen.”

Nonetheless, Garnett says that the Chinese authorities are “still acting in good faith” but have had difficulty implementing the measures with provincial authorities. While he says they agree in Beijing is extremely difficult to implement in the provinces,” he says, “particularly when you haven’t got the resources to do whatever needs to be done.”

Garnett says IFPI is not giving up on the policies and feels that the authorities should be notified not to alter the objectives of the agreement.

To assist the enforcement process, IFPI has allocated $1.5 million. This will not only pay for expertise and the establishment of an anti-piracy task force, but will provide pressing plants with basic equipment, such as fax machines, for easier access to the copyright administration when clearing pressing orders.

Garnett says, “This is far and away the biggest contribution any industry has ever made to China, and it’s not written to the Chinese authorities to tell them of our commitment.”

The Chinese and European industries is to keep up the momentum via their respective governments. Berman says he is telling the USTR that “a critical moment” is being approached.

He says it is not suggesting that piracy should have been eradicated by now, but that “there are still rules that need to be put in place.”

“Whatever they agree and RIAA is the Chinese government’s delay in publishing new regulations regarding joint-venture companies. At present, Western record companies are limited to production and manufacture. However, they are eager to gain direct access to China and discuss joint-venture distribution and marketing operations with Chinese firms.”

Without any 167,000 units for the week, the U.S. records the No. 2 “Dangerous Minds” (156,000 units) by a 7% margin. The continuing for fresh Alanis Morissette (165,000 units) are a whisker behind No. 2.

MUSIC EXECUTIVES PONDER HIGH-DENSITY DISC’S POTENTIAL
(Continued from preceding page)

it as a catch-all product for the audio, video, and computer industries, presumably the product is designed to sup- press the use of a high-density storage media for music, movies, and games. However, how quickly—or whether—high-density discs will supplant existing formats is anyone’s guess, according to industry leaders.

Royalen estimated it would take three to four years for high-density discs to achieve critical mass. “That still leaves a tremendous window for CD-ROM,” he says.

One industry president is skeptical of the new technology’s potential as a primary sound carrier. “I realize that [high density] could supersede the CD, but I bet you it won’t happen,” he says. “I don’t think labels are going to want to confine the consumer and tell them what they’ve been buying all along.”

There might be a few audiophilic labels that take advantage of the new format, but I don’t think the majors are going to sit back and cower at the idea.

However, the major proponents of high-density technology are positioning it as the format of the future.

“This new high-density CD format is the single most exciting technological development for our industry since the CD exploded and it will prove a bonanza for consumers as well,” says Sony Music Entertainment president, DCOCO, Thomas Motola. “This new format will provide us the way to expand boundless horizons for the next generation of creatives artists and create new opportunities for music companies to maximize their music and video catalogs, since high-density CD players will be backward-compatible and will be able to read today’s compact discs, CD-ROM discs, and other optical discs.”

Says Bob Sherwood, senior VP of new business development at Sony New Technologies, “It’s going to be spectacular. It’s safe to say this will be the next-generation audio sound carrier. Whatever happens, when it happens, it will be a logical migration from CD as we know it, and backward-compatibility will be built into it. There’s no fear that we’re going to scare off the next generation of CD buyers.

Still at issue are the price of the proposed format—which sources say has yet to be determined—and the possibility of taking the price to an end market. While the format’s architecture allows for the eventual incorporation of recordability, there are no immediate plans to introduce a disc format that could record audio or video, according to sources.

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Pilz Head Arrested After Financial Investigation

MUNICH—Reiner Pilz, head of the troubled Pilz group of CD-covering companies, has been arrested here as of this writing. He was arrested following an investigation by the prosecutor’s department and according to chief public prosecutor Bernhard Brennemann.

The prosecutor’s department would not specify the potential charges that Pilz might face, saying only that Pilz was arrested following an investigation of possible false counts in its financial accounts and financial positions. The department says that offices and financial facilities have been searched.

