Capitol’s Garth Brooks Rides Into On ‘Fresh Horses’

BY MELUNDA NEWMAN

NASHVILLE—As Garth Brooks prepares for Capitol Nashville’s Nov. 21 release of “Fresh Horses,” his first studio album in two years, he faces a country market that is radically different from the one in which he made his debut in 1989.

In fact, in the two years since his last album—the pause was punctuated by a greatest-hits collection and a special compilation for McDonald’s—country’s ranks have swelled. Close to 30 of the top 55 positions on Billboard’s Hot Country Singles & Tracks chart are occupied by artists who have released their debut albums since 1996’s “In Pieces” came out. Although he wonders if he’s stayed away too long from a market that demanded a release from an artist every year, Brooks says the time away from the studio and the road has done him good. “I’m writing more now than ever,” he says. “I haven’t written this much since 1987 or 1988, before I got signed.”

His refreshed spirit shows on “Fresh Horses,” produced by Allen Reynolds. Brooks coined the term “garage country” to describe the new album’s sound—a high-energy, stripped-down, take-no-prisoners approach.

Don Henley Gauges The ‘Miles’ With Geffen Set

SEE PAGE 5

Famous To BMG
In Global Shift

BY IRV LICHTMAN

NEW YORK—Famous Music has switched affiliation in most global markets to BMG Music Publishing, after more than 60 years in which the bulk of its sublicensing was repre

Diverse Acts, Indie Labels Discover Freedom In Philadelphia

BY DAN DeLUCA

PHILADELPHIA—In this city of neighborhoods, the music comes from all corners. That diversity is spawing a full spectrum of new artists and a healthy infrastructure to support them.

Unlike when Kenny Gamble and Leon Huff’s Philadelphia International label was the home of Philly soul in the ‘70s, or when the Hoppers, Robert Hazard, and Tommy Convell & The Young Rides made the city a mainstream rock outpost in the ‘80s, Philadelphia’s current sound is as diverse as the population of the nation’s fifth-largest city.

The Philly palette offers the indie-rock psychedelic skiffle of the Strapping Fieldhands; the organic hip-hop of the Roots; the singer-songwriter stylings of June Rich and Ben Arnold; the acid jazz and technology of DJs King Britt and Josh SAWHNEY

SEE PAGE 77

They’ll take you back to the 60s and 70s.

(Continued on page 53)

Seger Creates A ‘Mystery’ For Capitol Band’s first studio album in four years. Will Seger accompany the Tuesday release with his first tour in almost 10 years? Will this be his last record for Capitol Records, his home for more than two decades? Seger talked to Billboard about coherent issues from his car phone on his way to band rehearsals.

“We’re trying to maybe go on tour in January, February, March,” he says. “We don’t have a drummer or...”

U.K.’s Nation Of ‘Ethno-Techno’

BY DOMINIC PRIDE

LONDON—The multiracial makeup of Britain in the ‘90s, itself a legacy of..."
The Smashing Pumpkins

Mellon Collie and the Infinite Sadness

the new double album
featuring Bullet With Butterfly Wings

28 new songs on two CDs or two cassettes.
Available October 24.

Produced by Flood, Alan Moulder and Billy Corgan

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“★★★★ — ‘THE BENDS’ IS DYNAMIC AND PASSIONATE ...DELICIOUSLY DISTURBING POP.”
— ROLLING STONE

“RADIOHEAD TOSS AND TURN LIKE THE BEST PEARL JAM AND U2 ANTHEMS.”
— PEOPLE

“RADIOHEAD HAVE CONFOUNDED SKEPTICS WITH ‘THE BENDS,’ AN ALBUM DESTINED TO DOMINATE THE AIRWAVES.”
— ALTERNATIVE PRESS

“‘THE BENDS’ IS THIS YEAR’S JOSHUA TREE.”
— LA WEEKLY

“MY FAVORITE RECORD OF THE YEAR.”
— k.d. lang

“The one BRITISH BAND THAT SHOULD SUCCEED IN AMERICA.”
— CHRIS CORNELL/SOUNDGARDEN

“IT’S A POWERFUL, BRUISED, MAJESTICALLY DESPERATE RECORD OF FRIGHTENINGLY GOOD SONGS.”
— Q

RADIOHEAD
THE BENDS

THE NEW ALBUM FEATURING ‘JUST’ THE NEW SINGLE AND BREAKTHROUGH VIDEO

OVER 275,000 SOLD • JUST OFF TOUR WITH R.E.M. AND SOUL ASYLUM
"Actual Miles": Henley Won't Go Quietly

In our apparent preference for legality over morality, our culture increasingly perceives no imperative but winning in the moment. Thus, we gamble against eternity while bending fundamental terms and creeds to the moment's show. As author Andrew Delbanco points out in his absorbing new book, "The Death of Satan: How Americans Have Lost The Sense Of Evil" (Farrar, Straus and Giroux), the Hebrew word Satan has been deleted from the Old Testament, but was translated during the third century by the Greeks into diabolos (from dia-boleis, to tear apart). In the Greek, Satan became 'a tempter but Satanos, an enemy of God. Post-Renaissance English translations made him a paradoxical creature and then an ugly pest. "By 1900," writes Delbanco, "it was impossible to tell whether he was the original modern suspect - a transgressor (trepidation, trespass), because the target of the violation - God - was gone."

"But in the end," reckons singer/songwriter Don Henley, "we all must answer for our own behavior. If our reply is with a code of convenience, that means the concept we've all in this together has gone to hell."

Henley's sentiment neatly abridges the satanic, no-excursion scenario of "The Garden Of Allah," the seven-minute suite that's one of three songs (the others are rockers "You Don't Know Me At All" and Henley's recent cover of Leonard Cohen's "Everybody Knows") on his forthcoming anthology: Actual Miles: Henley's Greatest Hits (Geffen), due Nov. 21.

The Garden Of Allah," a solo sequel to "Hotel California," is Henley's claim "in vain" about the overall vision of the lyrics, the devil appears to be a young man - a writer, agent, whatever - who is selling in his BMW through the San Fernando Valley. "Satan is frustrated because things have not gone so bad that he is confounded. The weather, for instance, is so hot that it re- quires of his own dwelling place, and he is sweltering through his fine seersucker suit. He realizes that the entire culture has lost its moral compass and that there is no longer any distinction between good and evil. Therefore, the devil's job has become obsolete. He wanders about, good people, that they have stopped believing in him."

The album, "Actual Miles," which Henley portrays a polychromatic auto salesman, is intended to underscore the "commodity mentality" he sees as rife in today's world.

"It's a commentary," he says, "on how all the mergers and market-share obsessions in our business make artists feel like pork belies, soybean futures, or used cars."

Newly married and resettled in Dallas, with a baby on the way, Henley reaffirms his interest in a possible "joint record and documentary film on Texas root music.

Meanwhile, he thinks that "You Don't Know Me At All" best expresses his ambivalence toward the rock industry to which he devoted "the first half of my life."

"The song is in the guise of a guy-girl breakup," he explains, "but it's really about our snap judgments of our neighbors. For instance, I didn't know I could write a song as heartfelt as 'The Heart Of The Matter,' so I'm touched when people send notes saying they got as much out of the experience as I did - it's all about sharing the experience from it. I want my child to grow up in a world that believes there's real evil out there, but also some good things yet to be discovered within each of us."
Perfect. Bill Right On Way To House

RIAA Looks To More Digital-Related Legislation

WASHINGTON, D.C.—The music industry's long-awaited Performance Right in Sound Recordings bill is on its way to President Clinton to be signed into law.

The bill, an amendment to the U.S. Copyright Act, grants intellectual-property protection to labels and artists and could eventually produce millions of dollars in royalty income annually.

The bill will grant copyright owners the right to authorize the digital transmission of their works to individuals whose digital audio-capturing devices, such as VCRs, digital files or CD-players, are attached to commercial online providers, and other digital subscription services.

"I'm pleased to report that we now have an impressive bill that, when signed by the president, will allow our industry to move into the future with confidence," says Jay Berman, chairman/CEO of the Recording Industry Assn. of America.

The legislation, H.R. 6826, was passed unanimously by the House of Representatives Oct. 17. It had already been passed unanimously by the Senate Aug. 8. The new law is intended to reduce the chances of revenue flowing to labels and artists due to digital audio transmissions and sales, particularly from subscription services.

President Clinton is expected to sign the bill within 30 days. The administration supported the legislation.

Unlike performance right laws in other countries, the U.S. version will be limited to digital cable and satellite transmissions, with traditional radio and TV exempted. Also exempted will be future over-air digital radio broadcasts.

The law also will not apply to background music services, public radio, restaurants, department stores, hotels, and amusement parks.

However, RIAA officials say the new protection will ensure that new technology does not chip away at the bulk of new income resulting from digital audio subscription services.

"This legislation is the first step in bringing our copyright industries closer to the information highway," said Rep. Cars Moorehead, R-Calif., in his statement on the House floor. "As we enter the digital age and information technology, the protection of Americans' intellectual property is essential.

"Moorehead, chair of the House Intellectual Property Subcommittee, was the sponsor of the House bill. The Senate bill was co-sponsored by Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif.

"Moorehead also congratulated the recording industry and its initial foes, the broadcast lobbying and music publisher/songwriter groups, "for working together and coming up with what I believe is a good, solid piece of legislation."

A compromise came in June, when a redraft of the Senate bill, S. 227, cleared the Senate Judiciary Committee without opposition, following several weeks of intense discussions between the bill sponsors, RIAA, organizations representing satellite and cable services, and songwriter/music publisher groups.

The latter groups were worried that the bill would subordinate existing rights. The final version limits record labels' exclusive rights in licensing material to digital services and further defines a digital delivery as either an "electronic sale" or an electronic-jukebox performance.

An electronic sale would be subject to a mechanical royalty payment from labels to publishers and songwriters (Billboard, July 8).

In January, after wrestling with broadcast opposition to 1993 and '94 versions of the bills, RIAA cut a deal with the National Assn. of Broadcasters to exempt broadcast radio and TV from the bill's provisions (Billboard, Feb. 11).

"We are pleased that the House recognizes broadcasters' unique role in a digital world," says NAB president/CEO Edward O. Fritts.

Not directly considered in the bill was the possibility that traditional radio stations, which are expected to switch to digital broadcasting in five to 10 years, might be able to switch to all-digital satellites in another way to compete against satellite services.

"This bill deals only with instances where someone would have a clear commercial advantage and not advertiser-supported radio," says Berman.

Berman says that if traditional radio begins broadcasting entire albums digital-ly, "we'll have to deal with it. It'll be much easier in an environment in which we have the laws, because this bill reiterates that we have the exclusive right to distribute sound recordings, so that situation could be in the area of contributory infringement."

Next on the RIAA's legislative agenda is an effort to ensure that sound recordings are further protected on the information superhighway.

"We can now turn our attention to the administration's White Paper recommendations on the National Information Infrastructure," Berman says.

Under the performance right bill's provisions, record labels would receive 50% of the royalty pool; featured artists would receive 45% with background singers and instrumentalists each receiving 2.5% from either the American Federation of Musicians or the American Federation of Television and Radio Artists.
TRACY CHAPMAN
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On Elektra compact discs and audio cassettes. 61850-2/4.
HBO Video Shifts Focus To Budget Sell-Through Titles

BY SETH GOLDSTEIN

NEW YORK—HBO Video has finally caught the sell-through bug that long ago infected the rest of the video trade. The former Warner unit, based in New York, isn’t giving up on high-priced rental titles, but fewer of them will be coming from Savvy Pictures, Teyo Video, HBO Video’s prime time supplier, is placing greater emphasis on TV output. Sell-through offerings growing.

HBO Video president Henry McGee makes it clear that his priority is the development of a budget business. McGee, who moved from Home Box Office to replace Eric Kessler, “It’s absolutely essential that we build sell-through, the fastest-growing segment of the market. You’re going to see much more aggressive HBO.”

The company doesn’t exclude direct-to-sell-through titles and the creation of separate children’s and family entertainment. HBO Video, which never ignored sell-through, is taking its strongest plunge with a 16-tape package, “Tales From The Crypt,” at $29.96 each. Six cassettes of the half-hour stories, originally seen on HBO, were released five years ago, but at rental prices. Now, HBO is licensing them as a get the Cryptkeeper’s Dozen, an in the same free copy of the book.

“$29.96 is a terrific price,” says McGee. “Tales From The Crypt is a good choice for it.” Anheuser-Busch agrees. The beer maker is using the cryptkeeper as a key retail “spokesperson” for Budweiser this month.

McGee anticipates total sales of more than the volume registered by Time Life Video & Television, which offered the “Crypt” series via direct response earlier this year. Mail-order marketing, rather than competing with retail, is thought to be HBO Video’s bread and butter.

HBO Video should also benefit from television syndication. “Tales From The Crypt,” first seen on HBO, is being broadcast on the Fox network, but not in its original pay-TV form. HBO Video’s more adult edition, with original cuts restored, presumably will reach the flip of what’s available over the counter.

McGee got a feel for sell-through’s potential with HBO Video’s “Teenage Mutant Ninja Turtles” (Continued on page 105)

Viacom Store Focus: Sell-Thru, Low Price

BY EILEEN FITZPATRICK

LOS ANGELES—Entering its second retail decade, Blockbuster Entertainment and parent Viacom Inc. will introduce a new store concept of lower prices on sell-through product and will pump advertising and promotional dollars into selling more videos, instead of just renting them.

As previously reported, the Viacom store will be fashioned after the Warner Bros. and Disney store concept (Billboard, Dec. 24, 1994). Blockbuster is spearheading the plan and will open a flagship store in Chicago in late 1996. Nine other stores will be rolling out in 1997, according to a Viacom representative.

Blockbuster Entertainment Group president Michael E. B. Berard says that the company just signed a lease for the yet-to-be-named store, located near the corner of Michigan Avenue and Ontario Avenue.

The showcase store will carry licensed merchandise from Viacom’s subsidiaries, such as MTV, Nickelodeon, and Paramount Pictures, as well as music and video products. Sales Brecker. During a promotional stop in London for AC/DC’s upcoming release, “Ballbreaker,” lead singer Angus Young is presented with an award by Warner Music International executives, commending AC/DC’s career sales of more than 30 million units in Warner Music international territories (excluding the U.S., Australia, and New Zealand). Pictured, from left, are Jaqueline Ledent-Villan, consultant, Warner Music Europe; Stephen Shrimpton, president, WM; Max Hole, U.K. managing director, EastWest Records U.K.; Rob Dickins, chairman, Warner Music U.K.; Ramon Lopez, chairman/CEO, WM; Young; Stewart Young, the band’s manager; Mark Foster, VP of marketing, Warner Music Europe; Dante Bonatto, head of rock, EastWest Records U.K.; Peter Ikin, senior VP of international marketing and artist development, WM; Manfred Zumkeller, president, Warner Music Europe; and Andy Murray, director of marketing U.S. repertoire, Warner Music Europe.

WPLJ N.Y. Big Winner At Awards

BILLBOARD/MONITOR HONORS STATION 5 TIMES

BY CHUCK TAYLOR

NEW YORK—It was a clean sweep for top 40/adult WPLJ New York at the 1995 Billboard/Airplay Monitor Awards. The station picked up honors in each of the five categories in which it was nominated, including awards for station of the year, PD (Scott Shannon), music director (Mike Preston), local air personality (Shannon and Todd Pettengill), and promotions director (Heidi Dagnese).

WPLJ, which took home four awards last year, again walked away with more trophies than any other station. The awards show dinner, held Oct. 14 at the New York Marriott Marquis, drew more than 1,000 attendees and featured live performances by Elektra artists Simply Red and Silk. It was hosted by WRCX (Rock 105.5) Chicago morning man Manoel Muller—who made it worth his while by picking up the award for major-market rock personality of the year.

The evening was the climax of a three-day radio seminar sponsored by Billboard and its sister Top 40, Country, Rock, and R&B Airplay Monitor publications (see stories, pages 93 and 94). The awards, determined by Billboard and Monitor readers, were given in the categories of adult, country, R&B, rock, Spanish, and top 40. There were also honors for network/syndicated programming and personalities.

Another big winner was country WSNX Nashville, which received awards in four categories, including medium-market station of the year. Former WSIX PD/music director Doug Baker, now director of rock at Nashville, won for both of his former positions, and morning host Gerry House won the local air personality prize for the second consecutive year.

WHTZ (Z100) New York was the most honored top 40 station, scoring awards as station of the year and for PD Doug Ellinwood and music director Andy Shane.

WRKS New York, WGC-FM Chicago, WJMK Milwaukee, WFLZ Tampa, and WQOK Raleigh, N.C., were each multiple winners in the R&B category, while modern rock KROQ Los Angeles was the leading rock station, with three awards.

KQXX McAllen, Texas, cleaned up in the small-market Spanish-format cate- (Continued on page 96)

Warner Write-Off Contributes To 3rd-Quarter Drop

BY DON JEFFREY

NEW YORK—With a large write-off to close several music businesses and a decline in international sales, Warner Music Group reports a sharp decrease in third-quarter profits and a drop in overall revenues.

Quarterly earnings for Time Warner’s music unit fell 73.8% to $45 million, from $172 million in the same period a year ago.

A big chunk of that drop resulted from an $8 million pretax charge to shut down Warners Music International’s Megastore, a 2-year-old venture that published six monthly music magazines sold with sampler CDs and music videos.

The company also lost $1.2 million on its ownership stake in a company that just too much to get subscribers to the magazines. Customers paid by the issue, which meant that a large amount of marketing money was spent to keep them from dropping their subscriptions.

The magazines, sold through direct mail, focused on specific music genres. They were Huh, Rock Video Monthly, Christian Music Crossroads, Jazzie, HBC Music Magazine, and New Country Music.

Sources say that Michael Fuchs, chairman of Warners Music Group, ana- the company would “stick to its knitting” and avoid ventures that do not produce good returns on investments. The discussion included the Megastore joint ventures, such as the one recently terminated with Interscope Records, which sources say was not as profitable as Warner expected.

Without the write-off, Warner Mus- ic’s quarterly earnings would have de- clined 17.4% to $142 million. According to the company, the principal reason was “significant delay in product ship- ments” in international markets. Al- umins by local artists that were sup- posed to have been shipped in the third quarter will instead come out in the fourth quarter during the show season of next year. Thus, the company expects strong international results in those periods.

Overall music-group revenues in the third quarter, which ended Sept. 30, fell 5.6%, from $1.05 billion to $982 mil- (Continued on page 114)
NEC Unveils Its Miniature Digital Video, Music Player

■ BY STEVE MCCLU'RE
TOY -According to NEC, the future is in the cards—silicon cards, to be exact.

The Japanese electronics giant has unveiled a prototype of its Silicon View digital video and music player, a credit-card-sized device that allows real-time playback from data stored on a memory card. It comes with a 2.5-inch video screen and a tiny built-in speaker.

The announcement comes almost a year after NEC revealed its plans to develop the new audiovisual format (Billboard, Dec. 17, 1994).

Silicon View allows direct downloading of music or full-color movies onto the cards. NEC claims that the technology, based on the MPEG-1 standard, results in VCR-quality images and CD-quality sound. Silicon Audio also has no moving parts and is completely solid-state, eliminating the possibility of skipping and allowing complete random access.

(Continued on page 107)

CD Still Drives 14% Global Sales Growth
IFPI Cites U.K., Japan Gains In 1st-Half '95 Stats

■ BY JEFF CLARK MEADS

LONDON—The world record market grew in value by 14% in the first half of 1995, according to figures from international labels body IFPI.

Driven by continuing advances for the CD, the retail value of sales of all formats was $15.82 billion in the first six months of this year.

Compared with the same period in 1994, CD unit sales rose 19% to 2.02 million units; cassette unit sales fell 9% to 310 million; vinyl albums declined 1% to 6.8 million; and singles gained 15% to 210.9 million.

The IFPI figures are collated from 31 countries that, the organization says, account for 91% of the value of world sales.

In a prepared statement, the IFPI says that the latest figures confirm the CD's position as the world's dominant format, but that "more notable is the pace of growth which the CD has maintained."

According to the IFPI, "With unit sales up by 19%, the impact of CD growth is far in excess of declines experienced in other formats; the absolute increase in CD album sales in the first half of 1996 was almost four times that of the decline in all other formats."

IFPI acknowledges that the rise in singles sales is the result of increases in a small number of countries, but that, nonetheless, "this result confirms the sustained revival of the singles market during the 1990s."

The organization identifies one of the world's strongest growth rates as that of Japan, where the CD format's number of units sold was up 37.3% in the first half of this year, compared with the same period last year.

However, IFPI says this reflects a reassessment of the Japanese market in light of the rise of imported CD sales, which have gone from 9% in all of 1994 to 42% in all of 1995.

"The emerging significance of the major international retail chains in the Japanese market has prompted this phenomenon," IFPI says, "and many of the CDs are thought to be parallel imports. The growth confirms the continuing potential of the Japanese market. It does, however, simultaneously pose a considerable threat to the local"

(Continued on page 92)

Sting Is Stung By Accountant For $9 Million

■ BY JEFF CLARK MEADS

LONDON—An accountant has been sentenced to six years in jail for stealing $1 million (more than $9 million) from Sting.

However, the singer, who was the main prosecution witness at the trial in Southwark Crown Court in London, told the court that he was not aware of the money's disappearance until he received a letter from a member of the accountant's staff.

The accountant, Keith Moore, denied the theft when he appeared before the court but was convicted Oct. 17 after a hearing that lasted three and a half weeks. In passing the six-year sentence, Judge Gerald Butler said that Moore's actions, after 15 years of working for Sting, were a "gross breach of trust."

The prosecution had told the court that the demands of Sting's music and acting careers meant that he relied heavily on Moore to oversee his financial affairs.

In 1988, the prosecution said, Moore began transferring money from a bank account held by Sting's company, Steep Silver Overseas. The money was moved to two accounts in Moore's name, and Sting said that although he was aware of the accounts, he did not know that only Moore could withdraw money from them.

Moore exploited this fact by using 6 million pounds ($9.25 million) of Sting's money for personal and business initiatives between August 1988 and July 1992. These initiatives included converting Russian military aircraft and setting up a string of restaurants.

Moore claimed that Sting had agreed to the "general principles" of an investment strategy that he had put together. However, during his two days of testimony, the artist repeatedly told the court that nothing could be further from the truth.

Sting also denied Moore's claim that he had given the accountant permission to withdraw $1 million to pay

(Continued on page 105)
THE AMPS
pacer

Management: Gold Mountain Entertainment
On Elektra compact discs and cassettes, 61823-2/4
www.americanradiohistory.com
Salt-N-Pepa Form Jireh Records

Los Angeles—On the heels of the best-selling album of their enduring career, rap duo Salt-N-Pepa has signed a long-term, international recording deal with MCA. At the same time, Cheryl “Salt” James and Sandra “Pepa” Denton have entered into a joint venture with MCA to form Jireh Records.

The deal was announced here by MCA Music Entertainment chairman/CEO Al Teller. “Salt-N-Pepa have proven over the last few years that they have tremendous talent that has translated into millions of fans here and around the world,” Teller said. “We’re very excited about them joining the MCA family and look forward to him both from them and from acts they sign to their new label.”

The act’s latest album, the 1998 London release “Very Necessary,” has sold 2.9 million copies, according to SoundScan. The group’s sixth album, “The Clock Is Ticking,” is scheduled for release by MCA in April.

Say Denton, “The album will have the same light-hearted approach, but like our previous work, will contain positive, issue-oriented messages.”

Jireh (pronounced “Jyra”) Records will be based in Falls Church, Va., with offices in Washington, D.C., and New York. The label is a collaboration of James, Denton, and longtime Salt-N-Pepa managers Carol Kirkendall, Darryl Brooks, and Gerald Scott. Jireh will conduct its own A&R, business affairs, and administration; MCA will provide marketing, publicity, promotion, and additional administrative support.

Denton and James are co-chairmen of the label’s board of directors Kirkendall is COO/treasurer, Brooks will oversee promotion, and Scott will oversee marketing activities. (Continued on page 107)

Inscape To Absorb Two Warner Interactive Units

Los Angeles—Time Warner is closing the offices of two of its interactive divisions and shifting its multimedia-development focus onto one of its newer units.

The company’s west Los Angeles-based startup, Inscape, will bring the 2-year-old Time Warner Interactive and the 10-month-old WarnerActive under its expanded corporate umbrella.

Michael Nash, a former executive at HBO and a founder of Inscape in partnership with HBO and the Warner Music Group (Billboard, July 23, 1994), becomes CEO of the newly combined Inscape enterprise, reporting directly to the Warner Music Group and HBO in New York.

The new Inscape offices are slated to expand further to accommodate its augmented role.

The move follows the resignation in April of Time Warner Interactive’s CEO and COO, after which corporate supervision of the unit was shifted to HBO (Billboard, April 22).

WarnerActive, which debuted in January as a CD-ROM publishing and support unit, is headed by VPGM Archambault. In addition to its goal of performing marketing, distribution, and support functions for affiliated labels, the division has released outside developers’ CD-ROM titles jointly under its own imprint and theirs, including the recent “Where’s Waldo At The Circus” and “Music In The Park.”

Time Warner Interactive, which has such past releases as “Woodstock 25th Anniversary CD-ROM” and “Rise Of The Robots” to its credit, has several high-profile CD-ROM releases still in the works for ’96, including “Atmosfear” and “Endorfan,” which features an original world-music soundtrack.

Titles already in the pipeline will be released under their originators’ logos, Nash says. Rather than signaling a retreat, a Warner Music Group spokesman characterized the three-unit consolidation under the Inscape insignia as “a logical evolution of Warner Music Group’s desire to create a strong and effective publishing company, and further evidence of Warner Music Group’s commitment to the growing multimedia industry.”

The spokesman added, “The newly consolidated multimedia publishing company is positioned to take greater advantage of economies of scale in marketing, product development, and co-op advertising.”

According to Nash, “It’s an aggregating of assets and an attempt to gather valuable resources together under a common leadership and common vision.”

Decisions are still being made about the fate of the staffs of Time Warner Interactive and WarnerActive, the Warner Music Group spokesman says, adding that no layoffs have been announced.

Terry Hershey, president of the entertainment division at Time Warner Interactive, declined comment on the consolidation when reached at the TWI offices in Burbank, Calif. A spokesman for WarnerActive characterized the operation as “business as usual,” at least through the end of the year.

Time Warner sports a multitude of multimedia divisions. Inscape and WarnerActive reported to the Warner Music Group, while TWI reported to HBO/QD. In addition, the Time Warner corporate structure includes two other multimedia-development units: Time Warner Electronic Publishing, which is the New York-based multimedia arm of Time Warner Trade Publishing that is headed by director Andrew Lerner; and Warner Bros. Interactive Entertainment, which is a Burbank-based unit of Warner Bros. Consumer Products headed by Steven Koltai. TWEP’s first con-
Produced by Denzil Foster and Thomas McElroy for 2 Tuff-E-Nuff Productions, Inc.
Management: David Lombard & Angela Quinones for David Lombard Management & Productions
On Eastwest Records America compact discs and cassette.
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www.americanradiohistory.com
In fact, here’s what DJ’s across the country are saying about Red:

"We play ‘How’s Your Whole Family?’ all the time. Our listeners are crazy for it. I’ve been looking for music like yours."

Mancow, WRCX
Chicago, IL

"Of all the parodies I play, Red Peters is the most requested. He is one of the co-creators of the show."

Rick Chase, KMIW
San Francisco, CA

"We love Red Peters. ‘How’s Your Whole Family?’ is one of our most requested songs... it’s hilarious."

Bo Weas, WCMF
Rochester, NY

"We get the biggest reaction ever to the song ‘Blow Me (You Hardly Even Know Me)’. It was a huge reaction... It’s hysterically funny. You have to prove it to yourself."

Mark Parenteau, WBCN
Boston, MA

"BLOW ME’ ranks up there with ‘STAIRWAY TO HEAVEN’ and Red is the most sophisticated, misunderstood artist of our time."

Bob & Steve, KILO
Colorado Springs, CO

"This guy is disgusting, sick & thiny and it’s great!"

Dudley & Bob with Debra, KLBJ
Austin, TX

"When sucking on a stiff cock-ite, we love listening to Red Peters!"

Todd & Tyler, Z92
Omaha, NE

"I laughed, I cried... I creamed my jeans!"

Tim Spencer, Rock 103
Memphis, TN
RCA’s Wanderlust En Route To Alternative Rock Fame

NEW YORK—Among the most promising beneficiaries of Philadelphia’s rapidly expanding music scene are local alternative band Wanderlust, which didn’t have to wander far to get a record contract (see story, page 1). The band recorded a four-song EP in October 1994 and was almost immediately signed to RCA. “We were waiting for the discs to come back from the duplicator, and in the meantime, our manager, Debbie Schwartz, sent out three or four cassettes. Within a week, we heard from three record companies,” says lead singer/rhythm guitarist Scott Sax. Less than two months later, the

Appeals Court Closes Book In Marley Battle

NEW YORK—The 2nd U.S. Circuit Court of Appeals here has rejected an appeal by Marvin Zolt and David J. Steinberg in what appears to be the final chapter in a long legal battle involving the estate of Bob Marley. The two had been found guilty of fraud, negligence, and other common-law violations relating to their handling of the late reggae superstar’s estate.

In the original Nov. 17, 1992, ruling Zolt, Marley’s accountant at the time of his death in 1981, and Steinberg, his attorney outside of Jamaica, (Continued on page 117)

Radio Wakes To Interscope Act Deep Blue Something

LOS ANGELES—The success of Deep Blue Something’s RainMaker/Interscope debut, “Home,” has been something of a Catch-22 for the Ontario, Texas-based band. It seems the band’s sudden success at top 40 radio with its first single, “Breakfast At Tiffany’s,” has made many album rock and modern rock stations shy away from the band, which considers itself an alternative act.

Ironically, the band is getting album rock and modern rock airplay in neighboring Dallas—and that has caused problems as well. Singer/bassist Todd Pipes lost his job as an English teacher at a private Christian school because students were hearing the band on modern rock KDGE Dallas and crosstown album rock KTQX (910). When parents found out, they immediately called for his dismissal.

Nation Strives To Expose Asian Artists In U.K.

LONDON—In its seven-year lifespan, Nation Records has done much to bring the wealth of Asian acts further into the British mainstream. Not a bad achievement for a company that prides itself on working “as far outside the record industry as possible.”

With a roster that includes Asian political rappers Fun-Da-Mental, fusionists Transglobal Underground, (Continued on page 104)

BMG’s Di Blasio Goes Global On ‘Latino’

Saying “it’s now or never” for his crossover campaign, Di Blasio and his record label, BMG U.S. Latin, have left no stone unturned in their quest to transfer the pop pianist’s success in Latin America to the U.S., Europe, and Asia.

To realize this lofty objective, Di Blasio and Jason López, VP of BMG U.S. Latin, enlisted prominent manager/producer Emilio Estefan Jr., who executive produced Di Blasio’s upcoming album, “Latino.” Estefan, in turn, secured famed studio whiz Phil Ramone to produce the album, set to drop Nov. 7.

Estefan has become Di Blasio’s unofficial manager. He is negotiating Di Blasio’s 40-city U.S. tour with the William Morris Agency, has hired Rogers & Cowan to handle Di Blasio’s Anglo press blitz next January, and has signed the pianist to his publishing company, FLP.

Concurrently, López has mapped out an ambitious radio/retail campaign designed to firmly establish Di Blasio as a household name, not only in the U.S., but in such markets as Europe and Asia.

López observes that Di Blasio is well-known in Latin America as a crowd-pleasing entertainer who performs emotive, romantic renditions of classic Latin love songs. But with “Latino,” says López, “the concept was to maintain the sound that has sold more than 1 million albums in Latin America in the past two years while amplifying his capacity to penetrate other markets with a much more potent and modern musical (Continued on page 105)

TNN Threesome Plan Platter Of Country Shows

NASHVILLE—A Garth Brooks TV special is among the 1996 syndication projects planned by air personalities Lorianne Cook and Charlie Chase and their producer, Jim Owens.

The three—who are exiting TNN at the end of the year over creative differences—recently revealed a slate of specials and series now in the planning or production stages.

“Garth Brooks—Offstage” will be hosted by Crook and air on CBS on an as-yet-unscheduled date. Another prime-time special produced by Owens and hosted by Chase and Crook is “The Hunks And Ladelles Of Country Music,” which is in production for Turner Original Productions and will be shown on TBS.

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C + C Music Factory Takes New Step
Act Jumps To MCA For 3rd Set, Bows New Singers

BY LARRY FLICK

NEW YORK—With the Dec. 5 worldwide release of C + C Music Factory’s self-titled third album, the electro-dance/pop outfit starts a promising new career chapter by moving to MCA Records with a fresh vocalist lineup.

Preceded by the single “I’ll Always Be Around,” which was issued Oct. 17, the project shows producer/composer Peter Rauhut & Michael Denton leveraging the bonafide creative direction for the act following the untimely passing of partner David Cole, who died of complications resulting from spinal meningitis earlier this year.

Clivilles discovers Vie Black and female trio A.K.R. M.E. are the primary vocalists on the album, though rappers Greg Nire, Charline Brown, and Doug Phat make guest appearances.

“It was always David’s and my intention for C + C Music Factory to be an ongoing source of exposing new talent,” Clivilles says. “I couldn’t let that dissolve with David’s passing. We worked too hard to get to the point where the C + C name carried weight in the music industry to just let it slip away.”

“I’ll Always Be Around,” a hip-hop-derived pop/soul jam, is already a dancefloor smash, leading to No. 7 on Billboard’s Club Play chart and No. 21 on the Maxi-Singles Sales chart this week. Although MCA is just beginning to solicit airplay from pop, R&B, and crossover radio, early response from programmers is largely positive.

“It’s a good song,” says Erik Bradley, music director at WBIM (B-91) Chicago. “It’s a radical departure from their past material in that it is a lot more laid-back and smooth. But it’s a smart, creative direction for them that’s in keeping with what’s happening in music right now. There is no denying that this is quality music.”

Retailers, particularly dance specialty buyers, are also high on the single, which is available in cassette, maxi-cassette/CD, and double 12-inch. “At first, there was a lot of curiosity from fans who were wondering what the record would sound like,” says Dawn Myers, manager of B.P.M. Records in San Bernardino, Calif. “Now, we’re selling to people who have had a positive reaction to the record after hearing it in a club.

On a larger retail scale, Roy Burkhardt, buyer for the 37-store Harmony House chain based in Troy, Mich., says the album will probably experience a similar progression of consumer interest. “The name value alone will bring some people in right away,” he says.

“We stay the rest of the story will be told once radio decides if the groove is on target—which I’m guessing will be the case.

In marketing this incarnation of C + C Music Factory, MCA is focusing (Continued on page 107)

E X E C U T I V E  T U R N T A B L E

NEW YORK—Seeking to increase market share in the lucrative Latin music market, Island Records and PolyGram have joined forces with entrepreneur Jellybean Benitez’s start-up label and publishing operation, Horm of Latin Artists.

HOLA—which means “hello” in Spanish—will function as a joint venture between Benitez, PolyGram, and investment banking firm Wasserstein Perella, according to a statement from both companies.

The label plans to release bilingual Spanish/English-language music, which will be simultaneously marketed by PolyGram Latino to the Hispanic market and by Island Records to the Anglo audience.

Benitez says that HOLA will release approximately four bilingual records in 1996, plus three Spanish-language tropical/salsa albums that will be distributed by PolyGram Latino.

HOLA will also encompass JB Music Publishing, Benitez’s publishing venture with Wasserstein Perella that includes current hits by such artists as Mary J. Blige, the Notorious B.I.G., Soul For Real, LL. Cool J, and Boyz II Men.

For Island Records, the venture will present opportunities to expand into the Latino market. Island president/CEO John Barbia says, “We have been interested in expanding into the Latino market for as long as I can remember. Now, with Jellybean’s help, we’ll be able to break into a new ground and develop artists for the entire world.”

PolyGram Latin America president Manolo Diaz adds, “The HOLA agreement will enable PolyGram to further strengthen its presence in the U.S. Latin market. We are convinced that the North American Latin market provides an important area of future growth for PolyGram.”

Benitez terms himself as a producer, record company executive and Latin America marketing executive.

For Island, the label will be an extension of the company’s signature tower logo and will be marketed to the U.S. Hispanic market.

For PolyGram, the label will be marketed to the Hispanic market in the U.S. and will be split between PolyGram Latin America and Island Records.

O’Brien Lands 2-Part Deal: Sony To Distribute 57, Shotput

BY CHris MORRIS

LOS ANGELES—Producer Brian O’Brien has landed a unique two-pronged label and production deal funded by Sony Music.

O’Brien has established 57 Records, an imprint handled by Sony Music Distribution and marketed and promoted by the Sony family of labels. His Shotput Records, which is also newly established and will be marketed primarily through the Sony-owned independent distributor RED, will employ its own full-time staff to market and promote its wares.

The first release from 57, the album “Culture” by the Atlanta-based quartet 3 lb. Thrill, was released Oct. 17. The album was produced by Neil Young and Stone Temple Pi.

A Giant Step For GRP. GRP executives announce the formation of Giant Step Records, a jazz label created by promoters/managers/concert organizers Jonathan Rudnick and Maurice Bernstein of the Grove Academy. Shown, from left, are Amos Newman, A&R representative, Glenn Phillips, general Manager, Rick Cassey, senior VP of marketing, GRP; Sandra Trin-DaCosta, VP of marketing; GRP; Rudnick; Tommy Lipuma, president, GRP; and Bernstein.

EXECUTIVE TURNTABLE

credit to: %s

Tom Maffei is named national director of crossover promotion at Capitol Records in Los Angeles. He was West Coast promotions manager at Relativity.

Zoo Entertainment appoints Dana Keil national director of pop promotion in Los Angeles, David Ross Northeast regional promotion/marketing manager in New York, David Tezak Great Lakes regional promotion/marketing/promotion manager in Troy, Mich., and Stephanie Hughes manager of creative services in Los Angeles. They were, respectively, director of pop promotion, West Coast, at Columbia; Northeast regional marketing and promotion manager for ATO/East West; and A&R/VP/MC's primarily pop promotion manager for Hollywood Records; and coordinator of creative services at Zoo.

No. 1 producer in Los Angeles promotes Mike Mack to GM and Carmonique Roberts to director of artist development. They were, respectively, national director of promotions and coordinator of creative services.

David Nives is appointed GM of Cooking Vinyl America L.P. in Fort Washington, N.Y. He was New York area sales manager for Rounder and the REP Co.

Adam Reinhardt is promoted to VP/MD of PolyGram/Los Angeles Records/Spanish & Entertainment in New York. He was director of A&R/artist relations.

Edward Shapiro and Gene Masson are both named counselors for Tommy Boy Music in New York. They were, respectively, A&R/artist relations and business affairs at GRP Records and counsel at Sarling, Rooks & Ungar.

J. T. Hambrough is named director of A&R for American Recordings in Los Angeles. He was head of booking for Slim’s nightclub in San Francisco.

PUBLISHING. Kim Gilmour is promoted to creative manager for the PolyGram Music Publishing Group in New York. She was creative coordinator.

RELATED FIELDS. Nathaniel Lipman is named senior VP/general counsel for HOB Entertainment Inc. (House of Blues) in Los Angeles. He was senior counsel for the Walt Disney Co.
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UNITED AIRLINES
Rhino, Turner Join For Movie Music
Classic Soundtracks Remastered In Their Entirety

BY JIM BESSMAN

NEW YORK—When Rhino Records and Turner Entertainment Co. joined forces to launch soundtrack line Turner Classic Movies Music/Rhino Movie Music earlier this year, little did they know that the production of new soundtrack titles would be a major production number in its own right. All have been digitally remastered — some in the nick of time.

The June release, "North By Northwest," was particularly urgent, according to Turner/Rhino’s director of soundtracks A&R Marilee Bradford.

"The master has almost completely disintegrated," says Bradford. "We had only one pass to transfer it to digital format before it fell apart. You couldn’t even stay in a closed room with the master, because you’d be overcome by the fumes!"

"North By Northwest" is just one of

the eight titles released since the three-year project’s bow in April with "Dr. Zhivago," "Meet Me In St. Louis," and "Zeigfeld Follies." Bradford adds that "North By Northwest," like many of the Turner/Rhino titles, is the premiere release of the soundtrack. Non-premiere titles, though, are often distinguished by their completeness or by the inclusion of rare material. The new "Dr. Zhivago," for example, is more than double the length of the original soundtrack issue, because it includes extended versions and outtakes.

The line has movie fans salivating for the next release. "There’s huge interest in these releases," says Tim Devin, manager of Tower Records in downtown Manhattan, N.Y. "This is the kind of line that film and show songs have been waiting for — getting their favorite soundtrack in the nice, dressed-up package. The Wizard Of Oz looked incredible. People know the release dates and are waiting for them, so we have big first-day numbers.

Now, Rhino and Turner are in the midst of "Hollywood’s Most Precious Jewels Shining Brighter Than Ever," a four-quarter campaign that commenced in late September and lasts through the holiday season.

One new campaign kicked off with the servicing of a CD sampler for press, radio, and in-store play; it featured selections from the 1955 Turner/Rhino soundtrack "The Varsity Line" in a special velvet-lined jewel box.

Then came general merchandising pieces, including posters and fliers, and a special double-disc sampler stretched over two soundtrack discs (Continued on page 20).

3rd Songwriting Summit To Join U.S., Asian Artists

BY DEBORAH EVANS PRICE

NASHVILLE — Gary Burr, Klaus Meine and David Shire are among the performers/songwriters taking part in the 3rd Songwriters Summit To Join U.S., Asian Artists.

The songwriters and artists are scheduled to gather in Bali, Indonesia, from Oct. 26-Oct. 30, where they will meet and write songs with artists and writers from Southeast Asia. The delegation will then travel to Jakarta, the Indonesian capital, for a two-day seminar that will cover topics of interest to the international music community, including copyright laws. On Nov. 4, participants will perform at a children’s benefit concert.

Consumers will have a chance to hear the results of those sessions when BMI releases an album featuring songs from "Pacific Harmony/Indonesia 95" in Asia. Currently, there are no plans for a U.S. release.

The trip is the third such event organized by Los Angeles-based songwriter-producer Alan Roy Scott. The first excursion, titled "Music Speaks Louder Than Words," took place in the fall of 1998, when American songwriters (Continued on page 22)

Roster-Trimming At Windham Hill; Bruce Unplugs Tour For ‘Tom Joad’ Tour

BY MELINDA NEUMANN

DOWNHILL: Sources say that Windham Hill Records and its High Street Records subsidiary recently parted ways with its roster. Acts departing the labels include the Jazz Passengers, Downey Mildew, Scott Cusson, Gain, the Modern Mandolin Quartet, Pierre Pettis, Paul Meier, Psychology, Lost Tribe, and Phinis. The cuts followed the July installation of new A&VP Christine Reed.

FLYING SOLO: Bruce Springsteen will embark on the first solo acoustic tour of his career this winter in support of his Nov. 21 Columbia album, "The Ghost Of Tom Joad." The tour, which will take place at 2,000- to 4,000-seat theaters in the U.S. and Europe, is booked by Premier Talent. According to sources, Springsteen may have an accompanist or two with him, "but it will essentially be a solo performance. We assume he’ll be doing material other than this album.

The album, recorded in Springsteen’s home studio, contains 12 songs — or "stories" as Columbia is calling them — in modern day, but evoking the spirit of "The Grapes Of Wrath." Hence the album title with the name of the protagonist of the John Steinbeck novel. The song titles are "The Ghost Of Tom Joad," "Straight Time," "Highway 20," "Youngstown," "Sinaloa," "Sold," the Line," "Hillbilly Park," "Dry Lightning," "The New Jersey," "Across The Border," "Galloway Bay," and "My Best Was Never Good Enough." Some songs feature drums and bass, but the album is basically an acoustic solo effort, reminiscent in style to "Nebraska." The first single has yet to be picked. "Overall, it’s a record that needs to presented in the first instance as a complete work," says a source.

Although Columbia knew Springsteen was working on a new album, until Oct. 7, when the album was mastered, "No one was sure it would be a Christmas release," says a source. However, since the album was completed, there was no thought of waiting until after the holiday season to issue the reflective, sober album. "Bruce has finished a record, it’s like, ‘Let’s get it out there,’" says a source.

The solo tour does not negate the possibility of a reunited E Street Band tour, as has been the rumor since Springsteen released a greatest hits set with new E Street Band cuts in February. "Bruce was in the middle of creating a solo album of some sort, and he took a break to prepare the greatest hits," says a source. "He went back to work on his solo album, and in essence created a new album. This is all stuff that got recorded in the summer and spring of this year. A new record emerged after the hits record."

THEY’RE GONNA PUT ME IN THE MOVIES: Find me an artist whose music isn’t represented in theatrical or TV movies today, and I’ll show you an artist who needs a new agent. Be that as it may, a whole slew of acts has new material in upcoming flicks. Sting cut three jazz tunes, "Angel Eyes," My One And Only Love," and "It’s A Lonesome Old Town" for the "Leaving Las Vegas" soundtrack, which also features Don Henley’s live version of the standard "Come Back Or Come Home." Steve Winwood wrote and performed the theme song, "Reach For The Light," for the new animated Steven Spielberg feature "Balloo." . . . Former Bangle Susanna Hoffs recorded the title track to the film "Now And Then" with former Go-Go’s Charlotte Caffey and Jane Wiedlin . . . On the television front, Devo founders Mark Mothersbaugh and Gerald V. Casale wrote "Scared By Love," which will appear in the Nov. 6 NBC movie "She Fought Alone."

Assistance in preparing this column was provided by Chris Morris.
What's Inside Tour

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RHINO, TURNER JOIN FOR MOVIE MUSIC
(Continued from page 18)

Rhino program: the six-disc "That’s Entertainment" boxed set. The $89 entry, out Tuesday (24), contains 129 tracks from 82 classic musicals, including the full soundtracks from the three "That’s Entertainment" documentaries and a sixth disc, "That’s More Entertainment!", made up of additional material. Packaged in a bookcase-like piece, the set comes with a 100-page book of more than 400 photos — and a marketing campaign designed to showcase the Turner/Rhino line along with its flagship "We’re making a concerted effort through the end of the year at retail, with ads and cross-promotions, but we will continue to work the line indefinitely," says Kinloch. "It’s an important soundtrack line and relationship for us that we’ll have for the next three years."

The deal calls for Turner to supply MGM, RKO, and Warner Bros. with soundtracks from its vast film library, while Rhino assumes all manufacturing and distributing functions.

Enormous research was required to find and assemble the source materials for the "That’s Entertainment!" set. "We took recordings that came from so many types of sources," says Bradford, who explains that new "comp" mixes — as many as seven composite takes of a single song, with each composite composed of as many as six microphone placements, or angles — were made to present each of the 129 selections in its optimal music form. Since many of these original production elements were missing, Bradford had to scrounge in order to get the best possible final mix. "Sometimes, only one or two angles still exist, or there’s only one comp, or just the playback disc they used for the actors to perform to," says Bradford, who frequently found such rare source material through collectors outside the studio. "When there were no angles, comps, or playback discs, we relied on stampers — the metal ‘negatives’ of the playback discs — and the couple of places in town that still have the equipment to transfer them. Without the stampers, we’d have to, as a last resort, to the music and the effects tracks of the film print master; which is essentially just providing the audio version of the film. What we’re doing, then, is fighting against time to preserve and restore these film-music elements and get the recordings out to the public."