Meanwhile, Pilz receiver Jobst Wollensiek says he is conducting negotiations with five companies for the partial or complete takeover of the group’s CD-covering activities.

The group’s two plants are set to go public, with one location having its assets auctioned by the public prosecutor following allegations that it fraudulently gained subsidies worth 60 million marks ($45.3 million).
SUIT SHOWS MUDI STATE OF MEXICAN ROYALTIES

(Continued from page 1)

SACM’s bid to prevent music publishers from collecting the authors’ share of mechanical royalties. The Mexican City-based SACM began suspending payments of performance royalties in December 1994, when the society claimed that it was unable to distribute second-quarter 1994 payments because of a problem with its computer system. But in June 1995, SACM placed the royalties into a court escrow ac-
count. SACM president Roberto Cant-
oral would not reveal how much money was placed in escrow.

According to Cantoral, the move to place the money in escrow was to cure a class-action lawsuit that SACM filed in March 1995 against Mexican music publishers.

“The judge said the money could not be turned over to [the publishers] until a verdict was made,” says Cantoral. “Otherwise, we would be breaking the law.”

The suit, filed by SACM against Mexico Abeatsch, Limited From C.V., and other music publishers, alleges that the 50 year-old SACM is the only entity authorized to collect the authors’ share of mechanical royalties.

SACM already collects mechanical royalties for the benefit of its member authors, but Mexican publishers, such as publisher trade group Editores Mexicanos de Música A.C. (EMMAC) and its member companies, collect the majority of authors’ mechanical royalties, which the suit alleges is illegal.

The suit has not yet gone to trial. In the U.S., Irving Robinson, chair-
man/CEO of American Record Publ-
ishing Co., says he will abide by the Mexican judge’s decision and adds SACM is holding performance monies that totally are not the subject of this litigation. And for that, I think [Cantoral] is totally wrong.”

Ralph Peer II, president/CEO of peermusic, concurs, calling Cantoral’s gambit “an egregious maneuver. After all, we are fighting for many per-
forming rights societies [financial] issues they receive from foreign repertoire. And when you have a society that takes such enormous advantage of the fact that the trust has been put into them to represent these repertoires and [it is] unable to fulfill that trust, it really shakes the foundation of the whole con-
cept of international performing rights organizations.”

Robinson, who is also chairman of U.S. publishing group the National Mu-
cic Publishers’ Assn., met with Cantoral on Sept. 11 in New York to work out a res-
olution of the issue. Cantoral says the meeting went smoothly. Robinson says the conversation was “a draft.

“We’re now going to take independ-
tent action with the [Mexican] judge—
I want to use the law to free up that money,” says Robinson.

Robinson declines to reveal specifics on what this action would entail. According to Cantoral, the move to secure delinquent payments. In March, NMPA president/CEO Ed Murphy sent a letter to U.S. Trade Representa-
tive Michael Kantor advising him of SACM’s lawsuit. Murphy has also sent a letter to Can-
toral criticizing his delinquency with SACM’s tactics. Murphy says Cantoral has not replied.

“We here are entering into a new agreement of cooperation with NAF-
TA,” says Murphy, “but the way [SACM] is handling this situation cer-
tainly doesn’t speak of cooperation” (see “International” section).

Mexican publishers also are respond-
ning to SACM’s moves. EMMAC presi-
dent Carlos Monroy says his group is planning to file a counterpetition against SACM.

“Cantoral does such a bad job of col-
lecting performance royalties that his profits have remained stagnant,” says Monroy. “So there is no other solution for him but to go after mechanics, in-
stead of increasing his performance col-
lections.”

Cultural counterpoints by saying the pub-
lishers are woefully inadequate collec-
tors of royalties.