"That’s Entertainment!" concludes Turner/Rhino’s 1996 release slate. Among the major first-quarter 1996 releases are, in January, the "Last Tango At M-G-M: Ain’t It The Truth" anthology, to be promoted in February in conjunction with Black History month; and "Gigi," which is also out in January and includes the entire score along with supplemen- tary material of songs by star Leslie Caron that were dubbed by Betty Ward on the actual soundtrack. The "Ben Hur" and "King Of Kings" soundtracks come out in February, to be followed in March with a multidisc boxed set of "Gone With The Wind."
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**GSA**

**ISSUE DATE: NOV. 18**

Billboard's November 18th issue explores the regional markets of Germany, Switzerland, and Austria. This spotlight will include featured articles on the top five artists, composers, and producers in the German-market (based on first half-’95 analysis) and the role German music publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

**Contact**

Christine Chinetti
44-171-323-6686

**RAP**

**ISSUE DATE: NOV. 25**

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 to 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

**BRAZIL**

**ISSUE DATE: DEC. 2**

In a continuing effort to embrace Latin American markets worldwide, Billboard shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil’s market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

**Contact**

Angela Rodriguez
305-441-7976
Quincy Jones, one of the entertainment industry’s premier talents, celebrates a half-century of wide-ranging accomplishments. Billboard’s December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We’ll also take a look at his much-anticipated new release Q’s Juke Joint and his future projects.

Contact
Gary Nuell
213-525-2302

Billboard’s 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year’s best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector’s Issue, it remains on the newsstand for two weeks.

Contact
Pat Rod Jennings
212-536-5136

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of Billboard’s home video charts, including Top video sales, Top video rentals and Top kid video. In addition, Billboard takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

Contact
Jodie Francisco
213-525-2304
McDoug, you will be missed
Our friend Allan McDougall
1941-1995
The ‘Fresh Horses’ Songs: A Track-By-Track Listing

Following is a track-by-track listing of the songs on Garth Brooks’ upcoming Capitol Nashville release, “Fresh Horses.”

**“In a Little Bitty Town” (Bryan Kennedy/Dan Roberts/Garth Brooks).** A high-octane party to life on the road that also serves as a retrospective on the first year of Brooks, but in a much more light-hearted way. This song will open the new tour.

**“Cowboys And Angels” (Kent Black/Kim Williams/Garth Brooks).** Brooks calls this “probably the most hardcore country song I ever cut.” The ballad pays homage to cowboys and the women who love them.

**“Fever” (Steven Tyler/Lee Perry/Bryan Kennedy/Dan Roberts).** A remake of the Aerosmith tune (dramatically transformed by the band) as a rodeo tale.

**“That's One Way” (Lyle Reynolds/Garth Brooks).** A finely written song for just two voices to last a few years.

**“Rollin’” (Harley Allen/Leigh Baker/Garth Brooks).** Little Peck meets Garth Brooks in this rollicking story of a real deal of a girl.

**“The Change” (Troy Arlani/Wayne Turner).** A swingin’ ballad about having faith in yourself and your own ability to make a difference.

**“The Best That I Can Be” (Toby Carvery/Garth Brooks).** A non-romantic look at a man who leaves his wife behind. We are trying to think of a fan country dance song, and a marriage between Jimmy Buff-

**“She’s Every Woman” (Victoria Stav/Garth Brooks).** The first single from the album, a ballad about a woman who embodies many of her lover’s ideal characteristics.

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Schoolwork: MCA Records is finding young R&B newcomer Monteco back to school to promote his debut album, "School." The 16-year-old New Orleans-based artist, who uses a tutor for his schooling due to extensive promotional obligations, is on a 20-market tour of high schools and middle schools from Oct. 20-Nov. 29. He'll perform a 20-minute set, including a duet with labelmate Cassette singles, T-shirts, and Monteco dog tags will be passed out at the schools, as well as fliers urging students to a local retail store where the album is on sale. "The main reason we're doing this is for Monteco to get close to his peers," says Marilyn Batchelor, national director of marketing at MCA. "He has performed at several black expos and industry conventions this year, and we've learned that he's his best salesperson." After 40-rhythm-crossover WPGC Washington, D.C., leaked "Is It Me?" in January, the label put Monteco on several regional radio and retail promotional tours and landed him appearances on BET and at the Uni convention and the Impact Super Summit. Radio stations will tie into the school tour either by running a contest in which the school with the best attendance wins the Monteco concert or by simply promoting the appearance on air. For instance, in Los Angeles, Monteco will take a ride in R&B KKEI's The Beat's "hit van" on the way to his performance. In Cleveland, R&B WZAK will entice the contest audience. After the artist performs, he will answer questions from fans. "Our primary focus is to send a 'stay in school' message," says Batchelor. "These kids are his peers and are more apt to listen to him than us.

Without A Doubt: "Tragic Kingdom: The Trauma/Interscope debut from Orange County, Calif., rockers No Doubt, bows down to No. 9 in the Pacific Regional Roundup this week. The band is in the midst of club dates and is up for several modern rock radio-sponsored Christmas shows this year.

Self Assured: "Cannon," the first single from Self's Spongebath Zoo debut, "Subliminal Plastic Motives," is due Tuesday (24) and is getting heavy phones at modern rock WLRL Nashville and WAXO (Q104) New York. The album release party is Monday (23) in Nashville. The Kingsport, Tenn.-based band, led by 22-year-old Matthew Mahaffey, will do spot dates throughout the end of the year, including an Oct. 26 date at Rock Palace in Riverside, Calif.

Immature: "Is It Me?", which peaked at No. 32 on Hot R&B Singles in April, and "Call It What You Want," his second single, black and white magazine covers Black Beat and Right On, respectively. For the Black Beat contest, winners receive a Christmas gift of Ruff Wear Jeanswear. Right On! winners receive Monteco dog tags.

REGENCY HEATSEEKERS "1 "

The Regional round-up rotating-top-10 lists of best-selling titles by new & developing artists.

MTN
1. Terri Clark, Terri Clark
2. Rascal Flatts, Rascal Flatts
3. Bryan White, Bryan White
4. Mr. Bungle, Disco Volante
5. Guitar Hero, Guitar Hero
6. Oritz, Nationale Pop Rio
7. Bladez, Jamie Rivers
8. The Moffatts, The Moffatts
9. Garlic, Garlic
10. Deborah Cox, Deborah Cox

NORTH EAST
1. Mr. Bungle, Disco Volante
2. Little Joe & Zetima
3. Gilberto Santa Rosa, En Vivo Desde El Club Ciclon
4. Right On!, Dancing Feet
5. S. Love & Dream Team, Coast To Coast
6. Take That, Nobody Else
7. Heather Nova, Oyster
8. Eyres Colliers, Eyres Colliers Group
9. Garlic, Garlic
10. The Chains, From Me To You

NORTHWEST
1. Mr. Bungle, Disco Volante
2. Little Joe & Zetima
3. Gilberto Santa Rosa, En Vivo Desde El Club Ciclon
4. Right On!, Dancing Feet
5. S. Love & Dream Team, Coast To Coast
6. Take That, Nobody Else
7. Heather Nova, Oyster
8. Eyres Colliers, Eyres Colliers Group
9. Garlic, Garlic
10. The Chains, From Me To You

PACIFIC
1. Terri Clark, Terri Clark
2. Rascal Flatts, Rascal Flatts
3. Bryan White, Bryan White
4. Mr. Bungle, Disco Volante
5. Guitar Hero, Guitar Hero
6. Oritz, Nationale Pop Rio
7. Bladez, Jamie Rivers
8. The Moffatts, The Moffatts
9. Garlic, Garlic
10. Deborah Cox, Deborah Cox

SOUTHERN
1. Mr. Bungle, Disco Volante
2. Little Joe & Zetima
3. Gilberto Santa Rosa, En Vivo Desde El Club Ciclon
4. Right On!, Dancing Feet
5. S. Love & Dream Team, Coast To Coast
6. Take That, Nobody Else
7. Heather Nova, Oyster
8. Eyres Colliers, Eyres Colliers Group
9. Garlic, Garlic
10. The Chains, From Me To You

THE REGIONAL ROUND-UP

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. Times an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "Asterisk indicates vinyl LP is available. All albums with the greatest sales points, 0-1999, Billboard's Top Store and SoundScan. Inc.

T ID BITS: Weeks after the tragic death of two of their members, For Squirrels are experiencing bitter-sweet success with songs from their 500 Music debut, "Example." Modern rockers XEROX Los Angeles, KOME San Jose, Calif., WKRQ Dayton Beach, Fla. and XTRA-FM (91X) San Diego are playing "The Mighty K.C.," while KITS (Live 105) San Francisco, WNNX (99X) Atlanta, WSHE Miami, and WZRH (the Zephyr) New Orleans are on "802 PM.

**R&B ARTISTS & MUSIC**

### Immature’s Musical Growth Spurt

**MCA Act Broadens Appeal On ‘We Got It’**

**BY J.R. REYNOLDS**

**LOS ANGELES**—After a disappointing recording debut on Virgin, Immature established itself as a teen-idol trio with the MCA album “Playtime Is Over.” When the label released “We Got It,” internationally Dec. 5, the adolescent threesome will attempt to follow the formula which has been a staple of major U.K. companies, and the dearth of black executives in power positions—visits were made to retail, radio, record distributors, and magazine publishers. IAAAM delegates also attended artist showcases.

**LABEL LEAPFROGGING:** Former A&M vocal quartet For Real has inked with Warner Bros./Atlantic. The new label will also show interest in the R&B consumers, but we think pop listeners will also embrace it.”

“Naked And True,” which arrives at retail Nov. 5, is a collection of jazz and R&B favorites that includes songs recorded originally by such artists as Patrice Rushen (“Forget Me Not”), George Benson (“Give Me the Night”), and Prince (“Purple Rain”). It was produced by Hannover, Germany-based Ralf Drosseymeyer.

The album features the instrumental work of noted saxophonists Bowser Collins, Lonnie Shelton, and Fred Wesley.

Bluenoise executives view “Naked And True” as primarily a radio-driven project that will benefit from support marketing measures. A “Forget Me Notz” clip was recently serviced to BET, VH1, the Box, and appropriate local video programs. In addition, a yet-to-be-determined track will be serviced to dance clubs as a 12-inch vinyl promo.

Santos says, “Randy already has a base at urban and contemporary jazz stations, and the songs she’s doing are so familiar that her potential to cross over is high.”

Crawford is currently on tour in Europe, but Gross says to expect a visit to the U.S. in the spring. The vocalist is signed to the William Morris Agency.

**FOR THE THIRD** successive year, the International Assn. of African-American Music, in conjunction with the British-based Black Entertainment Trust Society, hosted the Global London Tour Oct. 1—8—a full week of business activities for U.S. executives, producers, artists, and entrepre-preneurs.

In addition to attending seminars—which focused on the perceived lack of support for black music on the part of major U.K. companies, and the dearth of black executives in power positions—visits were made to retail, radio, record distributors, and magazine publishers. IAAAM delegates also attended artist showcases.

**For Real’s Los Angeles-based manager Herb Jordan says, “We welcome the opportuni-ty to work with [Rowdy president] Dallas Austin and anticipate strong backing from [Atlantic] president Clive Davis, who was intimately involved in the deal.”**

For Real’s harmonies have always been soulful; Jordan says to expect a funkier edge to the group’s tracks, courtesy of Austin’s production talents.

Twentieth Century Fox will release the movie “Waiting To Exhale” to theaters Dec. 22.

**DATABASE:** When rapper 2Pac was recently released from prison, he promptly signed with Death Row Records. No word yet on when to expect an album. He has also signed with Suge Management and Consulting, joining a heavyweight roster that includes Jodeci, DeVante, and Mary J. Blige. 

Elektra artist Keith Sweat, Quest vocalists Keith Washington, and “Video Soul” VJ Donnie Simpson are among others who have made appearances this year.

### For Dave Clark

A memorial service honoring the late record promotion executive Dave Clark will be held Thursday (28) at 11 a.m. sharp at the Sheraton New York Towers in Imperial Ballroom B.

The 30-minute ceremony will precede the Cathy Hughes “Salute To Excellence” tribute, which is also scheduled at the hotel.

Clark is acknowledged as being the first black record promotion man in the business. He was born March 6, 1909. His last position in the industry was promotion senior VP at Malaco Records.

Clark died July 22, 1986.

In honor of his lifelong record promotion achievements, Malaco established the Dave Clark Memo-rial Music Scholarship at Lane Col-lege in his native Jackson, Tenn.

Shai Birthday Boy. Shai group member Carl Martin, who also heads Carl Martin Entertainment, celebrates his birthday with a few industry colleagues at the Room in West Hollywood, Calif. Pictured, from left, are veteran vocalist Leon Ware, Martin, actor Marion Wayans, actress Michelle Thomas, and rapper/producer Dr. Dre.

(Continued on page 31)
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### Billboard Top R&B Albums

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<td>AZ</td>
<td>Doe Or Die</td>
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<td>KRS-One</td>
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<td>3</td>
<td>Mariah Carey</td>
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<td>Mary J. Blige</td>
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*Albums with the greatest sales gains this week. **Record Industry Assn. Of America (RIAA) certification for shipments of 500,000 album units (250,000 for EHS). The RIAA certification for shipments of 1 million units (500,000 for EHS) with multiplatinum titles indicated by a numeral following the symbol.*

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Raw Stylus Says Goodbye To Acid Jazz, Hello Street Soul

by Larry Flick

In the end, it better captures the essence of the music that bands like Donna Gardier are making,” says band member/writer Jules Brookes of the unusual confection of hip-hop, old-school R&B, funk, pop, jazz, and ragga-club elements that are the Raw Stylus sound. “To me, the term ‘acid jazz’ is too confusing—though I must say that we tend to find any kind of narrowing categorization unfairly limiting. It creates boundaries that aren’t necessary.” This is particularly true since there is no musical component that dominates “Purging Against The Flow” beyond the saxes and flexibility of Donna Gardier’s lead vocals. Produced by the band with Gary Kutz, who is perhaps best known for his work with Steely Dan, the album whips around from the chilled vibe “Cuban King Breeze” (delicately spiced with fluttering horn frills), to the wriggling pace of the single “Believe In Me”—with it all stops at all rhythmic points in between.

“None of our goals for this album was to fuse an original sound,” Brookes says. “We wanted these songs to make you feel something, whether it is to dance or laugh or cry. We wanted to make an album that would work inside a club or inside your home.”

Formed roughly five years ago, Raw Stylus started as the production/remix team of the London-born Brookes, an accomplished instrumentalist and singer, and Manchester, England, native Ron D’Ambrosio, both turned to the Wa- white. The boyhood friends were roommates in a London flat when they coined the name Raw Stylus. “I had an old record player that we couldn’t afford a new sty- lus,” Brookes says with a laugh. “We were ruining all of our records by using it. When we were looking for a name, I suggested ‘raw stylus.’ It fits us in so many ways.”

Before they were joined by Gardier in 1994, the duo carved high marks for its behind-the-scenes input on recordings by Peter Gabriel, Baha Masl, and Toni Childs, among others. With Gardier in tow, Aslan and Brookes brought it out the band’s sound by adding seven musicians to the stage lineup, an unusual move for a dance-oriented act.

“There’s something about the way the sound of a band jamming together,” Aslan says. “With canned beats, there’s no room to be spontaneous.”

It is the desire for that kind of spon- taneity that has the act iced on the idea of having its music undergo the requi- site house remix. “It feels too much like being on a factory conveyor belt,” Brookes says. “Also, we are not a house band, so it feels weird to hear our songs sped up into a context that has nothing to do with our creative core.”

A compromise was made with “Believe In Me,” which is clicking with mainstream DJs largely on the strength of the song’s "E-Smooove” Miller’s interpretations. “We specifically asked for it because his work tends to have a soulful vibe that we liked,” Aslan says, adding that another plus of the 12-inch version of “Believe In Me” that Gardier went into the studio with Miller to recut the vocal.

With “Purging Against The Flow” about to hit retail, the new step is to hit the concert trail here. It is currently gigging around the UK and Europe for an upcoming tour arriving in the US for some club-level shows before the end of ’96.

“The album is only one piece of the puzzle,” Gardier says. “I don’t think you get the full flavor of who we are until you experience us live. That’s when the music combines with the energy of a crowd that wants to be taken on a journey. It’s something that cannot be manufactured in a studio.”

DANCE TRAX

by Michael Paoletta

NY: NEW YORK—Although Bobby Brown surprised even himself with his Out of the New York nightclub for the past 15 years, it was not until 1990 that he took his first step on the journey to the competitive world of remixing. Five years later, he is ranked among clubland’s top producers.

Taking several nights off from his nightly DJ gig at Copacabana, N.Y., hot spot for DJ gigs in 1990, D’Ambrosio made his first foray into a recording studio to produce Pamela Fernandez’s tempo-touche rendition of the Alicia Meyers classic “I Want To Thank You.” For D’Ambrosio, it was a chance to flex his musical muscles beyond the turntable deck.

In the short time since that produc- tion, D’Ambrosio has, with little fanfare, seamlessly added his music to many other remix projects to another, supplying club-conscious grooves to artists as diverse as Gloria Estefan, Barry White, Tom Jones, Yello, and Sophie Hawkins. Along the way, his restructuring helps ushered in c.d. "Lifted By Love," Michael Watford’s “So Into You,” and Frankie Knuckles’ “Too Many Fish” to the top of Billboard’s Club Chart. For a DJ, the newest project, a remix for P.M. Turbo’s "I Want To Thank You," is a natural fit that earned D’Ambrosio clubland recognition for his increasingly distinctive deep-house sound. Rave from some music critics and a few Lovesong tough critic began to accumulate. Among those heaping praise was Judy Weinstein, the seasoned veteran who guides the careers of Knuckles, David Morales, and Sotashi Tomoei under the Def Mix Productions banner.

"I saw her at a party for label(strictly Rhythm, and she told me how much she liked my work,” D’Ambrosio says. “She also men- tioned that she thought I might like to work with Frankie, David, and Sotashi. I was shocked. Then, a week later, I ran into David, and he said I would be welcome to join the Def Mix family.”

Shortly thereafter, D’Ambrosio was given a combined member of one of clubland’s most respected and revered production houses. “By being a part of this group, they definitely bring out the best that I can do. I have so much to learn from them.”

When not DJing in clubs around New York and in Europe, D’Ambrosio can be found in the studio working on his first self-produced four-song EP for an indie that is still to be confirmed. “I’m working with my keyboard player, Shawn Lucas; singer Daryl Martin; and songwriter Daniel Brown,” he says. “It’s been a real enthusiasm. ‘Three songs are already completed: ‘Brighter Day,’ ‘Always,’ and another Day’ The four songs are eight tracks. Our various concepts have been written down in the lyrics. When ques- tioned about the project’s overall vibe, D’Ambrosio, without skipping a beat, describes it as having “a classic house feel with gospel influences.”

“Songwriting and producing are two things that I’ve always wanted to do—and enjoy doing,” he says. “With remixing, you are giving your own interpretation to someone else’s product. But when you’re the producer, you are basically creating some- thing from nothing. It’s definitely more challenging. And for me, the more challenging, the better.”

DANCE TRAX

by Larry Flick

1. MOVEMBER LA COLITA ARTIE THE 1 MAR PARTY 30TH EN 2. MUSIC UMA LA COLITA CHAFF LOGO 3. LOOK WHO’S TALKING DR ALBAN LOGO 4. I’M ALIVE CUT ‘N MOVE INI 5. TAKES ME BACK TO LAFT SUBURBAN

MAXI-SINGLES SALES

1. BAD GUYS XAVIER GOLD BASEMENT 2. ON THE DOWN LOW BRAD CHOOGHT 3. HEBE KNOWS ANGEL MORAES 4. GHETTO GIRL SOFF EASTIES 5. A MOVEMBER LA COLITA CHAFF LOGO

Breakouts: Titles with future chart potential, based on club play or sales reported this week
Baker & Myers Do It Themselves
Legendary Songwriters Record Debut Single

BY DEBORAH EVANS PRICE

NASHVILLE—Most acts taking debut country records do so from scratch. But when MCG/Curbo recording artists Baker & Myers visit stations on their current promotional tour, they now perform not only their debut single, “These Arms,” but their other songs, of which many have been staples of country radio, such as “Once Upon a Time.”

Between the two of them, Gary Baker and Frank Myers have written numerous hits, including Crystal Gayle & Eddie Rabbitt’s “Just You and I,” Eddy Raven’s “I Got Mexico,” and Alabama’s “Together in the Middle of the Snow.”

Myers began working in a recording studio in Nashville in the early 1970s, where he worked with Loretta Lynn and Conway Twitty. In 1979, he joined ASCAP, and in 1983, he became the first president of Nashville Songwriter’s Assn. International. It won Grammy awards for best country song and best R&B vocal album. It has been named ASCAP’s song of the year for two consecutive years and was named Billboard’s No. 1 country song for 1994.

After picking up nearly every trophy imaginable for their songwriting abilities, Baker & Myers are attempting the transition from successful songwriters to recognizable performers.

“I was just a natural thing,” Myers says. “I’ve been performing all my life.”

Myers performed in Eddy Raven’s band for nine years and co-wrote many of his biggest hits. Early in his career, Baker performed with pop act LeBlanc & Carr. More recently, he was lead vocalist of the Shooters, who made some noise on the country radio, turning their tenure on CBS Records in the late ’80s. Prior to seeking a deal as a duo, Baker & Myers performed together in Marie Osmond’s band.

“She’s the next logical step for us, because we’ve been working together since 1988,” Baker says. “We’ve been writing and recording together, playing in Marie’s band for three years together, rooming together [on the road]. That’s how we developed our sound, by being together for seven years. We weren’t thrown together to compete with anybody.”

Making the leap from songwriter/musician to recording artist is not always easy. “A lot of people have tried it. Some are successful; some aren’t,” says Roy Burkhart, senior buyer for 38-store, Troy, Mich.-based Harmony House. He says that he bought the debut release of Baker & Myers because he respects the duo’s songwriting abilities.

Jerry Kamler, divisional merchandising manager for Curb Records, says, “Trance World Entertainment, which owns and operates 600 music stores throughout the U.S., feels that Baker & Myers have a bright future. ‘Myers hit’ [“Once Upon a Time”] was lead vocalist Harvey Mason’s first release as a solo artist.”

Kamler says that the performance received the highest rating of all convention (Continued on page 38)

And The Winners Are... SESAC honored its award winners at the Country Music Association’s presentation ceremony for the 1996-97 awards season. The annual awards are presented by SESAC, the nation’s largest performing rights organization, which licenses the performance rights to more than 2,000,000 songs in the U.S.

Trisha Yearwood Seeing Stars At Series; Bear Family, Capitol, Sony Reissue Classics

TAKE HER OUT TO THE BALLGAME: Trisha Yearwood sings the national anthem at the second game of the world series Sunday night (Oct. 22) in Atlanta, which, coincidentally, is her major market. She’s taking her mom, dad, sister, and brother along with her.

KINKY FRIEDMAN announces that he is throwing his support to the Gay Texans for Phil Gramm movement. He is also considering doing a remake of George Jones’ “He Stopped Loving Her Today” as “He Stopped Beating Her Today” with proceeds not going to the O.J. defense fund.

FALLOUT continues over the CMA Awards show and the awards themselves. Randy Scruggs said very vigorously at the RCA post-awards party that the Alison Krauss sweep is a very loud “wake-up call for the industry.” At SRO, though, KKBQ Houston PD Dene Hallam said that he felt the show was “lackluster.” “I think the notion of Alison as ambassador for females and performers for women is not working,” Mary Chapin Carpenter and Dwight Yoakam were wrong. We’re getting too hip for the room, for the beer-drinking mainstream. Where is ‘I Like It, I Love It,’ which was No. 1 for five weeks in Billboard? Where is the mainstream? We were one of the first to play Alison, but she’s not mainstream. And the average country guy from Pasadena (Texas) would be turned off by Faith Hill.”

FARM AID reports that its Oct. 1 benefit concert in Louisville, Ky., raised close to $1 million. Executive director Carolyn Mugar said that the organization would award its 1995 grants in November. Those wacky Tractors have been singing over a Christmas song a day for the past 10 days. These include the unforgettable “Santa Looked A Lot Like Daddy,” the sentimental “Jingle My Bells,” and the rocking “The Santa Claus Reel.”

BRINGING IT BACK: Reissue news looks bright. If you have $259.95 to spare, consider Bear Family 10-CD boxed set “Ray Price And The Cherokee Cowboys: The Honky Tonk Years: 1950-1966,” which spans Price’s career from his first 78 for Bullet Records in 1950 to “Danny Boy,” his 1966 pop emergence. The package includes an 80-page illustrated hardcover book, complete discography, and a 38,000-word essay by Rich Kienzle... Capitol Nashville is bringing back Tennessee Ernie Ford’s 1960 album “Sixteen Tons” for the 40th anniversary of the single’s release. It sold 2.5 million units in the first 10 weeks. Capitol also has reissues by Tex Williams, Merle Haggard, Wanda Jackson, and duets by Jackson and George Jones. Sony Legacy plans a set of 1996 reissues, including albums by Johnny Horton, Marty Robbins, and the Stanley Brothers. Bear Family’s remaining 96 releases include Johnny Cash, Marty Robbins, Flatt & Scruggs, Sheb Wooley, Brenda Lee, Vernon Oxford, the Osborne Brothers, and George Hamilton IV. For 1996, Bear plans projects on Hank Thompson, Darrell McCall, Charlie Walker, Carl Smith, Little Jimmy Dickens, Tommy Duncan, and Dick Curless... Willie Nelson will release his second boxed set of the year Nov. 14, Sony Legacy’s “Revolutions Of Time: The Journey 1975-1993.” The three-CD box is an overview of Nelson’s career... On Nov. 21, Mercury will release a 62-song boxed set of the Stalder Brothers, “Anniversary Celebration.” It includes a discography and booklet but no new or unreleased material.

CLAY WALKER performed with the largest backup band of his career—some 300 pieces—when he did his single “Who Needs You Baby” with the University of Texas marching band at half time of the UT/Oklahoma University game at the Cotton Bowl in Dallas Oct. 14... Colleen Kaye is the first country artist to perform on Stephanie Miller’s new late-night show. She sings “I Think About You” on Friday (27)... Ricky Van Shelton was given a star at the Country Music Hall of Fame Walkway of Stars during Country Music Week, week... SESAC is the first performing rights organization to offer musical soundbites on the Internet’s World Wide Web. Zoom into http://sesac.com for music soundbites, E-mail, and company and licensing updates.

HANK DONE IT THIS A-WAY: If you want hardcore country, check out Wayne Hancock’s Deja-Disque album “Thunderstorms And Neon Signs.” He’s got the voice, the sensibility, the writing chops, and the two-tone boots. This boy will convince you that you really should live in cheap motels, drink Mad Dog wine and smoke Luckies, and go out with the trashy waitress who lives in the trailer park on the edge of town.

CMA Elects Directors And Officers Aplenty For Board

NASHVILLE—The Country Music Assn. has elected new directors and officers for 1996.

Tony Conway, president of Buddy Lee Attractions, is chairman of the board. Kim Miller of the Nashville News is the new president. Donna Hilley of Sony Music Publishing is executive VP, and David Cowdell of Almo/Irving Music is senior VP.

New directors-at-large are Connie Bragg of ASCAP, Merle Kilgore, former president, Paul Lewis, and Giant Nashville president James Stroud.

Other new directors are Jeff Walker, Roy Clark, Larry Gowan, Tom Collins, Bob Titley, David Ross, Jay Werth, Bob Woody, Joe Galante, Jim Goman, Steve Moore, and Kevin Hall.

New VP’s are Dick McCullough, Roger Sovine, Dick Gary, Stan Mendenhall, John Phillips, T.J. Henson, Tim Wipperman, Larry Daniels, Rich Kramme, Eddie Reeves, Jimmy Gilmer, Merlin Littlefield, Merle Kilgore, Jack McElrath, Coyote Calhoun, Bob Terry, Monte Cline, Don Light, Barry Coburn, Bruce Allen, Larry Hicks, Steve Hauser, Peter Smyth, and John Hui.

International VP’s are Paul Penn, Greg Rogers, Richard Wootton, and Thomas Stein.

H. Allen Lam is board secretary, Allen Butler is assistant secretary, Wayne Halper is treasurer, Charles Anderson is assistant treasurer, Trisha Yearwood is sergeant-at-arms, Dene Hallam is assistant sergeant-at-arms, Chet Flippo is historian, and Mike Curb is assistant historian. 

At-large directors serving the second year of their term are Rick Blackburn, Bruce Hinton, and E.W. Wendell.

Other directors in the second year of their term are Evelyn Shriver, Brent Rowan, Dave Penfathers, Jerry Bradley, Larry Fitzgerald, Lon Helton, Dan Halburton, Tim Murphy, Tim DuBois, Terry Woodward, Rick Shipps, and Joe Sullivan.

Deaton said that the remainder of Kitty Moon’s directors will serve on the board. Shimario will serve out the directorship of Harlan Howard, who has resigned for health reasons.


CHET FLIPPO

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www.americanradiohistory.com
## Billboard Top Country Albums For Week Ending Oct. 28, 1995

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<td>TIM MCGRAW</td>
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**Special Notes:**
- **No. 1**
  - VINCE GILL: A SONG FOR THE LIE I'VE LIVED
  - JOHN MICHAEL GIBSON: SHOUT SONGS
  - TIM MCGRAW: A SONG FOR THE LIE I'VE LIVED
  - DALE Earnhardt: GREATEST HITS
  - TIM MCGRAW: A SONG FOR THE LIE I'VE LIVED
  - JOHN MICHAEL GIBSON: SHOUT SONGS
  - TIM MCGRAW: A SONG FOR THE LIE I'VE LIVED
  - JOHN MICHAEL GIBSON: SHOUT SONGS
  - TIM MCGRAW: A SONG FOR THE LIE I'VE LIVED

**Additional Information:**
- Billboard Top Country Catalogs is compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc. For more information, visit www.americanradiohistory.com.
Baker & Myers Do It Themselves

Awards Go To McEntire, McGraw

LITTLE ROCK, Ark.--Reba McEntire was honored as touring artist of the year and Tim McGraw as new touring artist of the year at the Country Music Association's (CMA) 34th annual awards ceremony on Oct. 7. Among the awards, part of the Country Music Association's (CMA) annual entertainment industry extravaganza, was the CMA's annual awards ceremony.

McEntire and Engvall were host of the awards show, held Oct. 7 at the Hard Rock Casino, Nashville. McEntire was named recording artist of the year and McGraw was named new artist of the year. Nashville Blackstock of Starstruck Entertainment won artist manager of the year.

Reba McEntire and Tim McGraw were named artists of the year at the CMA Awards, announced Oct. 7 at the Hard Rock Hotel, Nashville. McEntire was named recording artist of the year and McGraw was named new artist of the year. Nashville Blackstock of Starstruck Entertainment won artist manager of the year.

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Behind PolyGram’s Rodven Deal

PolyGram Adds Rodven: As many of you know, PolyGram Latin America has acquired Venezuelan record label Rodven. The price tag was $87 million.

Under the deal, which took effect Oct. 1, a new label, PolyGram Rodven, has been created to house former Rodven acts. This imprint will be go through Rodven’s distributor, Uni, until January, when PDG takes over.

Further, newly formed PolyGram Venezuela becomes PolyGram’s seventh Latin subsidiary. Carlos Sánchez, currently managing director of Rodven Colombia, is expected to be appointed managing director of the new Venezuelan company.

PolyGram’s Rodven deal provides PolyGram with a quick leg up in market share in Latin America and the U.S. Latin market, even though increases in both regions amount to less than 5%. Of greater import, however, is Rodven’s rich tropical catalog, which should offer numerous repackaging possibilities.

Rodven was purchased from Rodolfo Rodríguez-Miranda and the Cisneros Group, the latter of which is a part owner of Univision. The No. 1 Spanish-language TV network in the U.S. In recent years, Rodven had become most successful as a compilation imprint that used TV ad campaigns to sell its compilations. With Rodven’s prosperous inside track to Univision now closed, it will be interesting to see how PolyGram will market those acts. Fittingly, Rodven’s highest-charting record at the time of PolyGram’s acquisition was a multi-artist tribute album to Selena titled “Cumbia Triste.”

Sony Chile, Alike Align: Sony Chile and Chilean alternative indie Alike will launch on a joint venture in mid-November that calls for the two labels to jointly develop Alike’s stellar roster. With Sony providing its marketing and promotional muscle in exchange for 50% of the sales revenue.

The pact should strengthen Sony’s presence in the domestic rock genre, while affording Alike broader exposure for its artists.

The initial beneficiaries of the Sony/Alike accord are the nine acts that have accounted for the bulk of the Alike catalog for the past several years: La Pozza Latina, Los Morton, Los Panteras Negras, Los Miserables, Ludwig Band, Cancho En Piedra, La Flordipondio, Mal Corazón, and Santiago. Both the catalog and forthcoming new product will be distributed by Sony.

Sony’s general manager José Antonio Ebaló says, “Sony needs to develop new catalog, but that would take a long time, and we cannot begin from zero signing up 20 bands in six months, especially if there already are interesting groups in the market.”

Alike exec Viviana Larreba stresses that the two labels will continue to operate independently and that Alike won’t change its image as an avant-garde boutique imprint for Chile’s rock acts. All Alike product will be released under the company name. Moreover, the agreement includes a provision that allows an unsigned act to choose between inking with Alike or Sony.

MCA Brasil Takes 10%: Paulo Rosa has been named managing director of MCA’s newly minted MCA Music Entertainment do Brasil, effective Jan. 1, 1996. Rosa was formerly an exec with Brazilian concert promotion company Promotor. Rosa says the upstart label not only will promote international artists, but will also sign and market domestic acts. However, BMG

(Continued on next page)
will continue to distribute MCA. Interestingly, BMG's managing director is Luis Oscar Niemeyer, a former colleague of Rosas at Fonrosten.

TEJANO NOTES: More than 430 country and Tejano industry folks gathered at Fonrosten County Store in San Antonio, Texas, Sept. 27 at a luncheon party for Arista/Axst act Joel Nava and his just-released self-titled debut. The album contains a 50/50 split of country and Tejano sounds. The gathering was unusual in that it was the first time a label has showcased an artist for country and Tejano simultaneously.

BMG U.S. Latin formally threw its hat into the Texas ring with an industry showcase Oct. 5 at the La Mansion del Rio hotel in San Antonio. Two of BMG's new Tejano signees, Lizza Lamb and Juan Manuel Del Rio, played at the event, which coincided with the label's four-day sales convention. Other artists who performed were Tony Montana, Paul Urbina of La Traxion, Shorty Segovia of La Fiera, and all-female group Las Venenosas. All were signed to BMG by independent producer Luis Silva.

The 1995-96 Tejano Music Awards season launches No. 3 with the second Tejano Music and Media Conference, slated to be held at the Institute of Texas Cultures in San Antonio. The TMA are scheduled to take place March 23 at San Antonio's Alamodome. Among other pre-awards events are the TMA Kick-Off Party, which opens Dec. 1, TMA Fanfair on March 22, and TMA Showcase on May 3.

CHART NOTES: Thanks to a well-covered trial surrounding her shooting death in March, Selena has gotten hot again on The Billboard Latin 50. Her chart-topping "Dreaming Of You" (EMI Latin-EMI/EMI Latin) reverses 12 successive weeks of declining sales by posting a nearly 18% increase this week. Selena's disc has five tiles on the chart chart even higher percentage spikes, ranging between 23% to 32%.

There are few other significant position changes on The Billboard Latin 50, save Jenn Secada's "Amor" (SBK/EMI Latin) debuting at an impressive No. 1 spot. This is the highest debut for a new item: Sales data from Puerto Rico retailing giant Casa Color Mix in San Juan, where the track "Barrio" (JVB Music Ltda) was a No. 1 hit.

One final retail item: Sales data from Puerto Rico retailing giant Casa Color Mix in San Juan, where the track "Barrio" (JVB Music Ltda) was a No. 1 hit.

At radio, Luis Miguel’s "Si No Dejan" (WEA Latina) regains the No. 1 slot on Hot Latin Tracks with a strong point surge that should ensure its position at the top of the chart for several weeks to come.

Elsewhere, there are several newcomers to the Top 10 of Hot Latin Tracks: Enrique Iglesias, son of Julio, whose entry "Si Tu Te Vas" ( Fonio. asa) holds at No. 6 this week with a bullet; veteran Tejano singer/ songwriter Pete Astudillo, with a new single, the catchy cover number "Celia's Large Two" (EMI Latin) kiting 16-7, and sultry Mexican songstress Thalia, whose poppy "Eso Es" (Elektra Estefan) produced track. "Piel Morena" moves 10-9 with a bullet.

Assistance in preparing this column was provided by Di Strubizzly and Compactos Videolaser International.

LATIN TRACKS A-Z

Butler: A celebration of"Tattoo," a new release. Instead, "Sounds Of Heaven" is her first entirely Christian music album in 10 years. "I've been doing a couple of interviews recently, and I'm very shocked at how obscure people are [that it's not a pop record]," Troccoli says. "I've never stated that I was just going to do pop music only. My heart has always been in ministry." Troccoli says she's not closing herself off to the mainstream, but that this is what she feels passionate about doing. Her management and record companies are supportive of her decision. "They were psyched about it," she says. "So I felt like the timing was right for it all."
Rare U.S. Appearance By Christie Boosts Erato’s Sales Hopes

IF YOU CAN’T HAVE the real thing: What do you do when your priority artist is based in Europe and only rarely visits the U.S.? Erato is one label with this dilemma. William Christie, America’s leading early music impresario, was born but now a French institution with his hit period instrument and vocal group, Les Arts Florissants, only approximately 30 years ago. Or so, for what seems like a few minutes, and even then sticks to the big performing centers (i.e., New York), with his large-scale opera productions. But for his formidable new recording of Mozart’s “Requiem” (his first standard repertoire recording for the label), Erato brought in a fancy: European sales took a handy CD with three excerpts from the record, plus a 12-minute English-language interview with Christie about the “Requiem,” that is conveniently dubbed into French, German, and Spanish on additional tracks.

The eloquent Christie holds forth on such topics as his reasons for choosing the Süssmayr completion of the “Requiem,” even though there is a new one by Robert Levin, and about the sound that period instruments bring to the piece: “The soloists don’t have to shrill their lungs out”; the orchestra is “like a sports car, it can negotiate the turns a little better.” The CD is the soundtrack for a promotional video, produced in France with the help of Pechiney, a French steel-product company that regularly supports Christie’s performing and recording activities (and gets a prominent label credit).

The CD is being distributed to retailers and radio; the latter can get Christie’s thoughts on the air even if they can’t get him into the studio. It may be particularly useful next month, when Christie and Les Arts do one of their rare tours. Nov. 15 at the University of California at Berkeley and Nov. 17 in Kansas City, Mo., St. Paul, Minn., and Chicago.

CARMINA ON A DIET: In contrast to the many pumped-up, full-orchestra versions of Offenbach’s “Carmina Burana,” this (distributed by Quilon) has released a chamber version, performed by a trio (Roland Pontinen and Love Der-Winger) and the Kromata Percussion Ensemble plus chorus and soloists, conducted by Cecilia Rydinger Alm.

The stripped-down version is a worthy alternative: It is raucous without being plush, more medieval than modern, and, even though the tenor soloist sounds as though he’s being strangled, the choral work (the Uppsala University Choir and Uppsala Choir School Children’s Choir) and the other soloists are fine.

Robert von Bahr, the label’s director, includes a note in the program book that explains why full texts are not included: He feels that since the texts are 700 years old, the publisher should not be entitled to author compensation for the right to reproduce them, which, says Bahr, would represent 20% of the CD’s selling price. “Because we believe that the musicians deserve to be paid, we cannot justify the payment of such sums. I cannot understand how other record companies can pay such rates — if indeed they really do.”

RENEWED HALL: The New England
**Top Gospel Albums**

Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by

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<td>THE NEW LIFE CHOIR FEATURING JOHN P. KEE</td>
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<td>HEZIAH WALKER/WILLIAMS HUMM</td>
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<td>JAMES HALL AND WORSHIP</td>
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<td>EDDIE JAMIESON AND THE PHOENIX MASS CHORUS</td>
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<td>DOTTIE PATTYS</td>
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<td>GWMA WOMEN OF WORSHIP</td>
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<td>SOUNDS OF BLAINE</td>
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<td>NORTH EAST OHIO MASS CHORUS</td>
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**Artists & Music**

by Lisa Collins

PUTTING HUMORS TO REST: Despite consumer response to and critical acclaim for Yolanda Adams’ latest release, “More Than A Melody,” speculation from industry sources is that Adams may exercise her option to leave Tribute Records when her contract expires next year. This stemming from reports that while there were sales for the project’s first three months ago and that sales are well over the 100,000 mark, coverage in such key markets as Los Angeles and Detroit has been sporadic.

However, longtime manager Shiba Freeman says that Adams is not making any plans to move. “We are presently working with the label,” Freeman says, “and our focus right now is to do all we can to promote the record and keep our presence in some of those major markets, like Los Angeles.”

At Nashville-based Tribute, president George King confirms that Adams is queen and that promotion on “More Than A Melody” is moving into high gear. “This project has had the largest marketing campaign, and we are very pleased,” King says. “Yolanda is our total focus, and sales are excellent. This is the highest Yolanda’s ever been on the charts.”

King adds that his label is also in the middle of its promotional rollout. “Thirty-three hundred radio stations have been serviced, and we have key market spots in 650 Musicland stores. We’ve done two concert videos and a concept video, one of which we just started in full rotation at BET Plus. We have some crossover potential, and we’re going after that. We’ve serviced urban radio and are promoting to get it in five key cities to get to a breakthrough. We’re trying to make Yolanda Adams the greatest gospel artist in the world.”

Adams is currently touring as part of a full promotion schedule of support for the album. (Contractually, she has one record left on her Tribute pact.)

CHRISTMAS CHEER: Leading this year’s lineup of Christmas releases, Dottie Peoples will put her spin on some familiar holiday favorites with the Tuesday (24) release of “Christmas With Dottie” from AIR... Also due is the much anticipated follow-up album from Kirk Franklin, titled “Kirk Franklin & The Family Christmas.” Franklin will be taking his Christmas cheer on the road beginning Nov. 15 for a six-week tour with the concert on Saturday (28), and you guessed it, the singers will play the church.

**CAPITOL’S BROOKS RETURNS ON ‘FRESH HORSES’**

(Continued from page 27)

we started cutting, we came upon a term called “garage country.” It’s very stripped down. This was five—

two guitars, bass, drums, and a fiddle, and that’s it. We got a cut called “Rollin’” where the harmonies are off. The lead vocal is off in places, but it’s so much fun that we left it. We just decided to have fun on this one and to take ourselves seriously only on songs that needed to be taken seriously... But at no time do I ever want anything to be taken seriously or that I’m complacent with where I’m at. I feel very thankful to be making records, but when I’m making records, it’s kill or be killed. Do the best job that you can do.

BB: How did your time off help you creatively?

GB: It helped me give me time... The whole idea of this record was “if it ain’t fun, it ain’t me.” I just got back to doing what I do, you know. It got extremely heavy there for awhile. I’m being sued for the first time ever in my career, and all this stuff is real heavy for me. I had to get back to the things you see when you’re first dreaming about that: You see the people’s faces, you smell the empty auditoriums at sound check; you know, that stuff. And that’s what we’ve gotten back into, so I feel a lot better.

BB: What’s it about listening to the radio when you were making this album?

GB: Yeah, I always listened to the radio. To be honest with you, I have the same problem everybody else does right now, trying to keep up with all of the artists. I have theories at radio stations that I’m very close with who say, “I have five people on my top 20 list that I’m playing right now, and I wouldn’t know them if they walked up to me in full dress.”

I tell you what would be new to radio now is traditional country music. George Strait and David Ball are probably the only guys hanging on to the real traditional stuff, and they are now the minority, which is weird.

BB: But you don’t go that traditional route.

GB: I gotta be me. So my sounds that I bring are just me. I am not Hag- gard, you know. I stay up nights wish- ing I was, but I’m not. I am not George Jones. I can only be myself. I could think of a couple of guys named (God help LeDoux and Strait) that I’d much rather be like. That’s how I feel. I am who I am; I just like listening to their stuff.

**'HORSES' READIED WITH MARKETING, TOUR PLANS**

(Continued from page 27)

mass merchants, “Fresh Horses” will be prominently displayed in other high-traffic areas. The album will also be available at 800 Blockbuster video stores.

Jackie Anderson Merchandisers will be placing the album in free-standing dump bins in grocery stores through Christmas. “We’ll be in the neighborhood of 2,000 stores,” says Wilson.

In one of the stronger promotions, Capitol has hired crop artist Stan Herd to splash out the world’s “First Horses” and “Garth” in a 500-acre wheat field in Oklahoma. “The project is directly correlated to the Johnnie Clegg’s ‘The World’ tour. The letters will be at least 100 yards long. We’re letting the pilots know so they can announce it from the air.

The album will be released in the rest of the world Nov. 21 as well, marking the first time Brooks has had an album come out simultaneously in these two regions. The globe, signed to Capitol Nashville worldwide, Brooks appears on EMI’s Parlophone imprint in the U.K. and EMI International in other territories.

Brooks’ album comes out the same day as the new Beatles anthology. “We’ve done our job. We’ve even bought a horse in the middle of PC. Indianapolis is pretty special, so we’re doing the best we can to compete with that,” says Wilson.

Assistant in preparing this story was provided by Terri Horal.
TOP REGGAE ALBUMS.

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<th>Label &amp; Number</th>
<th>Distributing Label</th>
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<tr>
<td>BB: A classic country radio station in Louisville, Ky., WJKK, put up a highway sign (that said, “Less Garth, More Possum [George Jones].” How did you feel about that?</td>
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<td>GB: There’s no way other than insulting my family that you could hurt me more than this. If they’re going to have balls and if they’re going to be anything but two-faced, then they need to put “No Garth” on there. And if these people ever do make any kind of radio promotion around the tour or anything, I’ll save them the time right now, just don’t make the phone call. If you truly believe less Garth will help your radio station, then no Garth should really nip it.</td>
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<td>BB: The bigger point is that you are now the representative for contemporary country music. If the sign had said, “Less Billy Ray,” it would not have had the same effect.</td>
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<td>GB: This town gives credit and blame a lot. I don’t ever want anyone to think that I’m feeling sorry for myself, or (but) if in the next five years things go south for country music, I’ll probably get the blame for it. If it’s cool, you gotta take the good with the bad.</td>
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TOP BLUES ALBUMS.

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<th>Distributing Label</th>
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<tr>
<td>BB: You say you’re working for the label, but you’ve done everything you can to take the label out of the picture. Do you have your own indie promotion person on staff and you’ve hired (Capitol Nashville’s former head of sales) Joe Mansfield’s company to help?</td>
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<td>GB: The indie promotion is never to promote singles; it’s to enhance our relationship with radio. It’s also to keep an eye on the tour to make sure kind of radio promotion around the tour or anything, I’ll save them the time right now, just don’t make the phone call. If you truly believe less Garth will help your radio station, then no Garth should really nip it.</td>
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MCA Publishing Lands New Talent

Boberg Offers Writer-Artists Label-Like Support

BY CRAIG ROSEN

LOS ANGELES—When MCA Music Publishing president Jay Boberg took the helm of the company in late January, he was determined to offer more record-label-like services to the writers in his company, an attempt to lure new talent to MCA.