“There are 8,000-10,000 songs in Mexico that have no publishers,” says Cantoral, “because the composers of those songs don’t want to sign with pub-
lishers. Both parties have to make an agreement. I only want to collect the 50% of the au-
tors’ share of performance royalties and the 50% of the authors’ mechanical royalties that the publisher can or cannot collect the other 50% on their own.”

Cantoral adds that publishers have no legal right under Mexican copyright law to collect the authors’ share of me-
chanical royalties.

Indeed, publishers are not even men-
tioned in the Mexican copyright law, which says, in fact, that the only ones who can collect the royalty for a song are the publishers. Publishers can collect the private or public use of a song, is, un-
fortunately, not revealed in this pas-
 sage.

Historically, Famous Music’s Robin-
son says, the royalty for a private use of
Chrysals and Cooltempo folded into EMI
(Continued from page 10)

Jean-François Cicéron. They are not going to be merged with EMI or Par-
lophone. What we have done is create a new label called ‘USM’—the USM, which is an extension of USM, USM, Runrig, and the Almighty. Cooltempo’s lineup includes Shara Nel-
son, Kenny Thomas, and Mica Paris.

E-M.I. says it is negotiating with other major staffers will be leaving, as he hopeful that jobs for them can be found through the USM group. Chrysals had eliminated a number of positions over the past year, was thought to have a staff of between 25 and 30 in its head-
quarters before the changes; unofficial estimates put the number of jobs lost so at 12-15. By several accounts, employees ar-
rived at the Holland Park building on Monday, Sept. 18, to begin the week as usual. Instead, they were told of the de-
parture of Eldridge, Guralnick, and Andrews and of the downsizing of the company. The building was later closed for the day.

Perry personally took charge of in-
forming employees, working from El-
dridge’s office, according to one source. When Fred King, who now works in Eldridge told to a colleague; the Chrysals chief himself was given the news a couple of days earlier.

There is no denying Chrysals has not been enjoying the greatest success it could have and that that’s why the decision was made to leave this market. The success required to main-
tain the existing structure was something we felt was not going to ma-
terialize. He says the decision was “not taken lightly.”

Perry himself called the managers of
Chrysals and Cooltempo artists. “There
was something in the air,” says Adrian
Boss of Adrian Boss Promotions, which manages the latter. USM’s “major thrust is to help USM, Runrig, and the Almighty. Cooltempo’s lineup includes Shara Nel-
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MTV EUROPE AD, PROGRAMS FINED

(Continued from page 10)

show “Safe ‘N Sexy,” broadcast at 9 p.m. on Monday, May 1. The ICT says it recognized the show’s intention to promote safe-sex education, but that its mid-evening slot was “inappropriate” because many young viewers would have been exposed to the show’s images on anal sex and sadomasochism.

MTV was also fined for broadcasting a PEONIES commercial deemed to have the appearance of condom theft and vandalism and appearing ambiva-
lent to the need for condoms.

Peter Stein, president, business director, MTV Networks Europe, says in a prepared statement, “MTV Europe is most worried by the ICT’s ruling on the program ‘Safe ‘N Sexy.’ This is a carefully produced program that pro-
vides essential information on the rights of HIV and AIDS.”

Einstein argues that the ICT is “out of touch” with the audience it aims to protect, as “Safe ‘N Sexy’ produced no negative reactions from viewers.” He says the ICT has been praised by AIDS-identified organizations.

He adds that MTV had addressed concerns over the advertisement by making the program “The Royal Of Monsters” before the fine and had moved to bring it in line with ICT guidelines.

MTV says that although the Pope Jeans spot appeared to be in keeping with advertising standards, it was taken off the air immediately following the ICT’s initial warning. However, the agency followed its warning with a fine.
If it couldn’t or shouldn’t be done,
BLUE THUMB did it.

If or Available PLUE REVISITED

Available PLUE

REVISITED

CD OF REM

and LP

“Dreamlover” and “Sign” were more identical
long four Janet Jackson’s
by the theme from NBC’s “Friends”
(broadcast in the U.K. on Channel 4), which is No. 18
on the Hot 100.