“What we want to provide is more value to the writers beyond the advance and the more traditional publishing services, such as placing songs in films and TV and putting writers together,” says Boberg. “What we want to do at MCA is play a role in these artist-writer careers.”

The company did just that with Alanis Morissette, who was signed to MCA Music Publishing and MCA Records Canada seven years ago by John Alexander, now the executive VP of creative services, North America, for MCA Music Publishing. “I’ve been working with her since that time,” says Alexander, who helped hook Morissette up with manager, Scott Welch of Turner Hall Entertainment.

“She was just a kid,” Boberg says. “It’s been interesting to see how she’s grown. Growing up with her music, seeing how her career has developed, has been a great experience.”

Alexander says the company also allowed the young star to take the time “to change directions and get more involved in her own writing.”

MCA Music Publishing’s support continued before Maverick released “Jagged Little Pill,” as Boberg got together Morissette as soon as he joined the company.

“That project laid out on me that day I walked in the door as one we needed to put all of our resources behind and all of our credibility, all around the world,” Boberg says. “I still play it off to writers in Germany and Japan way back in March.”

Adds Alexander, “We certainly are backing Alanis on a global effort as a publisher in conjunction with Maverick/Reprise and Warner International, and we continue to be part of the team.”

That kind of commitment has also helped lure other artist-writers to the MCA Music Publishing fold, including Geffen artist Lisa Loeb. “The whole pitch in signing her was... ‘We’re not just going to give you a check and go away,’” says Boberg, who adds that he recently met with Geffen executives in the U.K. about the launch of Loeb’s album debut, “Tails,” in the U.K.

Other recent signings include Drivin’ N Cryin’, which recently resurfaced with an album on Geffen; new British act Stylus, also signed to Geffen; and rookie MCA Records act the Dimestore Hoods.

“There wasn’t a great deal of synergy between records, MCA Records and MCA Music Publishing,” says Boberg. “We had to create a reason why MCA Records or Geffen Records would want to have the publishing with MCA. No one really cares that you are owned by the same company...”

It really comes down to whether having their act signed to MCA Music Publishing is going to make their act more successful.

Other new MCA Music Publishing and MCA Records acts are regularly in demand. “(Continued on page 92)

Rooted In History, Bourne Music Looks Forward To A Global Future

BY NIGEL HUNTER

LONDON—One of Beehive Bourne’s earliest and most vivid memories is of a train journey stopping at a station in the mid-40s when Beehive’s father parted company with Irving Berlin, his publisher in Berlin. She was traveling with her parents, Saul and Bonnie Bourne, and her father left the train briefly to confer with a German subpublisher at the station.

“The platform was swarming with SS storm troopers, and the atmosphere was grim and threatening,” she says. “We were glad to get out of there.”

Bourne Music Inc., which came into existence in the mid-70s when Beehive’s father parted company with Irving Berlin, has always rated the international music market highly.

“In the old days, American publishers tended to regard the rest of the world as being of lesser importance,” she says, “but my father placed a high priority on good and efficient representation of our catalog abroad.”

The end of World War II meant major subpublishing realignments in Europe and a new beginning in Germany, where the Nazi regime had expropriated foreign businesses, including music publishing.

The company, U.K. presence, Bourne Ltd., was founded shortly after the war and was administered by Keith Prosser/Peter Maurice Music (PMP), where Bourne’s interests were managed at one stage by Joe “Mr. Piano” Henderson, later a recording star. In 1964 it established an office in London, which is now run by Maxine Harrison, assisted by Claudette Plattenburg.

Bonnie Bourne, who ran the company until her death in 1993, formed Bourne France in the early ‘80s. “We have affiliations throughout the world and maintain close contact with all our subpublishers,” says Beehive, “With the expansion of new technology and usage of music, it’s increasingly important to keep all our writers and clients informed of what’s happening where and when.”

She notes that the world has become smaller as new methods of communication are developed, and advertising agencies now want to deal with several territories when seeking licensing rights. Since Bourne has retained its synchronization rights worldwide, she reviews every request personally, with her writers’ best interests in mind, before granting permission and agreeing on terms.

Among the Bourne copyrights which are regularly in demand are “Unfor-

Easier Does It. SESAC and the U.K.’s Performing Right Society have negotiated a multiyear agreement to facilitate reciprocal administration of the performing right groups’ repertoires. Under the terms, the British Benson group is to be added to SESAC’s member list, and a new United Kingdom agency will be made available to SESAC’s client pool. The arrangement covers all live and recorded performances.

WILLIAM H. BURKE

NMPA, BMI Set Up Web Sites; Judge Rules On ‘Shoop’ Case

ONLINE INFO BONANZA: The National Music Publishers’ Assn. and BMI are supplying important information online to writers and publishers on U.S. and its mechanical royalties and to the Harry Fox Agency, have set up a site on the Internet’s World Wide Web to act as a directory and entry point for other music Web sites. The “NMPA Music Links Page” provides direct links to 35 sites, among which belong to ASCAP, BMI, Tower Records, Sony, CD Now, Music Reference, and BMI, which will be updated regularly. Of course, the site has NMPA and Harry Fox Agency information and is to be eventually used for online licensing, through the latter’s office. For BMI, it is making available U.S. Copyright Forms and its own clearance forms as part of its Web site. These forms are the first of many features to be incorporated into the performance right Web site. BMI says the service “allows the millions of Internet users worldwide to download and print out the U.S. Copyright Forms for registering works of the performing arts, sound recordings, literary works, renewals, and for corrections to existing registrations.” Also, BMI writer and publisher members can now download and print the form required to clear or register their works with BMI. This Web site was launched last year and contains a database of more than 7.5 million items tied to BMI repertoire.

THE SHOOP SONG DECISION: A federal judge in New York has ruled that songwriter Rudy Clark never granted BMI the rights to his ‘90s hit “The Shoop Shoop Song (It’s In His Kiss)” to a predecessor publisher and that Hudson Bay Music, which has own office in New York, since 1979, has lost renewal rights. Judge John G. Koeltl found further Clark is owed $75,250.68 for publishing royalties that accrued during the renewal period from Jan. 1, 1992 to June 30, 1996. There has been ambiguity as it concerns a depositing to renewal rights, and Judge Koeltl ruled that Clark’s testimony that he had never assigned such rights was “credible.” The song was a top 10 hit in 1994 for Betty Everett on the Vee-Jay label.


by Ire Lichtman

our music they need should be the easiest part of the job.”

BILLS OF FARE: The New York Publishers’ Forum will address “U.S. Performance Rights And The Unfairness Bill: An Update” at the Grand Hyatt Hotel on Tuesday (24) from 5-6:30 p.m. Panelists will include Richard Reimer, ASCAP’s director of legal services; Del Bryant, BMI’s senior vp of performing rights and writer/publisher relations, and Pat Collins, SESAC’s senior vp of licensing.

PRINT ON PRINT: The following are the best-selling titles from Choose-A-Verse:

1. “Jekyll & Hyde,” Vocal Selections
3. The Sound Garden, “Best Of Soundgarden”
5. Faith No More, “King For A Day, Fool For A Lifetime.”
Capitol's Brooks Returns on 'Fresh Horses'  
(Continued from page 45)

GB: Individually, I liked everyone over there, but as a label, we didn't get along. I just think Bowen got in a bad situation when he and Mansfield split up [Mansfield left the company in 1992]. And then right at the same time, my new contract came in. I never felt that the Bowen administration [understood the contract] because we never saw eye to eye on what the thing meant. Therefore, I thought the well was very poisoned at the old label. The contract renegotiations started the downhill slide between the label and myself at the time.

BB: Bowen believed an artist should release an album a year. Now that Bowen's gone, what's your theory?

GB: I've never been through a Christmas season without a new piece of product; Christmas season is a good time to buy. It also makes sense [to put the album out now] since the tour kicks off in March. I got a letter from a lady that said she was going to psychoanalyze me for free. She said, "You say you never went through a holiday season without a new release, so you either think you're Santa Claus or God." And I thought, "Hold it. Is there a choice?"

BB: What can you say about the tour?

GB: It starts here in March; we'll do 77 cities [in North America]. The second leg starts in the spring of '97 in Europe with a planned filmed concert in Dublin. Australia will probably be in there as well. Then in spring '98, we'll start on a 44-city last leg of the North American tour.

BB: This is primarily an arena tour. Are there any sheds or stadium sites?

GB: No sheds. We'll probably set up in fields somewhere and do an outdoor tour for these cities that we haven't been to in three or four years, because they don't have a hall [that can] support the weight of our tour, After [Texas Stadium, site of a 1994 NBC special], I'm not sure I ever want to do stadiums again.

I felt like out of 65,000 people, I couldn't get to that little arc back there of about 20,000 people.

BB: What's happening with your film company, Red Strokes?

GB: [We left] Disney; now we've been signed as producers at Fox. We have two movies under way there. [Brooks' production partner] Lisa Sanderson's handling all that.

BB: A lot of artists in your position would be looking at what they can cut back on, but you just keep pushing harder and harder.

GB: That's because making records is never what I'm going to be doing for my living. I'm never going to wake up and go in from a certain time to a certain time and make records so I can pay the bills. When I'm making records, I'm out to try and make a difference in the world. I mean, I know it sounds trite and I know it sounds like a canned answer, but while I've got the ball, I want to run as far as and as hard and as fast and hit as many people as I can.

BB: So how will you measure if this album is a winner or a loser?

GB: I don't know; you just go with your gut. If people aren't showing up at the concerts and the records aren't selling, you gotta take a serious look at if your time is over...

There was a pitcher for the Oakland A's [who] on his retirement from baseball cried like a baby. And he said he felt like he never wanted to do anything to hurt the game, and he felt like he was getting in the way. And when that time comes for me, if it's today or it's 10 years from now, I'm praying to God that I have the class to handle it and get out.

BB: Isn't "getting out" a terrifying prospect to you?

GB: Yeah, but that's what I love; it's the weirdest thing. I'm sure everybody's been in a relationship where somebody treats you like crap, but you just keep coming back for more and that's what this is, man. It wears you out, it tears you down, you always think, "Is it over? Is it over? Was I worth remembering?" And you love every minute of it.
NEW YORK—If anything lived up to the 96th Audio Engineering Society convention’s theme, it was the overflowing 41st Workshop, “Professiona-
Al Audio In An Interactive World.” Moderated by Joe Beck of the Code-
works, the panel included innovative music media developers, Apple Computer, and David
Murray of Electronic Arts, Phil
Coody of Microsoft, Charles Kreb-
ing of Cheetos, Mac Loury of
AVid Technology, David Pakman of
Apple Computer, and David Schwartz of
Light Rail Communications.

Enhanced CD received the most attention, with many of the panel mem-
bers involved in major projects as they work with developers and producers on
authoring tools, samplers, and even a CD-ROM magazine. All agreed with Leatherby, who said, “ECD is the one
most immediate happening” in the pro
audio industry and is the largest oppor-
tunity right now. When you think of 50+
plus minutes of music on a typical CD, you
have as much as 330 megabytes of space available on the disc for multi-
media information, and that’s an excit-
ing prospect.”

At Microsoft, Coody observed that
“ECD is a major push forward, and our
CD Plus sampler is in final production stages.” It features tracks by such
artists as Ali Farka Touré with Ry
Cooder; Pat Metheny; Randy New-
man’s “Faust” with Bonnie Raitt,
James Taylor, Elton John, and Linda
Ronstadt; John Coltrane, with Curtis
Fuller’s reminiscences; and BMG Clas-
cics’ “Alexander Nevsky” excerpts.

“There are a lot of things to turn the
music fan on,” Coody continued. “We’ll
have bio of each artist, writer, or pro-
ducer; interviews focusing on the selec-
tion or album; and a discography for
each act. For example, in Newman’s
“Faust,” Taylor talks about seeing his
role as a young, middle-of-the-
American, regular kind of guy,” and
Newman demos songs at the piano.

“Enhanced CD presents an opportunity to add so much more and
brings a higher-quality audio into the
realm of multimedia. The sampler will be
released mostly through [original equipment manufacturers]and will be
bundled with Windows 95 in multimedia
distributions early next year. We hope
we may have a retailer version later on.

“Apple customers have been using their Macs for music for many years,”
Pakman noted, “and now our Enter-
tainment Industry/New Media Group is
actively working with artists, record
companies, studios, and multimedia
developers. Our Apple Multimedia
Program has about 3,500 [people]
involved around the world, and we esti-
mate that our QuickTime software has
been used as many as 65% of shipping titles.”

Apple was a prime developer of the new Blue Book multisession standard
for enhanced CD, and Pakman report-
ed that at least 30 of the new titles were
created on Macs.

Light Rail Communications previewed clips from the first issue of Control, the
new CD-ROM interactive music maga-
zine due in stores this fall. The quar-
terly is “content-oriented, for those who
want to create media in their own
environment,” he said.

(Continued on next page)
“Engineers can use it to analyze the status of each receiver and to show ... optimum antenna position.”

Martin Audio has launched the ICT 300 compact stage system and the Wavefront 8 full-range PA system. The former uses twin 10-inch drivers horizontally aligned in a two-way configuration. Martin’s patented technology employs the magnetic field generated by the low-frequency-driver voice coil to inductively drive an aluminum high-frequency diaphragm located at the center of the unit and horn-loaded by a phase plug and waveguide.

The Wavefront 8 is a three-way arrangement, with each enclosure housing a vertically splayed, dual 12-inch and a horn-loaded, low-mid speaker; a 6.5-inch, treated cone driver loaded by a phase plug and horn; and a 1-inch exit compressor drive that reproduces high frequencies.

Belgium

No Noize Studio in Belgium has taken delivery of a fully loaded Foetex Foundation 2000 DAW with DFM, while similar configurations have been bought by Sangriula Studios in Lisbon, Portugal; Estudios Logar and ECA film studios in Madrid; and 100 Estudios in Barcelona, Spain. REs have been sold to Sarp Music in Norway and WDR in Germany. The Sound Co. in the U.K. has taken delivery of its third Foundation 2000 and ordered a DFM.

Production Credits

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Title

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Thinking and acting like an Indie within the successful family of EMI Music
JOHANNESBURG—South Africa’s equivalent of the Grammy awards is back on track after several years in abeyance. The South African Music Awards, dogged by controversy until they were suspended two years ago, returned this year to a big thumbs-up from the recording industry.

Riddled in the past with inconsistencies and irregularities, such as producers being named judges in categories in which their own albums were nominated, the awards were put on hold two years ago while the music industry attempted to come up with a new approach and a new sponsor. The new Sony Music, a national retail chain, was itself a controversial participant because of a bitter strike by workers during the period of its sponsorship.

In the two months since the dust has settled over the reinstated awards, the Assn. of the South African Music Industry, which represents most record companies here, has taken stock and agreed that the awards are back for good.

"In general, we were very pleased with the way the music awards were run and the way it turned out, and we were particularly pleased by the media coverage and the positive sentiments expressed by the wider industry," says ASAMI executive director Des Dubeys. "The prognosis was that these were wholly legitimate, totally acceptable awards for South Africa. As it is always the case, there were a number of small teething problems, but I believe we’ve now dealt with them, and none of them detracted from the overall package."

The highlight of this year’s awards was the sweep of three of the top prizes by the Soweto String Quartet. It was voted best new artist, and its debut album, “Zebra Crossing,” was named best pop album and best instrumental performance—an unprecedented combination of awards here. Ironically, the Quartet had been playing for 15 years before being signed by BMG Africa.

In this context, the awards were dramatic evidence of the huge impact of returning multinational record companies on South Africa. The awards came on the eve of BMG Africa’s third anniversary in South Africa and underlined the benefit of new players looking for talent in an under-exploited market.

"BMG has demonstrated what a multinational can do if it is committed to local artists," says managing director Keith Lister. "I am personally always at pains to explain to everybody that South African music reflects a huge diversity of talent and musical forms and that it requires a multiplicity of investment. One company can only do so much, and that is why I always welcome the idea of as many of the majors as possible being in South Africa. There is just so much talent, so much to go around."

Lister is satisfied that the awards have established their credibility, and he believes that “they can only grow in stature from this point; they certainly crossed the first hurdle very successfully. I certainly had a lot of dissatisfaction, in previous years, over the profound ignorance that people running it had of South African music; whereas this year, there was a concerted effort by sponsors, record companies, and judges to understand the totality of South African music.”

ASAMI’s co-sponsor for the awards, leading banking group First National Bank, was also delighted with the outcome.

(Continued on page 62)
one put world music and dance in the blender, added a couple of ecstasy tablets, and flicked the switch.

The creators and fans of this music shun the tags that it has been given, such as "global beat," "ethno-techno," or "world dance." Call it what you will, it's finding a growing audience among increasingly open-minded buyers here, from young ravers to folk-soaked old hippies.

A variety of musicians is arriving at this crossroads of musical cultures from radically different departure points. Techno, house, trip-hop, and hip-hop producers are using ethnic and world music in London's 5 to add a human warmth to their machine-generated music. From the opposite direction, African, Asian, and Middle Eastern musicians are discovering that their age-old traditions can gain new life and reach new audiences through modern transformation.

Established acts breaking down the barriers between the worlds of ethno and techno include Loop Guru, Transglobal Underground, Natacha Atlas, and many more.

Among the techno producers who have dabbled in the ethnic scene are Sandro, Dean Thatcher of the Addis, Ababa Explosion, Future Sound of London, and Juno Reactor.

On a separate, but surprisingly parallel course, such musicians as British-Indian composer Nik Sudden interpret Indian music in the modern studio, and names in world music including Mary Kaye, Nuotum Fathe Ali Khan, Youssou N'Dour, and Cesaria Evora can be found on 12-inch mixes. It is impossible to pigeonhole this music. The production techniques and the beat say it's dance music, but it's more likely to be found on the home CD player or pleasing outdoor installations than on the dance floor. Like much of contemporary British music, it defies definition, occupying a place between tribal and diatonic techno trance, and world music.

The many cultures that can be found in Britain are instrumental to this thriv- ing crossroads. The National Census Office says that 5.6% of British citizens regard themselves as being of non-European origin, including 3.5% Asian and 1.1% black. There is also a substantial number of EU citizens, particularly Greeks and Italians, living in the U.K. and adding to the rich cultural mosaic of world affairs also means the capital is home to an unparalleled diversity of influences through its transnational population.

While the hip-hop community saw much of its music, including ska and reggae, integrated into the British mainstream decades ago, sounds from Africa, Asia, and Europe have been relegated to a collectors niche. In the '90s, the advent of cheap personal computer equipment, technology, and mass-produced digital synthesizers means that almost any sound in the world can be looped, modified, and played. MIDI, finally in the early '80s, allowed synthesizers, instruments, and computers to communicate with one another. Today's young producers are using ethnic and world music as a base.

It's difficult to discern who's influencing whom, as the music is a constantly evolving medium. The British music press is not much help; they have been slow to catch on and are always behind the curve, while the music itself is ahead of the curve.

In this light, musicians such as those on the following pages are worth watching. They may not have hit the big time yet, but they're definitely worth keeping an eye on.

The U.K.'s New Nation of Ethno-Techno

(Continued from page 1)

Mainly for legal reasons, Marks now prefers to construct different tracks rather than take them from records, although this also has its creative drawbacks. "On the track 'China' from 'Last Train to Dusk,' for instance, I got someone to rerecord the quote I wanted, but it's never quite the same," he says. It was the intonation and rhythm which attracted me to it in the first place. He adds, "I can't create things using my own voice, although you wouldn't recognize them as such.

Transglobal Underground's Abian says the band also uses homemade or home-recorded samples. In one instance, a solo dual was called in to perform a sort of "search for Mauritian singer Dini Mint Abba to clear samples, only to find that she was in the U.S."

There has now developed a small but profitable market in sampler CDs, such as the "Vinyltopia" collection of Bhangra rhythms from British company Time & Space.

In addition to legal issues involved in sampling, there are the wider concerns of world music and dance. The Western music community contains thieves, or, at best, exploiters.

Marks says that Banco De Gaia's music is no more or less exploitative than anyone else's. "People need to see that it's just more traditions which I'm taking," he says. "I don't see that studying anything more than anyone else is stealing something from the classical world. I always try and put the samples into a meaningful context.

Like others before him, Loop Guru's Gotra argues that the important issue is how the sound or rhythm is used, rather than how much of it is finished work. "If we get a second-loop and put it back and reverse it and put it over again, that's not what the original person wanted to hear."

Live Work is Crucial

Global beat relies heavily on dance-style production techniques, but such artists as Loop Guru, Transglobal Underground, and Banco De Gaia have all come to prominence as much for their live work as for their recordings.

Two clubs, Whirly-Gig and Mega-Dog, have played key to this live music scene. Michael Dog's Club Dog started in London 10 years ago, and its mix of techno, space rock, dub, and world music catered to a discerning clientele. The club metamorphosed into Mega-Dog and features live acts and has a home once a month at the Manchester Academy. "We've helped along this fusion because we've rummied it down our audience's threats," says Dog. "People come to Mega-Dog and get frustrated and want music. They don't come back if they want to just hear techno or house."

There are reasons why ethno-techno doesn't always get the airplay in mainstream clubs, says Dog. "There's a DJ resistance to it. A lot of the beats don't fit in, and most DJs' idea of dancing is just put on a good time and move past the audience more. You need to be brave, as there's that risk of clearing the floor, and few are willing to take that risk."

Whirly-Gig is in its 15th year, and Richard, who runs the club with Mary and a crew of 66, has been DJing for 14 of those years. "When we started off, I was playing music which gave a European view on world music rather than the tropical sounds which were popular. The whole lot of African music and reggae mixed in," says Richard. "Through the '80s, it was evolving into a kind of party sound with some kind of global awareness, which is a symbolic of love and mutual understanding."

At the time, such nights were rejected by purists of the world music community. The explosion of acid house and dance culture in 1988-89 changed the feel of Whirly-Gig, says Richard. "It was the first time that 'last music' other than world music had been played in clubs, he says. "It brought a younger and wider audience to the club. It just started to appear as if it was coming more and more into the West more relevant to us. In turn, a lot of the musicians had been influenced by world music by then."

Whirly-Gig still holds weekly club nights in Shoreditch, in East London, but the true spectacle is when it presents the acts who regularly receive club play to a live audience under its festival tent. For the last five years, Whirly-Gig has appeared at Womad festivals.

NATACHA ATLAS

Live potential also influenced the decision of Abstract Sounds director Edward Christie to sign Loop Guru. "The one aspect which differentiates Loop Guru from some others is that we are not into similar things that might be a superb band in live performance. They've been building a following via these festivals, and in the last five years. They seem to be attracting a solid festival-going crowd in the same way that the Levellors have.

Who Is Listening?

There is also a definite club audience that is thronging the mix of influences that have been brought to the forefront by Whirly-Gig or the Big Chill, an ambient club in Islington, North London. Says Pete Lawrenne, who runs the Big Chill, "Eclecticism is the word. We have DJs who go from experimental techno to classical. There's a fusion and eclecticism that opens up doors for a lot of things to be acceptable for home listening... it really started at the turn of the decade and has thrived with the Loop Guru and later Whirly-Gig. It's taken this long for the mainstream to catch up on this."

But who exactly is listening now? Says Paul West of Space Band Management, who manages Banco De Gaia, "The audience comes from people who want something other than the usual dance music. There are also people who like rock music and want something to change their minds."

With only occasional championing from the likes of John Peel or such indie stations as XFM, few global beat acts have gained airplay. Recent interest from rock weeklies has helped Loop Guru.

(Continued on page 104)
Replacers in the region are barely keeping up with demand in what's being described as "a growth industry on speed."

BY MIKE LEVIN

No one knows the exact number of CD replicating plants in Asia. Even if you don't count the mushroom-like nature of the industry in China and the possibility that Japan has two production lines, the best estimate is somewhere between 30 to 40 factories and 50 to 70 lines. Revealing all your production lines would mean you have to pay taxes on them all and this isn't how Asia works.

CD replication is a growth industry on speed. Every company surveyed for this report has big plans for expansion, and most firms are less than five years old. With few exceptions, Asian music formats are rapidly switching from cassettes to CDs—at a 20% annual rate—and CD-ROM orders are growing even faster.

"The big question today is how much capacity you can add and maintain your quality," says Andy Au, production manager for Hong Kong's Sonopress, an affiliate of the German manufacturing giant of the same name, an uncapitalized regional leader.

Sonopress forecasts are based on a combination of domestic demand—mostly from the major labels—and CD-ROM orders from Japan, where high manufacturing costs are forcing customers off-shore.

At its Tai Po plant, four lines never stop, putting out nearly 21 million units a year; two more lines will be added within six months, raising production to 31 million units. Sonopress' Andy Au and company managing director Henry Chow say the company could easily use eight lines, if they had the floor space.

AUDIO GROWING, CD-ROM EXPLODING

Hong Kong's music market has a CD-penetration rate of 70%, but "we are still in a high-growth stage with demand coming from all directions," says Au. "CD audio is growing, although CD-ROM is exploding."

Orders come from Taiwan, Australia and China as well as Japan and Hong Kong. Increased exports to China are also forcing company officials to consider setting up a new facility near Beijing or Shanghai. (Virtually all of China's CD plants are in the southern part of the country.)

Audio CDs make up 90% of Sonopress' output, but CD-ROM business is doubling each year and should account for 50% of the company's business within three years. "Lasertiscs have been a strong seller, but I think video CDs will take away a lot of that because of the costs involved," adds Au. "When super-density DVD comes in, we'll be in that very quickly."

60% MUSIC-CD PENETRATION

In other countries, growth is based primarily on local demand for audio. Music-CD penetration is said to reach 60% this year in Taiwan, and local factories are barely keeping up with demand.

Prodisc Technology now has a capacity of 21.6 million units annually at its factory, although it is running at 85% capacity. Three-quarters of its output is audio CD product with the remaining portion devoted to CD-ROM and CD-Video. Manager M.F. Lin says Prodisc has "adjusted quite well to emerging formats" and will convert its lines to keep up with demand.

In Singapore, Eastgate Technology has already converted 90% of its production to CD-ROM and video because audio demand from the music industry will never rise above 5 million units. Its customer list includes all international computer companies such as Apple, Lotus, Microsoft and DEC. Managing director H.K. Goh says current production of 1.1 million units annually is being increased by a third to meet new demand.

Prodisc has also created a separate subsidiary to handle orders from the music industry.

SID Code Breaks The Pirates

Digitized "footprints" allow authorities to trace masters and pressing plants in a $1-billion bootleg market.

BY MIKE LEVIN

As the politics of piracy feeds the media with sexy headlines, the logistics of controlling the problem gets shuffled deeper down the page. In Asia, few people on either side of the conflict can explain how piracy is being solved on a mechanical level.

In 1992, worldwide audio piracy stole about $2 billion from record companies, a conservative estimate that would show about half of that coming from Asia. When the voluntary Source Identification (SID) Code process for CDs was introduced that year, it gave manufacturers a tool to demonstrate the desire to control piracy, as well as proof of their legitimacy.

The code's four-digit "fingerprint" allows authorities to trace the master and the pressing plant. Although not all plants in Asia use the system, the IFPI estimates that CD piracy in the region—excluding China and India—has been cut by up to 70% in three years.

ACCEPTING COPYRIGHT REALITIES

SID's biggest test is under way in China, the world's newest frontier for CD pirates. (CD piracy in India is not yet a concern.) Pressured by the U.S. Trade Representative (USTR), Chinese authorities have had to accept international copyright realities in a hurry. Among a mind-boggling array of new laws, the SID Code was introduced in August 1994. The results have been interesting.

Unlike the rest of Asia, SID Codes are mandatory for all CDs produced in China's 26 legitimate factories. C.C. Grou, the IFPI's regional director, says the process is tailor-made for the mainland. "It allows them to show that they are committed to solving piracy, but it also makes enforcement easier because most manufacturers still don't understand what copyright means."

The result has been a significant drop in exported counterfeiters—from an estimated 75 million to about 30 million—as pirates are
CD EVOLUTION
Continued from page 53
Japan and will be able to convert to high-density CD products as soon as the technology is available.

33 MILLION UNITS IN SOUTH KOREA
In South Korea, CD penetration should soon pass the 50% mark—reaching 35 million units—and market leaders SKC and Woong Jin Media Corp are positioning 75% of their production for that segment. Most of South Korea's CD-ROM business is being snapped up by subsidiaries of the country's electronics multinationals, such as Samsung and Daewoo.

Throughout Southeast Asia, CD business is growing, but not nearly as quickly as the Chinese and Korean markets, because of a preference for cassettes. Many domestic labels, like Thailand's Grammy and RS Promotions, have diversified into CD replication for the limited amounts needed for their own releases.

Another Thailand company, Orpa, has a capacity of 6.5 million units per year, but with the market holding steady at 95% cassettes—and the tendency of international labels to import rather than manufacture locally—the managing director Virat Prichavongwaikul says a move into higher-tech applications is inevitable. The company's first products will be educational, not music, with CD-Video production expected within the next 12 months.

MALAYSIA'S QUALITY REP
Since 1989, Malaysia has developed into a favored electronics-manufacturing center for international customers seeking high-quality products. With a music market limited to 1.6 million CDs, local plants are expanding into CD-ROM products.

Summit plans to raise capacity from 7 million units each year to 12 million based on CD-ROM and video demand, says MD Peter Gan. Prinex also has an eye on CD-Video for its 10.5 million-unit-a-year factory.

Indonesia and the Philippines have fewer CD lines, and executives say their strategies are to solidly root local audio demand before moving into CD-ROM.

China remains the big question mark. With 26 CD plants and as many as 78 lines, CD audio business—virtually 100% for export—has dropped dramatically following stringent anti-piracy legislation earlier this year.

But the enterprising factory-owners have moved effortlessly into CD-ROM and CD-Video products, most of which continue to be illegal counterfeits (see SID Code story). Piracy has also kept CD replication to a minimum in India, and sources say it will be many years before local companies can produce more sophisticated applications.

SID CODE
Continued from page 53
forced to be more selective. Yet the problem is a long way from being solved, because the attitude remains: "If I have the code on one of my production lines, then I am following the law. My other lines don't have to use it," says Goon.

Most of China's illegal CDs are now finding their way to Eastern Europe and Vietnam, where governments do not monitor piracy. Shipments to legitimate markets may have dropped drastically, but in China where one door closes, another always opens up.

VIDEO PIRACY RISING
As Chinese and USTR officials signed February's pact to limit the spread of counterfeit software, manufacturers were busy retooling their non-SID-Code marked lines for a new money-spinner. By April, audio piracy was on the wane, but video products were just starting to appear.

In Shenzhen, just over the border from Hong Kong, it is possible to buy any of the 1,500 CD-V and karaoke products. "Pocohantas" and "Forest Gump" are available for $5.50 each, while locally made CD-V players go for as little as $4.00. Pinned CD-ROM products are so widespread that sources feel only 1% of that market is legitimate.

"The SID Code is not about controlling audio piracy. It is about controlling plants that produce illegal CD products," says Goon. "The IFPI is now only concerned with audio, and the video industries—have little or no anti-piracy representation." Without enforcing the SID Code, video will suffer the same as audio.

Rise of the Independent Distributor

In a world run by majors, indies represent a growing league of their own. "Anyone who can supply what the retailers want in a timely fashion is at a distinct advantage in Asia today," says one label manager.

BY MIKE LEVIN

Ed Rapacki had some tough days at May's MIDEM Asia in Hong Kong. By the close of the conference, the export manager of the U.S. distributor Feedback had fielded product queries from nearly 100 regional U.S. companies.

"Since when is this place interested in indies?" Rapacki asked.

Asian consumers are not yet flooding retail outlets looking for alternative or new-age music, but as the international labels focus more and more on their own products, "they have fewer and fewer resources for non-mainstream material," says Peter Borel, international marketing manager for the Taiwan-based UK indie joint venture Himalaya/Timbuktu. "This means great opportunities for independent distribution."

Demand for international repertoire is growing—driven by increasing retail space and media deregulation—but the supply is having trouble keeping pace. Quite simply, Asian record executives have never fully believed that independent music could sell.

During the past 12 to 18 months, these men and women have found out how wrong they were. Taiwan, for example, has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

Taiwan has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

UNSERVED BY MULTINATIONALS
As recently as 1988, distribution in Asia flowed through only two channels: domestic music through local record companies, and domestic and foreign repertoire through the majors' subsidiaries and licensees. Today, networks are expanding—faster than many would have believed—as local labels discover new business in filling the demand unserviced by the six multinational labels.

Although the majors still control most foreign music distribution, more and more domestic companies—with the exception of those in South Korea—are breaking up with international repertoire owners for some very basic reasons.

First is the chance to break away from the majors' sophisticated yet rigid organization, which can be prohibitively expensive and will only work if the label is committed to the repertoire. It also gives foreigner more independence and a chance to feel their way into the marketplace.

But the greatest benefit is one that newcomers are only now starting to understand: that distribution in Asia is very different from the wired housing and sales functions in the West. A local partner takes on many of the AS&R, marketing and promotional activities that foreigners can't do by themselves.

"We can advise on marketing channels and the right media for promotion, things that play a big role in selling music," says Simon Nassar, Valentine Music's marketing manager. "In a sense, it's a two-way education process, but the benefits for independent repertoire owners are becoming very obvious."
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Four albums a year by most artists makes Hong Kong's production process a model of coordination. When EMI released "Like A Dream Awakening," the 10th album by its premier local singer, Cass Phang, in January 1995, it relied on a system that integrates resources well outside company walls.

The subcontracting process begins before Phang enters the studio. EMI has no in-house producers (of all the majors, only PolyGram has), and Hong Kong managing director Herman Ho must decide among half a dozen freelancers—who often write as well—for the new album. The production team is chosen to match the record's desired "feel" with the Cantonese language's myriad tones and reliance on rhyme.

The next choice comes with the studio. EMI owns no facilities (again, only PolyGram works with its own equipment) and will select from 30 or so studios clustered within the colony's Tsim Sha Tsui, Jordan and Mongkok areas. For "Awakening," Ho uses Q-Sound, a full 24-track digital facility. Less than half of Hong Kong's studios use digital equipment, a remnant of a cassette market that only recently has dropped to a 30% share.

SEARCHING FOR STUDIOS

Once the primary recording is done, Ho moves to another studio to complete the dubbing. With the local music industry's huge output, scheduling problems inevitably occur, and there is no guarantee that one studio will be available for the entire process.

The album is mastered on DAT. Pressing is done at Sonopress's New Territories plant, which manufactures about 75% of Hong Kong's records. The album's first run of 80,000 to 100,000 LPs takes 10 days. But there is no rush, because the artwork will likely not be completed for another two weeks.

PAPER, JEWELS AND BLOOD

Cantonese albums are often presented as little gifts for consumers, bound up in paper or metal packaging or stuffed with handkerchiefs and notebooks. With one artist often indistinguishable from the next, marketing takes on a sophisticated edge. Phang's album is relatively simple—a paper sleeve and a cardboard jewel box—and only needs three days to be assembled by hand at EMI's warehouse at Yau Tong in deepest Kowloon. All domestic and international records pass through this facility.

From here the process takes a uniquely Hong Kong twist. As Ho's sales team spreads into the city of 6 million, "Awakening," is delivered to nine different wholesalers, who in turn will supply 1,000 record stores. Of these, 900 are under 300-square-feet.

Hong Kong's neighborhood mentality is ingrained as its search for a discount. Each wholesaler has a distinct area that is his fief, based on everything from business relationships to blood ties. In places like Jordan and Mongkok, the majority of stores are holes in the wall that rely on the wholesaler relationship to get price breaks. These outliers must be able to sell records at a 10% to 15% discount in order to compete with the HMV, KPS and Tower megastores.

There are no returns in Hong Kong, not from the retailer, and not from the wholesaler. You understand your consumer demand, or you suffer, as several wholesaler bankruptcies in 1995, resulting from a two-year dump in Cantopop, have proven with painful clarity.

The net result of the efforts by EMI and its outside contracts becomes clear shortly after the January release, when "Like A Dream Awakening" enters the album chart in Hong Kong at No. 1.
The Tape Trip: Drop In Demand Has Manufacturers Looking To New And Non-Music Markets

BY MIKE LEVIN

Statistics favor tape manufacturers in the Asia Pacific markets. Including China and India, almost 90% of consumers listen to their music on cassettes. As Michael Ho, managing director of Malaysia's Micro Music, puts it, "CD can't compete with 30 years of cassette culture just yet."

But numbers in the region have a way of changing radically. If you factor out China and India, Asia Pacific music sales become 75% cassettes. By the end of this year, the figure will be down to 65%, says the IFPI.

The shift away from tape is being driven not only by the demand for the audio-CD but also by forces that are shaping the region's economic development. For example, Thailand, Malaysia and South Korea have reduced export duties on digital manufacturing equipment as CD-ROM applications grow.

FEELING THE TAPE PINCH

Hong Kong and Singapore tape-makers are now able to compete internationally by investing in state-of-the-art Gauss duplicating and Studer quality-control equipment. But executives are losing their enthusiasm for the format.

"I don't see any tape product being a growth sector for us," says Henry Caw, managing director of Hong Kong's Sonicpress. "It is only about 5% of our business, and less and less of that is in music."

Some companies are starting to feel the pinch. "We've seen a steady drop in sales of about 5% yearly since 1991," the move to CD Audio and ROM has definitely affected our business," says Jeff Hu, marketing manager for Taiwan's MD5 Group, 5M's licensee. "We concentrate only on local tape products because we know we can't do everything."

COSTS LESS THAN CDS

Tape's future may be limited, but there is still room for growth, say many industry executives. One of the format's greatest benefits is that the cost of material is not growing as fast as that for higher-technology CDs. And the demand for audio- and videocassettes is far from saturated in most countries.

Malaysia's Tank is happy to stick with its core tape business, which reached a production level of 9 million units in 1994, much of it for Warner and BMG.

"To go into CD manufacturing, there would be start-up costs of nearly 10 million ringgit ($4 million)," says general manager Sunny Yap. "There is no volume in terms of demand for CD and CD-ROM."

But when that happens, Yap predicts, "there will be a price war."

At Taiwan's MD5 Group, an expected drop in tape demand by the music business will be absorbed by diversification into children's, educational and religious products, such as audiobooks. The company's output is 25 million audio tapes and 10 million videotapes annually, and new products coming on-line include studio DAT tape.

NO SLOWDOWN IN THAILAND

In Thailand, Indonesia and the Philippines, audio-cassettes will continue to be the most popular music format for many years. There are also high taxes on tape imports, aimed at protecting local industries.

Thailand's leading label, Grammy, manufactures 24 million cassettes a year for its own releases through subsidiary MGA. Says production manager Sanitpaisit Tuchcha, "With larger quantities of CDs, tape manufacturers need a new marketing strategy, because the market is shrinking."

Independent Thai competitor Onpa manufactures 26 million audio cassettes a year—as well as tape and cassette components—to meet demands of a market share for cassettes that is holding steady at 90%. Its customers include EMI, BMG and PolyGram's affiliates, as well as some domestic labels.

THE MOVE TO DIGITAL

For many tape-makers, new business will benefit from a shift to digital tape in the recording process. In Hong Kong, Taiwan and Singapore, at least half the studios use digital mastering. But elsewhere, analog systems are more prevalent, and new strategies include a move to digital products such as DAT. Onpa expects to incorporate RAM-based mastering by the end of the year to speed up production and improve quality.

Some firms are playing both sides of the fence. Malaysia's Polinma has increased its cassette capacity to 72,000 units daily but is also expanding into CD manufacturing with a factory line that opened in August. Executive director Mr. Lao says his move into CD-ROM and audio will attract the international labels and non-music customers relocating to Malaysia for capital-cost benefits.

PASSAGE TO INDIA

Karaoke on VHS has been a staple of many tape companies, but a switch to laser and CD-Video is making many executives rethink strategies. Singapore's Summit Audio has seen its tape products shrink from 80% to 30% of annual output, due to a switch to CD audio and CD-ROM. The move has allowed Summit to attract orders from as far away as India, says GM Ho Yeong Lee.

Most tape manufacturers admit they would like to get a slice of the cassette markets in India and China, which reached 425 million units last year and should easily pass the half-billion mark in 1995.

But all Chinese products are made by government-controlled companies, which are not known for welcoming foreign competition. India's tape-duplication business is mostly label-identified and could be a huge growth sector for Asian companies able to meet local price points.

Our customers are satisfied, because they know that throughout the years, we are dedicated to specializing and refining our products. Therefore, we can always make it at a lower price, as well as a more flexible delivery than other suppliers.

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Facsimile: 818-285-9543

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Calgary Alberta
Canada T2J 0N8
Telephone: 403-720-0886
Facsimile: 403-720-0213

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### HITS OF THE WORLD

#### NETHERLANDS

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<thead>
<tr>
<th>Country</th>
<th>Week</th>
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<tbody>
<tr>
<td>NETHERLANDS</td>
<td>10/23/95</td>
<td>&quot;What's the Meaning of Love&quot;</td>
<td>Mariah Carey</td>
<td>Day Dream / Columbia</td>
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#### JAPAN

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<td>10/23/95</td>
<td>&quot; Fantastic Vision &quot;</td>
<td>Shonuff</td>
<td>Toshiba - EMI</td>
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#### FRANCE

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<tr>
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<td>10/23/95</td>
<td>&quot; One More Thing &quot;</td>
<td>Neil Young</td>
<td>BMG Victor</td>
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#### Australia

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<tr>
<td>AUSTRALIA</td>
<td>10/22/95</td>
<td>&quot; I'm Gonna Love Me Again &quot;</td>
<td>Girls Aloud</td>
<td>Polydor</td>
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#### Germany

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<tr>
<td>GERMANY</td>
<td>10/23/95</td>
<td>&quot; Wir Sollen Den Drachen Schlagen &quot;</td>
<td>Andrea Berg</td>
<td>Ariola</td>
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#### Italy

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<td>ITALY</td>
<td>10/23/95</td>
<td>&quot; Amore (... Ecco Che Mi Fa) &quot;</td>
<td>Loredana Berté</td>
<td>RCA</td>
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### Billboard's International Guide to the Worldwide Music and Video Business

#### Coming in December

- New entries and chart information available for this issue.

#### Canadian Chart Information

Canadian chart information was unavailable for this issue.
**EUROCHART HOT 100**

**WEEK 10/1/95 & WEEK 10/1/95**

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<th>NEW ZEALAND</th>
<th>BELGIUM (PROMO) 10/2/95</th>
<th>SWITZERLAND (Media Control Switzerland) 10/12/95</th>
<th>FINLAND (Scan/Sell-Fi Finland) 10/9/95</th>
<th>SWEDEN (GMR) 9/22/95</th>
<th>PORTUGAL (PortugalPpt 10/7/95)</th>
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**HIT SPOTLIGHT**

- **“O Sobie Samy”** (About Me, Alone) is a song that references the Eurovision Song Contest.
- **“Three Nights With The Beatles”** is a popular album.
- **“The One”** by the band Me is a well-known song.

**NOTES**

- The song “You Are Not Alone” by Michael Jacobson is a notable addition.
- The chart includes a variety of popular artists and genres.

**EDITOR**

David Sinclair
We Proudly Congratulate Our Winners Of The 1995 COUNTRY MUSIC ASSOCIATION AWARDS

Album of the Year
"When Fallen Angels Fly"
PATTY LOVELESS
Producer, EMORY GORDY, JR.

Male Vocalist of the Year
VINCE GILL

Vocal Group of the Year
THE MAVERICKS

Vocal Duo of the Year
BROOKS & DUNN
SUCCESS!

Single of the Year
"When You Say Nothing At All"
ALISON KRAUSS & UNION STATION
Producer, RANDY SCRUGGS

Vocal Event of the Year
SHENANDOAH with ALISON KRAUSS

Music Video of the Year
"Baby Likes To Rock It"
THE TRACTORS

Female Vocalist of the Year
ALISON KRAUSS

Vocal Event of the Year
SHENANDOAH with ALISON KRAUSS

Horizon Award
ALISON KRAUSS

Musician of the Year
MARK O'CONNOR

HALL OF FAME

We join BMI songwriters
Dolly, Willie, Marty, Dwight
and Merle in saluting
ROGER MILLER

Congratulations to our friend
JO WALKER-MEADOR

For more information on BMI's CMA Award winners, visit us on the Internet at: http://bmi.com/
Ace Of Base's Success Fuels Swedish Confidence

TOMORROW—Although rooted in Cape Breton-styled traditional fiddle music, Ashley MacIsaac's A&M debut album, "Hi, How's Your Mother?" is a commercial success and shows that MacIsaac's enthusiasm for traditional music could be translated into a new audience. Formerly with Cape Breton's famous fiddle trio, MacIsaac, with Scott MacMillan and Gord Samson co-producing, went into the One World Studio in Prince Edward Island, Nova Scotia, intending to release an album independently. The project, however, was abandoned because of tour commitments. That's when MacIsaac long layoff here last January, MacIsaac had time to map out the concept.

After Wojewoda introduced MacIsaac to the Reaction Studios in Toronto. But MacIsaac soon had mixed feelings about the project. Torn between his allegiance to Canada's A&M community and natural desire to gain a new audience for fiddle music by adding a pop flavor, MacIsaac wasn't sure how far to push the parameters. Since he had been raised as a solo traditional fiddler, it was the first time he had to create his own music or work within a group structure. He had great difficulty conveying his vision for the album to others. 40% of the album was recorded, gut mixed and finished for the album. MacIsaac says, "A lot of it was over-the-top ideas, and people just weren't doing the way I thought it should be done." I thought I had a strong vision of how I'd want to go across, but one of my biggest problems was... in communicating how I saw it."

The fact that he had completed two full sessions and still didn't have an album didn't bother him, although A&M executives were becoming unsteady. "I don't know what they think," he says. "I figured out I hadn't arranged the music musically, I had arranged it for video, thinking I'd never have radio play. They had to go out and buy records, so we were going to buy the record and listen to it. The music has to stand on its own."

After some re-evaluation and consulting with new producer Prielesnik, MacIsaac resumed work last May on the album at Toronto's Presence Sound Studio, which was continued until the end of July. MacIsaac was thrilled with the new tracks. "While I didn't want to lose the integrity of the fiddle, the electric side had now opened up to create something different," he says. "When you're playing in the kitchen, they didn't sound polite. The playing was gitty, dirty and full of rage. On this set, I'm probably playing purrier and dirtier than I ever played. I'm playing from the heart."

Reid indicates that initial support for the album will come from the print media. "I'm going to try to avoid MacIsaac supporters. They're going out passively at commercial [mainstream] radio with this album," he says. "We're first going out with 'The Devil In The Kitchen' and 'What An Idiot He Is' [Nov. 6] to campus and alternative radio. There's also a video for 'The Devil In The Kitchen' being released at the same time. What we want to do is try to get 'A&M's Worst Boy's Doing a cross-Canada tour in November. We'd like to get all the key radio and press and retailers out to see him play."

MacIsaac looks forward to playing again, but warns that people shouldn't expect him to perform in a traditional way. "I'm playing for teenagers today, so I've got to work on things to appeal to older kids. That's why on stage I have a pair of army boots and combat pants and I'm stomping my ass off."
Updated Strawberries: Cream Of Crop
Retailer Grows With Hi-Tech Internal Systems

BY DON JEFFREY

PROVIDENCE, R.I.—The theme for the 1995 Strawberries management conference was “all systems go.” For the past year, the retailer has been building internal systems that will help it to become more efficient in a highly competitive marketplace.