MARIAH CAREY’S “Fantasy” comes true this
week as the first single from her “Daydream” album
enters the Hot 100 at No. 1. It’s the second single in
chart history to enter at the top (after Michael Jackson’s
“You Are Not Alone”) and the first by a female
artist. Carey and Janet Jackson are the only females
to debut in the top 10.

“Fantasy” is Carey’s ninth No. 1 single, all collected
in this decade (beginning with “Vision Of Love” just over five years
ago). As of this week, Carey has been No. 1 on the Hot 100 for a
total of 29 weeks.

“Fantasy” is Carey’s third one-word No. 1 hit in a row, following “Dreamlover” and “Hero.” It’s her fifth overall, along with “Someday” and “Emotions.” And as icing on the cake, “Fantasy” also debuts at No. 1 on Hot R&B Singles and Hot Dance Music/Maxi-Singles Sales.

In the U.K., “Fantasy” debuts at No. 4. Two other current U.S. hits also debut in the U.K. top 10: “Boom-bastic” by Shaggy is now at No. 1 and “Runaway” by Janet Jackson enters at No. 6, the same position where it started its chart life in the U.S. Adding to Michael Jackson’s “You Are Not Alone,” there are four titles in the top 10 of both countries. It’s been a long time since the musical tastes of America and Britain have been so convergent. The last time there were more identical titles in the U.S. and U.K. top 10s was April 9, 1994, when there were five songs on both lists. The songs were “Street’s Of Philadelphia” by Bruce Springsteen, “The Most Beautiful Girl In The World” by the artist formerly known as Prince, “The Sign” by Ace Of Base, “Without You” by Mariah Carey, and “Whatta Man” by Salt-N-Pepa featuring En Vogue.

This week’s U.K. top 10 shows more signs of American influence: Michael Bolton is No. 10 with “Can I Touch You…There?” which holds at No. 27 in the U.S., and the Rembrandts are No. 5 with “I’ll Be There For You,” the theme from NBC’s “Friends” (broadcast in the U.K. on Channel 4), which is No. 18
on the Hot 100.

HERE AT LAST: If the last sentence of the above paragraph surprised you, you are not alone. It’s true—at long last, the Rembrandts debut on the Hot 100 with “I’ll Be There For You.” How did this happen?

This is a single that could have been a contender for the No. 1 record of 1995 if it had been re-released a few months ago when it had enough radio play to reach No. 1 on the Hot 100 Airplay chart. Because it was not commercially available in one of the formats that count toward sales, it did not chart on the Hot 100.

As a follow-up to this airplay smash, EastWest has released a single from the band’s latest set, “LP.” “This House Is Not A Home” features “I’ll Be There For You” as a B-side. If both sides of a single receive airplay, both are listed on the Hot 100, with the title receiving the most airplay listed first. Because “I’ll Be There For You” is way ahead of “House” in airplay, it is listed as the A-side on the Hot 100.

The challenge for the single will be to maintain its upward momentum while “I’ll Be There For You” moves down the airplay chart. It will be ironic if the record doesn’t rise above its No. 18 debut; that will leave “Just The Way It Is, Baby,” a No. 14 hit from 1991, as the Rembrandts’ most successful chart title, despite the massive popularity of the “Friends” song.

No ‘Fantasy’: Mariah Debuts At No. 1

by Fred Bronson

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title, despite the massive popularity of the “Friends” song.
Now that you've experienced the show, get ready to experience the phat soundtrack.

Featuring new songs from our platinum artists & debut singles from up and coming talents. Plus some extra soul from Gladys Knight, Mavis Staples, Chanté Moore & Al B. Sure

produced by various producers
"The Gold Experience wants to take you higher. You may never come down. This is 's best complete record since 1987's Sign 'O' The Times..." -VIBE