Now free of the financial constraints of former owner LIVE Entertainment, the chain has been putting its capital and other resources into testing and rolling out advanced point of sale and inventory replenishment systems.

“We never had POS in our stores,” said Ivan Lipton, president/CEO of Strawberries, in an interview at the conference, held here Oct. 9-12 at the Rhode Island Convention Center. Now, after a $1 million investment, all stores have the computerized system.

“IT’s extremely easy for the people in the stores to use,” said Lipton. “Now, we’ll be able to keep track of inventory and sales data with more integrity.”

For merchandise buyers, this means knowing which and how much product to order and send to various stores. For managers, it means that “they’ll be spending time in stores more efficiently,” said Lipton. He added, “They used to have to do manual, menial tasks. It opens up hours of managers’ time, for talking to customers, training staff, and working with product.”

Strawberries is also working on its inventory replenishment system, which will be integrated with POS.

“The objective,” said Lipton, “is to provide better access to the information buyers need to pinpoint how to merchandise stores better.”

The new inventory system is being programmed and will be tested for several months before its anticipated rollout in March 1996.

Strawberries has one distribution center at its headquarters in Milford, Mass., a suburb of Boston. A fleet of trucks delivers product to about half the stores; overnight carriers supply the rest of the chain. New releases are shipped directly from the manufacturer.

Lipton said the new systems will allow the chain to increase the amount of direct or drop-shipping to stores. An electronic data interchange (EDI) system is in place for quicker replenishment of product from suppliers.

The systems changes have come about since the company changed ownership last year.

“The POS we wanted to do much earlier,” said Lipton, “but we couldn’t (Continued on next page)."
Closings Reveal Chinks In Chains’ Long-Term Strategies

LAST WEEK, in a rare occurrence, Tower Records Video shut down its Upper East Side store in Manhattan. Then Musicland announced that it was taking a $4.5 million charge to close 35 stores. Earlier in the year, Trans World Music Corp. took a $21 million charge to shutter 130 stores.

In all three cases, stores are being closed because these chains didn’t ask themselves enough “What if?” questions when they entered the market.

Let’s look at the Tower Records/Video closing first. Tower president Russ Solomon admits quite succinctly that he closed the 87th Street store because Tower “made a mistake, and we decided to get out of it.”

Solomon’s foresight is so sharp that he knew the store was a mistake before he even opened it. For more than two years prior to its opening in 1989, he tried to maneuver out of the lease, real estate sources say. After he was unsuccessful in unloading the site, he had no choice but to honor the lease anyway.

When Tower first decided to put a store on the Upper East Side, it was 100% the right decision. That area was fertile ground for a superstore.

Solomon was shown a site at 86th Street and Lexington Avenue that he liked. On the plus side, that site had a retail history, as it previously was an Alexander’s department store; and it was above a very busy subway station, which would provide plenty of walk-by traffic. But the rent, in Solomon’s view, was astronomical, so he went around the corner and took a second location.

He probably made that decision because at that time Solomon was one of a handful of merchants—and I am referring to all segments of retail, not just record stores—who could literally “create” real estate. He had done it before. In 1984, he opened a superstore on the border of the Bowery in downtown Manhattan. That neighborhood was known for its flop-houses and warehouses—not for retail. Everyone thought he was crazy. But today, the store at Fourth Street and Broome is considered a No. 1 volume record store in the U.S. It is also the anchor for what has become one of the premiere shopping strips in New York, thanks to Solomon.

Solomon has created real estate in other sites as well, and knowledge of that ability tied him to the mistake he made with the Upper East Side store. He should have asked himself, “What if another music merchant opens a superstore at the super-mall Lexington Avenue site?” At that time, Solomon was the only merchant in America building superstores.

Today, the retail landscape is littered with companies imitating that format.

One of those, HMV, chose that location to launch its U.S. invasion. After a rough start there, it proved to be an excellent music merchant and, in this instance, one with a much better location than the Tower site. Moreover, because of construction delays in Tower’s building, the HMV there had a nearly three-year head start in establishing its presence in the market. Ultimately, the superior position and big lead time proved to be the main reason why the Tower store closed and the HMV store remains open.

Let’s move on to the just-announced Musicland store closings and the nearly completed Trans World shuttleries. All three companies are closing stores because they didn’t ask themselves the right “What if?” question.

Back at the turn of the decade, the mall music store was a very lucrative business. Mall merchants were getting 81-82 above list price for every CD, and their company gross margins were in the very comfortable 40%-43% range, even though the typical mall had two record stores. The only annoyance there was the time the number of competitors looking for mall space. There were a staggering nine chains—seven—Carlisle Sound, Hastings, Musicland, National Record Mart, Record Bar, Record World, Trans World, and Disc Jockey—shopping mall locations.

That intense competition had certain ramifications. Often, music retailers on the outside looking in at a particular mall found a way to talk developers into shoehorning a third record store into the mall. Also, rents escalated like crazy. Before long, music merchants saw their total occupancy costs escalate from 9%-12% of a store’s total revenue to 14%- 17%, well above the average percentage of nonmusic segments.

Amazingly enough, music stores signed such leases, because, after all, they could charge above list price for CDs and their customers would pay it. Also, they were armed with the thought that, up until then, the mall record store was impervious to whatever changes occurred in retailing elsewhere. But instead of being so aggressive in taking on such costly leases, mall merchants should have asked themselves, “What if other retailers move beyond discounting the top 10 and start discounting every title in their stores?”

If they had asked that question, they wouldn’t be in the position they are now in. Thanks to their expensive leases, mall merchants have a very high cost structure: 28%-30%. Unfortunately for them, it’s now a 25%-or-less gross-margin world for the music industry.

And in that world, it is surprising that Musicland announced it is buying out the leases for only 35 stores. Moreover, it would appear Musicland and Trans World are not the only mall merchants that need to close unprofitable stores.
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BLOW AWAY SALES
EMPHIS REVISITED: Those with good memories may recall that word surfaced back in March that Select-O-Hits in Memphis was involved in negotiations regarding the sale of an interest in the company to a group of unnamed investors outside the music business.

Since that time, Declarations Of Independents has checked in with the principals of the Tennessee distributor for updates, but little progress was reported.

However, Select-O-Hits' Johnny Phillips now says that an agreement to buy a large chunk of the firm has been finalized and accepted by the general partner for the investment group and that the individual investors must now approve the deal.

"Something will happen before the end of the year," Phillips says.

He adds that the family members who currently serve as principals of the company—himself, his brother Skip, and sister Kathy Gordon—would remain with the operation after the sale, with seven-year employment contracts. They would also retain a controlling interest in Select-O-Hits and its sister company, SOH (which handles label-related affairs).

Negotiations have been protracted, Phillips says, because details of the deal have fluctuated over the months.

He says, "Anything could happen. It could be done in a month, and, then again, it could never be done."

WOMAN OF THE YEAR: Late last year, we noted the revival of Ram Records, a small, Shreveport, La.-based indie founded in 1955 by producer/guitarist Mira Smith (Declarations Of Independents, Billboard, Dec. 10, 1994).

Smith, referred to by some as the "female Sam Phillips" (referring to the much- lionized founder of Memphis Sun Records, and uncle of the aforementioned operators of Select-O-Hits), died in 1989, but she has not been forgotten.

The Louisiana indie pioneer will be feted in Nashville on Saturday (21) as the inaugural honoree of the Women in Music Business Assn.'s Hall of Fame.

The Nashville-based trade group, which claims some 500 members, was founded close to two years ago as a clearinghouse for information to serve women in the industry, according to WMBA founder Catherine Masters.

Of Smith's selection for the Women in Music Hall of Fame, Masters says, "She battled some odds, especially in the '50s. There wasn't a whole lot of women entrepreneurs in the '50s...Of all the women we found initially, she did a lot to pioneer and pave the way for women."

The induction ceremony at the Vanderbilt Plaza Hotel will include excerpts from a documentary about Smith that will be broadcast on PBS.

Accepting Smith's posthumous award will be singer Margaret Lewis, who revived the Ram imprint with her husband, Alton Warwick. (Lewis' work for the label was the subject of a CD released earlier this year by Ace Records in England.)

FLAG WAVING: The kind of country music that Wayne Hancock makes isn't the kind you find much in Nashville these days.

Hancock's debut album, "Thunderstorms And Neon Signs" on San Marco, Texas-based Dejaune Records, is thumping, hardcore honky-tonk all the way. Hancock's unpretentious style will remind listeners of a hybrid of the best of Hank Williams and Jimmie Rodgers.

The Dallas-born singer/songwriter, who now makes his home in San Mar- con (about 20 miles south of Austin, Texas), spent a year in Nashville in the late '80s. His memories are not pleasant.

Hancock says, "Nashville is a corporation. They're not interested in talent." About the current crop of talent, he says, "They're good-lookin' people, but they can't carry a note in a bucket."

Hancock relocated to Austin, a far more congenial environment for uncompromised country, in 1991. "When I got to Austin, one of the things I really liked was that they let me do what I wanted to do," he says. "In Austin, if it sounds OK, it's cool."

He wound up becoming a member of the Austin musical "Ohjusy," an all-star affair including Joe Ely, Robert Earl Keen, Terry Allen, and Butch Hancock. Another cast member was steel guitarist Lloyd Maines, a veteran of Ely's great band from the '70s and '80s, who ended up becoming Wayne Hancock's producer.

Maines allowed Hancock to go his own route on "Thunderstorms And Neon Signs", the result is a no-nonsense sound emphasizing taut guitars (including guest work by Sue Foley) and no drums.

Hancock says, "I don't hate drummers, but either they go too fast or they go too slow or they play too damn loud, and I can't afford 'em."

Lately, Hancock has been playing dates with his trio in Texas; he may hit Los Angeles for a Viper Room show in November.

As for the future, he says, he hopes to record a blues-oriented album "with a big Texas steel sound!" in the next six months.

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NEW ORLEANS—When Harris Rea launched Big Easy Distributing here on South Broad Street in 1974, he was the first independent distributor to set up shop in New Orleans since the mid-1940s demise of All South Distributors.

"The idea was that there should be a distributor in New Orleans," says Rea. "But we also determined that we were buying all this Louisiana product from outside the geographical area, which seemed illogical."

Rea's charge, then, was to establish Big Easy as the distribution source for Louisiana music, "so that anybody anywhere in the world could call New Orleans and find music here."

Thus, of the 75 labels now distributed by Big Easy (50 are exclusive), Rea counts 73 that either specialize or touch on music by New Orleans artists.

"For years, the lingering question was: 'How come there's no music industry in New Orleans, the most musical city in the world?' That's what we're about—capturing the business until the artists we already have."

In pursuing that goal, Rea also started a one-stop that carries music from many labels, in addition to Big Easy's distributed lines. The one-stop, which operates under the same name as the distribution arm, mainly serves record stores in the New Orleans metropolitan area. About half of the company's $1 million in revenue comes from the one-stop, with the other half coming from the distribution arm.

New Orleans (Rea tends to use the city as an umbrella for all music emanating out of Louisiana) has long been "like a Third World country" when it comes to the music business, he says.

"Historically, people from outside came here and appreciated our distribution, then took our talent back to where they came from and exploited it," he says, speaking of labels that manufactured and distributed New Orleans music from outside the state. "Music's part of the work force here. We experience it as everyday life, but no one ever saw it in commercial terms."

Until, that is, Rea capitalized Big Easy with nearly $1 million. The opening of a 20,000-square-foot facility in an old plumbing warehouse, with cubicles originally built for pipe parts and adapted for record distribution purposes, capped a New Orleans career that had previously centered on retail, starting in 1971 when he operated the General Store, a small record shop across from the U.S. Mint in the French Quarter.

After selling that store and moving into another General Store outlet near the University of New Orleans, Rea left to become GM of the Mushroom Records store at Tulane University in 1973. Two years later, he decided to return to his own business and reacquired the General Store and another one that had been franchised, changing the name to Peaches (not to be confused with the then Atlanta-based Peaches chain). From 1975 to 1981, he added one store each year; then, following the oil crash of 1982, he saw the stores decline in number to just one, now owned by his ex-wife.

In 1987, New Orleans witnessed a "pivotal year," musically, says Rea. That year, Wynton Marsalis won his first Grammy; launching a jazz movement; the Louisiana legislature became involved in promoting its native music; and formed the Louisiana Music Commission; and the New Orleans Jazz Heritage Festival burgeoned into a huge international attraction.

It was a second "window of opportunity" for New Orleans music, says Rea, citing the first window as the period in which Dixieland jazz ruled, prior to Louis Armstrong's exodus to Chicago, and the second as the golden era of '50s New Orleans R&B, climaxing with Fats Domino and ending with the Beau- Sophie era.

Although those first two windows closed, the third seems to be open as wide as the range of New Orleans music.

"We just picked up AFO Records, the contemporary jazz label in New Orleans that put out the first Ellis Marsalis record," says Rea. "We have Turnaround, a new contemporary jazz label out of here, and Dinosaur Records, an R&B/jazz label that has Lilian Boutte, an R&B vocalist from here who now lives in Germany. We also helped launch Cowboy Mouth before it got signed to MCA and have its lead man, Fred LeBlanc's, solo record."

Big Easy is also big in advancing the local brand of rap music known as bounce. "We helped launch two charting acts on Big Boy: Mystikal and Black Menace," says Rea.

The distributor, which Rea says services approximately 400 national accounts, is looking to branch out internationally. Big Easy set up its first booth at MIDEM this year, dispensing 700 catalogs the first three days and exciting prospective customers with Mardi Gras trinket giveaways.

Rea expects to double Big Easy's first-quarter sales of $1 million this year and to continue doubling it annually for the next two.

(Continued on next page)
Sega Invests in Knowledge

Sega is raising its profile in the PC software marketplace. The leading video game company, which has already announced that it will have the first CD-ROM versions of its titles out by Christmas under its new Sega PC (Billionaire, Sept. 30), has made an equity investment in Glendale, California-based CD-ROM publisher Knowledge Adventure Inc. The terms of the investment were not disclosed.

Knowledge Adventure, founded by Bill Gross in 1991, is a publisher of children's entertainment titles, including the popular "3D Body Adventure" and new Jr. Hacker series.

Sega and Knowledge Adventure intend to collaborate on original education CD-ROM development, according to Gross and Tom Kalinske, Sega of America president/CEO.

ANYONE CURIOUS ABOUT the group Engine Alley's new album need look no further than their PC. Irish company Dojo Internet Services has put online in its entirety—on the band's new album, "Shot In The Light," which is on Ireland's Independent Records. Visitors can access the band's new album, "Shot In The Light," which is on Ireland's Independent Records. Visitors can listen to the entire album including the full-length CD. The album is also available online at www.internet-cinema.ie/Dojo/musiclesketches. 

E3, CES Orlando Shaping Up For '96

New Interactive Trade Shows Expand In Scope

LOS ANGELES—The Electronic Entertainment Expo (E3), take two, is shaping up to be a bigger, more expansive edition of the interactive trade show, which debuted in May 1995 to large crowds and ample praise. "Now out of 10 visitors we surveyed after the first show said they planned to return in 1996," says Douglas Lowenstein, president of the Interactive Digital Software Assn., E3's organizer.

Evidently, exhibitors feel the same.

Bookings for the 1996 event, which will be held May 16-18 at the Los Angeles Convention Center, are already approaching the totals achieved for 1995. Lowenstein says that 70 percent are expected to top out at more than 50% above the '96 numbers. Already on board are 76 companies, with some 500,000 square feet of space. The 1995 event attracted 420 exhibitors, eating up 360,000 square feet of space, and 40,000 attendees.

Although he doesn't anticipate expanding beyond the borders of the Convention Center, Lowenstein says that E3 '96 will use every inch inside, including the North Hall, which was not tapped in '95. 

While the strong early interest can be seen as a sign that "we did a lot right" in 1995, Lowenstein says, some changes will be apparent in 1996; primarily, a broadening of scope.

"We'll certainly have a broader, richer seminar program next year, expanding into business and finance, new technologies, and future forecasts, in addition to the retail panels we had last year," he says.

Exhibitors, as at the '96 show, can be expected to show off a wide array of interactive content—games, reference, education, and entertainment titles. "One of the misperceptions of the show was that it was just a game show," Lowenstein says, "but in fact, if you look at the exhibitors list for '96, you'll see that the majority were PC CD-ROM publishers."

Those publishers may be faced with a dilemma—or, at least, a light, tight travel situation—next year. The Electronics Industries Assn. will debut a Consumer Electronics Show in Florida. "CES Orlando: The Digital Destination," May 23-25 at the Orange County Convention Center, after an aborted attempt in 1995.

The new show, with co-sponsors including the Software Publishers Assn., will focus on new technology, such as online, cable, satellite, digital videodisc, and home theater, and their respective impacts on the retail environment.

Among those companies already on board for the new CES, according to the EIA, are America Online, Electronic Pioneer Electronics, Sansung Electronics, Sony Electronics, Toshiba, and Thomson.

"CES Orlando has been specifically designed to raise retailer and buyer awareness of the growing multimedia market and its products' increasing popularity among consumers," says Jonathan Thompson, staff VP of CES. "Winter CES, meanwhile, is on for Jan. 6-8 in Las Vegas as usual, but without such usual suspects as the high-profile Sega and Nintendo, both of which have decided to pass on the 1996 show."

Winter CES will still have a definite multimedia flavor, says the EIA, with a contingent of exhibitors housed in the Sands Hotel, adjacent to the convention center.

BY MARILYN A. GILLEN

LOS ANGELES—The latest entrant in the online-retailing stakes has its eyes on more than just the music-sales segment, though that's certainly the goal early on.

L.A.-based Pentago Records & Tapes, which officially opens its virtual doors to the public this month, with offerings of 150,000 music titles at $11.98 or less per CD and $8.50 or less for tapes, aims eventually to be a full-service entertainment store with ware that will expand beyond music to include CD-ROMs, videotapes, laserdiscs, and acccessories.

But while it's planning to offer everything a "real" store would, from top hits at discount pricing to in-store background music while browsing, it is some of the peculiarities that spotlight what Pentago and others racing to sell online potentially bring to the retail party. These online peculiarities may in fact bring increasing numbers of customers to what is presently a tiny segment of the music-retail business.

Pentago founder and president Adam Lilling, for instance, has high hopes for a "gift-giving" feature that will be online by Thanksgiving. For $3.50 and the standard shipping and handling costs, Lilling says, Pentago will custom gift-wrap for any occasion and send out anything in its store, with a personalized card attached to specified gifts. "We plan to let people register important dates with us, so we can send E-mail reminders: Grandma's birthday is next week—how about this or that classical album?" Lilling says. "All they have to do is say, 'Deliver.'"

The store staff also promises to recommend music to customers via personal E-mail and to prossel hot titles for shipment on the day of release, and it has set up in-site chat areas keyed to specific genres so that store visitors can discuss their likes and dislikes and suggest music to one another. The site is also a spot to "just hang out with friends," Lilling says.

Pentago, accessible at http://pentago.multi.net/pentagon, also boasts some unique elements in terms of inventory. Its Hall of Independents, for instance, will showcase artists on small labels, as well as those on none.

Pentago will put up a band page within that section of its store, including two album audioclips, as well as set with a tape or CD to sell and $50 to spend for the initial setup fee (plus an additional $10 per month for page update and maintenance). Pentago will then sell the bands' albums on consignment, charging buyers $1.99 more than the set's selling price to Pentagon, Lilling says. Some 100-200 indie bands are expected to be within the Hall Nov. 1.

"Here are bands that were selling tapes out of their trunks after shows, and now they've got international distribution," Lilling says. "And people who love music can sample and buy music from acts that maybe haven't been signed yet, but will be, at a very low cost."

On the other end of the spectrum are the major-label artists—expected to be Pentago's bread and butter—who will be prominently featured throughout the rest of the online store, which is divided into various genre categories, from pop and R&B to classical. The company hopes eventually to convert the "featured artists" spots to label-sponsored arrangements, with labels paying a monthly fee of $500 (or placement). Pentago also boasts corporate sponsors.

As in any other store, browsers are welcome and will be treated to the latest from Xing Technologies' new StreamWorks system. When a user enters the online site (after downloading the free StreamWorks software), she can click a button to hear the online equivalent of constant background music, which is programmed by Pentago staffers.

Unique features aside, the new storefront faces stiff competition in what is fast becoming a crowded online market. In addition to dozens of other online-exclusive retailers, such as Music Boulevard and CD Now!, established players already online include Tower Records and Blockbuster Music, and Musicland is among those poised for entry. Regional chains, such as Boston-based Newbury Comics, are also taking online turf, while nonmusic powerhouse, such as telecomm- unication giant MCI—which is expected to put a big push behind music sales within its expanding Marketplace—MCI site by year's end—are also eying the business.

"We're not expecting it to be huge from day one," says Lilling, "but we're expecting it to happen."
Launching Pad. MCA/Universal, Tropicana, and Microsoft met in front of the Apollo 13 module on the Universal Studios lot, where the trio began the cross-promotional countdown for the Nov. 21 release of "Apollo 13." Ready for a multi-million-unit retail launch, from left, are MCA/Universal senior VP Andrew Kairey, Microsoft product manager Shaw Finkmire, Tropicana marketing VP Mary Gold, and MCA Home Video president Louis Foxx.

Warner's Hersch Keeps 'Em Guessing; Flat Rental Sales Could Get Flatter

WHETHER STUART? Rumors about the future of WarnerVision president Stuart Hersch are as thick as Republican presidential wannabes in New Hampshire. Hersch himself wasn’t available for comment at press time, but numerous trade sources expect him to vacate WarnerVision by the end of the year. Unless he does something completely different, like engineer a leveraged buyout of the Time Warner home video venture—another speculative tidbit making the rounds.

The will he won’t be scenario developed this summer when Warner Music Group chairman Michael Fuchs began firing executives who supported his predecessor, Doug Morris. Hersch and Morris were once corporate, a relationship deemed sufficient reason to ease Hersch toward the door.

However, there are other factors at play, in particular, the balancing of WarnerVision with the other homevideo divisions of a merged Time Warner and Turner Broadcasting. WarnerVision has become a special-interest powerhouse, largely because of Hersch, who had the approval to seek and acquire major properties.

His purchase of Maier Group and its "Burns Of Steel" franchise made WarnerVision No. 1 in fitness overnight—and the right kind of fitness might be added. "Burns Of Steel" celebrity-less tapes are well-equipped to withstand the sales plummeting that the more glittery exercise cassette have endured of late. WarnerVision annual revenues hover at $100 million—$120 million.

By all accounts, however, Hersch has been grounded: Acquisitions, we’re told, are ended. So, apparently, have meetings with WarnerVision licensees. The executive of one company, whose line WarnerVision represents, says that Hersch, before readily available to discuss sales and marketing strategy, is inaccessible. Another source says that Hersch seemed an outsider at the recent MIPCOM show in Cannes, France, which both attended.

He believes that Hersch and Time Warner will go their separate ways by year’s end. It’s true—and only the prognosticators know for sure—Hersch will take his business-building talents elsewhere. Home video could benefit.

RENTAL BYE-BYE? You might think sell-through would have an impact on rental, since consumers allocate so much money for video, but there has been little correlation between the two. Alexander & Associates now says otherwise, and woe betide the already flat rental sector if its analysis is correct. Rental sales could become even flatter. In a study conducted this summer for two studios, Alexander found that cassette buyers rent a lot less than they used to. With self-service ascendancy, Hollywood can expect more of the same, Alexander says.

The problem is exacerbated, according to Inteco, a Norwalk, Conn.-based consultancy, in homes receiving direct satellite broadcasts. Inteco found that subscribers to DIRECTV and Primestar, the two biggest satellite services, now rent 30% fewer tapes. At the same time, per-per-view usage, straining to achieve home video’s popularity, increased by nearly 50%. The study was conducted in 4,200 households in the first half of 1995; direct broadcast has expanded steadily since then.

According to Inteco VP Bob Rubin, the numbers verify predictions made last year and that "potentially portend a bleak future for the video rental industry." No mention, though, is made of sell-through’s impact.

CLARIFICATION: Richard Salvador, who’s using Giant Video owners Ralph and Kyle Standley (Billboard, Oct. 21), says that a favorable decision could reap him at least $19 million, not the $761,500 we excerpted from the court papers. That sum relates to breach of contract; the suit lists five other counts, plus one for punitive damages.
BILLY DEAN—Blockbuster’s $16 million U.K. advertising campaign has been named the “campaign of the year” in a new independent report, “Advertising Video: A Review Of Blockbuster’s 1995 U.K. Advertising Campaign.”

The report says Blockbuster’s activities for the ’95 increase in rentals among retailers as a whole.

Video rentals are up 4% over 1994, twice the amount predicted by the most optimistic forecast for 1995. The report also states, “It would be surprising if the Blockbuster campaign hadn’t contributed to this growth.”

As for the goal of increasing retailer sales by 10%, the chain has stated, “Early indications are that the number of new members, the net increase in the number of members, the percentage of members who are active, and the year-on-year change in transaction volume have moved in the right direction since the campaign broke.”

The company would not be more specific in terms of quantifying that success. Rentals have benefited from lack of strong television competition and a solid release schedule, but there is still evidence that transactions have increased at times when the Blockbuster advertising has been heaviest.

Since the beginning of April, when Blockbuster’s advertising campaign began, there have been two corporate treatments and four title-specific advertisements that drew significant viewership. Corporate ads were based around two factors that Blockbuster contributed to the decline of the rental market. Blockbuster’s advertising has been heaviest. Since the beginning of April, when Blockbuster’s advertising campaign began, there have been two corporate treatments and four title-specific advertisements that drew significant viewership. Corporate ads were based around two factors that Blockbuster contributed to the decline of the rental market. Blockbuster’s advertising has been heaviest.

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Creatures On Video: Barney, Monsters, Dinos

Barney on the Rebound: The bottom hasn't dropped out on Barney sales, but a crowded fourth quarter has chewed away some of the purple dinosaur's shelf space. "Our numbers were slightly off with our September release," says the Lyons Group VP of sales and marketing Debbie Ries. "But sometimes we're at a disarray because our titles are not street-date sensitive.

Ries says retailers generally took the September release, "Ruling in Barney's Car," but in lower quantities. "A lot of endcaps are crowded now, and many retailers will just order more units later," Ries says.

The trend, Ries says, appears to be that accounts ordering six units of a title before took only four or five this fall. In other words, no one's pushing the panic button.

But one distributor says that about 40% of his accounts passed on ordering the new Barney tape. "All the big titles squealed it out," he says. Ries counters that Barney's "Waiting For Santa," now shipping, isn't experiencing any sales difficulties. "Seasonal product is a shoe-in," she says. Catalog Barney sales have also picked up, and Ries reports that a new series of sing-along videos is selling nicely.

Nick at Suncoast: Videos and merchandise from Nickelodeon's animated series "A AHHHH! Real Mon-スターズ" are getting some special attention at Suncoast Motion Picture Co. stores this month. The chain's 400 outlets have created a "Real Monsters" display and will offer the videos, distributed by Sony Wonder, at a discounted price of $19.98. Two titles, "Momster Showdown" and "Meet The Monsters," normally sell for $12.99. An in-store loop will advertise the tapes at each Suncoast location.

Consumers who read Nickelodeon magazine will also receive a coupon knocking an additional dollar off the retail price. Other merchandise featured in the display is Mattel action figures, plus toys, trading cards, and T-shirts.

For Halloween, Suncoast will give away 100,000 "Real Monsters" trick-or-treat bags.

Dino Sequel: It may be another week or two before MCA Universal Home Video sees a sequel to "Jurassic Park," but those new "Land Before Time" installments just keep coming.

The latest says, "The Land Before Time III: The Great Time of Giving," will be released Dec. 12, priced at $19.98. It is the second direct-to-video title from the 1988 animated dinosaur feature from producers George Lucas and Steven Spiel-berg.

Marketing elements include a $10 rebate off Minolta cameras when consumers purchase the video and a camera priced over $50. For cameras priced under $50, consumers get a $5 rebate. A coupon inside each cassette will alert consumers to the offer, which expires March 15, 1996, inside an eight-page sticker and activity booklet. The offer will be tagged on store print ads scheduled for December.

MCA kicks in with a $3 rebate of its own on the tape when consumers buy "Land Before Time III" and any one of six "Timmy The-Tooth" videos.

A music video featuring a preview of the third direct-to-video sequel, "The Land Before Time IV: Journey Through The Mist," will be taped on the front of each copy of the current release. The third installment is released in 1996.

Body Shaping: Fleischmann's Margarine has tagged ESPN Home Video's "BodyShaping" series as a promotion scheduled for National Fitness Month in January. Two brands, Loaf Fat Margarine and Fit Free Spread, are participating.

Consumers who purchase one title from the series and one package of either brand will receive a $3 rebate from Fleischmann's.

Casebox will include an entry for a Hawaii sweepstakes, which will be advertised on approximately 2 million Fleischmann's packages. A Fleischmann's newspaper insert, set for distribution to more than 47 million households in January, 1996, will advertise the sweepstakes and rebate offers.

Four titles from the series -"Step Aerobics," "Hip, Tighs & Buns," "Arms, Chest & Shoulders," and "Abs" - will be in stores Nov. 29, priced at $12.95 each. The tapes, distributed by ABC Video via Paramount Home Video, are based on the ESPN program and are hosted by the show's instructor.


Throughout this month, the company has a "Bat-blem" on a 10-state tour, which began in San Diego Oct. 16. Warner will conduct "Bat-blem" contests along the way, culminating in the ziplining's arrival in New York (or, in Bat-speak, Gotham City) near street date. "Batman Forever" cassettes loaded on the 128-bit block will be delivered to local retailers with the Caped Crusader on board to make sure that no one breaks street date.

Billboard
Children's Media Coalition Puts 'Kids First!'

**First World**: The Coalition for Quality Children’s Media in Santa Fe, N.M., having made significant retail inroads through its presence in 321 Suncoast Motion Pictures stores nationwide, is embarking on a long-anticipated community outreach program.

The Coalition’s “Kids First!” project, in which a national cross section of parents and children evaluates and endorses children’s video, CD-ROMs, and television shows, has teamed with a pair of Pennsylvania-based educational associations to hold media workshops in their communities. Video retailers were invited to the inaugural “Kids First!” community sessions, Oct. 16-18 in Allentown and Abington. Coalition chief Ranny Levy, program director Terry Solowey (formerly with Children’s Television Workshop), and Cornell University professor emeritus Irving Lazar planned to conduct daylong workshops in each city. The goal was “to educate participants as to media literacy, and to bring ‘Kids First!’ criteria to evaluate children’s programming—to develop critical viewing skills,” says Levy.

“Our concern all along has been to reach consumers and familiarize them with the ‘Kids First!’ symbol,” the program which spotlights 350 core titles approved by the Parents’ Choice organzation, according to Gould, the program aims to indoctrinate retailers with the idea that “it’s fine to carry Disney and Barney, but there’s a vast world of entertainment, informative children’s video out there.”

Lisa Burkin, director of national video sales for First Run Features, says the company is re-promoting “Linnea” this quarter. The release in late September 1994, she says, excluded from major holiday activity last year.

Burkin notes that “Linnea,” which recently won several awards (including recognition from the aforementioned “Kids First!” and the Oppenheim Toy Portfolio), benefits from cross-promotions with such ancillary items as dolls, books, and note cards.

Customers can order these items from First Run Features via an in-pack insert, which also offers a 10 percent discount on orders of at least $30.

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**Portfolio Issue**

**B让人惊讶的是，我们已经与全国教育协会合作，开发了一个旨在提高公众对媒体素养的项目。项目的目标是通过教育参与者的媒体素养，将‘Kids First!’标准应用到儿童节目的评估中，以发展批判性的观看技能。’

“在我们的项目中，我们一直在努力通过零售渠道将消费者联系起来，并将‘Kids First!’标志介绍给他们。’

“我们的全部注意力都集中在向消费者和对‘Kids First!’符号的熟悉上，”

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**Note**: The text above is a translation of the original content. The original content is in English and appears to be educational in nature, focusing on media literacy and outreach efforts. The text discusses the Coalition for Quality Children’s Media’s “Kids First!” project, which aims to educate consumers about media literacy and promote selected children’s videos through retail channels. The project has received awards and has been promoted through cross-promotions. The text also mentions the importance of engaging retailers in the campaign to promote educational and diverse children’s media.
HEALTH & FITNESS & SPECIAL INTEREST VIDEO
GETTING EXERCISE BACK ON TRACK
STRENGTHENING A GENRE BEGINNING TO SHOW SIGNS OF WEAKENING
BY EILEEN FITZPATRICK

It's no secret exercise video sales are in a slump. Consumer sales from January to July were down by 32% compared to 1994 sales figures, according to New York City-based video consultant Alexander & Associates. And with the lack of a hot new trend, those few crashers aren't the motivating consumers like they used to be. There are many reasons why fitness isn't moving—and even more theories on how to get it going again.

"This is a category that went from great to good," says Best Buy video merchandise manager Joe Pagano. "It's in transition." At Best Buy, Pagano says exercise videos have dropped from as high as 8% of the chain's revenue to 3%. "We used to run fitness end-cap promotions six times a year," he says. "Now we run down to twice a year."

GLUT RESPONSE
Retailers point to a glut of product and the lack of a hot new fitness trend as major factors contributing to the decline of the category.

"I think we're in a lull," says Tower Video VP John Thosher.

"But there's always something waiting in the wings. If some new craze clicks, it becomes a phenomenon." Ten years ago, the aerobics trend launched the exercise market. Step aerobics brought it to new heights, celebrities came in and gave it some glamour, and body-part yoga kept it going. Along the way, suppliers released hundreds of tapes for each new trend, and now retailers are choking on an avalanche of product.

"It's soft because exercise has reached the saturation point," says Suncoast Motion Picture Co. president Gary Ross. "And I'm not aware of any great stuff coming out." Suppliers point to the increased popularity of home exercise equipment as one reason tape sales have slacked off.

"Last year, there was a major shift to equipment, and there were a lot of infomercials on the air to drive sales," says WarnerVision Entertainment executive VP Brian Moreno. "That type of infomercial isn't video-driven, and that's had a real impact." Moreno estimates that, two years ago, when "Buns Of Steel," Richard Simmons, Susan Powter and Tony Little were running direct-response ads for their videos, it was worth an additional $10 million to $15 million in advertising to pump up the category at retail. WarnerVision product will be back on the air beginning in December, Moreno says, with three new Tony Little titles. In addition, the company will run two-minute direct-response ads for Tammie Webb's "Quick Toning" tapes and Linda Arkin's yoga series.

"The line really dips during the summer," says Alexander video research manager Arin Wolfson. "I guess people don't like sitting in front of their television during the summer."

As fitness consumers head outside during the summer and toward equipment overall, Moreno says designing exercise kits is one way to gain floor space and merchandise video product. For example, the Jane Fonda Fitness kits contain videos, weights, water bottles, clothes and other fitness accessories. The kits can be customized according to size and product selection. In which Moreno says works well for different types of retailers, such as drug and grocery accounts.

Although they seem a natural for exercise tapes, sporting-goods chains have never embraced exercise—or any other type of sports tapes, for that matter. The look of the tapes may be the answer, Moreno says. "Sporting-goods accounts are more interested in dedicated space to video," he says, and a multi-product display with a turn-key program is attractive to them.

On the consumer side, Moreno says the company will begin using rebate promotions to motivate consumers to pick up extra tapes. The company plans on offering $2 instant-redeemption coupons for its "Abs Of Steel" line.

Other companies are counting on improved product lines to get exercise back on track. "Fitness is becoming like one big generic pool," says MGM marketing manager Michelle Fiddler. "The frustration comes when consumers buy a tape and don't see results."

FIRM RESULTS
"The Firm" is MGM Video's ticket into the market, but whether consumers outside of its core audience will buy the videos is the challenge. The series boasts visible results after 10 workout sessions, and, according to surveys, 99% of "Firm" purchasers say it's the best and most effective exercise tape they've ever used. "The Firm" is only available through direct response, and its audience is so dedicated that when the producers ran out of money to continue the series, fans sent in money to help finance the next tape. Its mailing list consists of 69,000 "Firm" video owners.

While the series has a solid base of dedicated buyers, it must appeal to a broader audience to be successful. Six tapes, priced at $19.98 and $14.98, debuted at retail on Sept. 12. A Time-Life direct-response campaign also begins testing in December and is scheduled to roll out nationally in January. MGM also will send "The Firm" instructors on a nationwide tour to promote the series' retail availability.

"It's a small audience, but they're dedicated," says Fiddler. "Consumers may continue to buy 'Buns Of Steel,' but our strongest selling point is that this series gets results."

KEEPPING MENTAL HEALTH IN MIND
MUSCLE-FLEXING GIVES WAY TO FLEXIBILITY AND RELAXATION, AS STRESS-REDUCING TECHNIQUES LIKE YOGA AND T'AI CHI GAIN IN POPULARITY
BY MARIA AMROUDIAN

After billions of dollars and countless hours spent on aerobics and weight-lifting videos, America has begun to turn to holistic health for their video choices. Sales of yoga, tai chi, meditation and stress-reduction videos have grown at a rate of approximately 8% each year since their early introductions, with yoga finding its way to the top of the heap.

It's the biggest growth area in fitness, according to Melissa Berman, WarnerVision senior director of marketing. "While the company has about 70% of the fitness video marketshare, we expect this genre to account for 20% of fitness video sales in 1996—a 13% jump from 1994, which was at 9%.

What started as alternative health practice, appealing to a fraction of Americans, has spread exponentially. The specialty magazine, Yoga Journal, for example, began as a newsletter with a circulation of 5,000. Now, 20 years later, it's up to around 120,000 copies, according to managing editor Linda Sparrowe.

Why the rapid expansion? Several explanations surface—the most hopeful being that yoga instructor Bryan Kest, who has his own "Power Yoga" series on Warner Home Video arriving September 24.

DEEP ISSUE MESSAGE
"People are looking for a deeper kind of fitness and health. They need some inner satisfaction," Kest says. "And yoga offers fulfillment that no other exercise gives."

Whereas most exercises have one or two purposes, such as increasing strength or improving muscle tone, Kest says yoga is "multidimensional," providing balance, flexibility, endurance, centeredness and stress relief—and it ultimately "connects you to the underneath you."

KINDER, GENTLER EXERCISE
Others, including some corporate executives, speculate that the maturing population is looking for something softer, less jarring. "The '80s were the age of aerobics, and the '90s are ushering in this [mind/body] area," says Tom Lesinsky, VP of marketing for Warner Home Video. "Probably, people are more inclined to look for alternatives that keep with their lifestyles, particularly as they age."

"Baby boomers, particularly, have lost interest in jumping around and sweating," adds Berman. "Plus, more people are accepting holistic medicines, which fits in with the mind/body lifestyle."

Major labels' mainstream marketing probably had a lot to do with propelling yoga and other soft forms into the populace. WarnerVision may have begun the trend with the 1993 Jane Fonda "Yoga Exercise Workout," still one of the top sellers.

Meanwhile, major video labels have jumped on the mind/body fitness bandwagon, pairing stars and star instructors with this form of fitness. Warner Home Video has released Ali McGraw's "Yoga Mind & Body," and is preparing to release the "Bryan Kest: Yoga Power" series, which includes "Energetics," "Sweat" and "Tone."

Even the notorious "Buns Of Steel" series has created the "Buns Of Steel Mind/Body Series," featuring yoga with Marguerite Baca, "power yoga" with Michi Broman, "Power Strips" with Scott Colle and T'ai chi with Dominick Stefano. In fact, right between the popular video "Buns Of Steel" and "Abs Of Steel," one can find Kathy Smith's "New..."
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MENTAL HEALTH

Continued from page 78

Yoga" series, from WarnerVision, along with the "Yoga With Linda Arkin" series, which includes a video for flexibility, one for relaxation and rejuvenation and one for strength. Kathy Smith's "New Yoga" was No. 1 on the Billboard Health and Fitness chart for 17 weeks. Other popular Smith titles include "New Yoga Basics" for beginners and "New Yoga Challenge" for intermediate to advanced.

Although she notes that it does have a positive effect, the pairing of celebrities with the sacred form is odd to Yoga Journal's Sparrowe. "On one hand, we're getting the word out about yoga like never before, but, unfortunately, many of the celebrities who have jumped on the bandwagon have separated the physical aspect from the integrative aspect of yoga," she says. But people are getting it "through the back door," she explains. "Although people get involved for the physical reasons, they get deeper connections than ever before."

Executives also note that the mind/body videos are far less limited, both demographically and seasonally. Aerobics, for instance, do well after the holidays, after people have put on weight. Yoga, however, is an all-around fitness program, not a weight-loss program. Consequently, it maintains a steady flow of interest, says Lesinsky.

And the videos seem to appeal to all ages and both genders. "The more rigorous fitness appeals to a younger, generally female group. Yoga appeals to a much broader audience," says Berman. "Seniors enjoy it as much as people in their 20s."

Although yoga accounts for the bulk of mind/body health videos, other disciplines also are gaining ground. Specialty independent companies, such as Healing Arts and Miramar, have had tremendous success in this genre. In addition to several yoga videos, such as "Yoga For The Young At Heart" and "Total Yoga," Healing Arts has released "Massage For Health" and "T'ai Chi For Health."

Miramar, on the other hand, has made a name for itself with stress-reducing meditative videos, such as its "Natural States," "Desert Vision" and "Canyon Dreams," ambient videos of natural wonder accompanied by new-age music. Marketing executives do little to differentiate these campaigns from other video campaigns. "We support these titles like we do any sell-through title," says Lesinsky. "We may pay a little more attention to them and explain them more than other titles, but we don't market them differently."

While Warner Home Video places advertisement strategically, in exercise magazines and in Time Warner books, WarnerVision has stepped even more into the mainstream, no longer focusing on specialized markets and publications. "We advertise in Redbook and on The Home Shopping Network. We are now preparing a television campaign," says Berman. She notes that most network programming and top magazines have featured yoga.
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Japanimation Rises to Mainstream
Cartoons Aren't Just for Kids Anymore, and Anime Isn't Just for Comic Collectors

By Brett Atwood

Forget Scooby-Doo, the Smurfs and other Saturday-morning cartoon fare. There is more sophisticated animation than ever, according to a Saturday-watching audience.

The animation that is coming out of Japan is geared more toward the Gen-X audience and even more sophisticated, complex stories. "Speed Racer" sidestepped its way onto television in the '70s. The classic series was sold for the first time in the late '80s, and many of it is airing on cable and syndication in the United States. The animation is being exposed to a diverse amount of high-tech animation from the land of the rising sun, much of it is aimed at adults and contains strong doses of sex and violence.

"This is a cyclical thing," says Matt Greenfield, VP of A.D. Vision, Inc., which produces and distributes several anime titles, including "New Cutey Honey" and "Plastic Little.

"At first, there was "Astro Boy" and "Speed Racer," he says. "In the '70s, there were several Star Wars clones. In the '80s, it was "Rebecca" and "Votan. This year, it has happened again. Every 10 years or so, people start to look beyond their borders to find something different. The difference this time, however, is that the home-video market has made it possible to present this material in its original uncensored format. Animation, in general, is not cartoon in the traditional sense.

The seeds of the anime phenomenon were planted in the '80s in comic book stores, which often carried the specialized animation videotapes alongside imported comic books that showcased the Japanese animation style. "We had to find acceptance in comic book stores first," says Herb Dorfman, president of Onion Home Video, which distributes anime home video titles from Streamline Pictures, including "Alara," "Wicked City" and "Vampire Hunter D." They understood the product more than anyone else. It may never become a mainstream genre, but it will always have a strong specialized appeal.

Fans of the genre frequently gather at comic book and sci-fi fests, which often screen Japanimation films. In the late '80s, such events were one of the few places that anime fans could find imported Japanimation videos.

In the early '90s, anime began to find a larger audience in the U.S. on the anime movie circuit, as films like 1990's "Alara" and 1991's "Twilight Of The Cock-

Further exposure for anime has been gained by its integration into several of the '80s most popular video games, including "Mortal Kombat" and "Samurai Showdown.

In addition, some anime films are getting exposure on cable through networks like Showtime, TNT and the Cartoon Network. The Sci-Fi Channel airs a Japanimation festival once a year and began a weekly anime program, "Saturday Morning Anime," in October. Music fans also have been exposed to anime in a number of recent music videos, including recent clips by Michael Jackson, Matthew Sweet, and KMFDM.

On the internet, an ongoing forum for fans of anime is accessible on Usenet at rec.anime. In addition, forums for Japanimation have popped up on online services like America Online and GEnie. Central Park Media has been participating in the Internet fan forum since 1990. "We schedule live chats with the film directors in Japan," says O'Donnell. "We also give away posters and other promotional items to those who participate. The trend is to a huge crossover between the longtime computer user and these films.

At retail, anime is no longer sold exclusively at specialty retailers and comic book stores. Major retail chains like Tower and Virgin Megastore are finding success with the sell-through-priced videos, too. "It's a hot thing," says Marvin Gleicher, president of Manga Entertainment, which has released "Macross Plus." "Angel Cop" and other titles. "I doubt that anime will ever be a mass-appeal genre, but it will pick up different niches of the mass market through related lifestyles and interests. We target the skateboarding and surfing consumer, but also the computer user. It predominantly appeals to the young male audience, but it is gaining more diverse audiences.

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BILBOARD OCTOBER 28, 1995

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LINES, LICENSING AND LOGOS
ONE-HIT WONDERs GIVE WAY TO SERIES WITH STAYING POWER

BY CATHERINE APPLEFELD

If today's special-interest video companies hold one truism close to heart, it is the adage that there is strength in numbers. The presence of one-hit titles is fast melting into a barrage of brand-name programming powered by longstanding lines, logos and licensing opportunities.

"More and more consumers are creating their own video libraries, and a good deal of them like the idea of having branded programs within their collections," says Craig Krelvex, VP of marketing at MCA Universal Home Video. "If they are satisfied with one or two titles in a line, they are more likely to go out and buy the rest of them."

The philosophy of acquiring branded programming has become an integral part of MCA/Universal, which distributes such lines as "Shelley Duval's Bedtime Stories," the "Wee Sing," children's collection and its most recent branded series, "Tommie The Toucan." Other video companies, among them PolyGram Video, ABC Video, CBS/Fox Video, New Video Group, Columbia TriStar Home Video, WarnerVision and Sony's two video labels, have built strategies based on recognizable programming as well.

At ABC Video, which carries the ESPN logo and a best of ABC network programming, branded entertainment has been the modus operandi from the start. "As the market has grown, it has been absolutely critical to have brand names. By that, I mean a label, a personality, a brand that has the consumer's recognition, the consumer's confidence," Jon Pessinger, president of ABC Video, says.

Consumer commitment is the end game with branded programming, which now spans all genres, from children's and documentary to fitness and sports. "In the fitness market, several years ago you could put something out and call it a total body workout, and because there weren't many of them out there you might have a chance," Melissa Berman, senior director of marketing, fitness, at WarnerVision, says. "But nowadays, if you just throw something out there, why would anyone even look at it without a recognizable name?"

Part of the payoff of evergreen, brand-name programming is the greater assurance of a place on the ever-stunning retail shelf.

"It is a given in the industry that retailers will tell you they don't believe in a product if you come out with only one or two titles," says John Reina, VP of sales, at Columbia TriStar Home Video, which distributes National Geographic's documentary and children's lines. "They look for consistency to build upon."

"We see how cluttered the market is nowadays, and clearly our ability to put our stake in the ground is going to be a function of the products we have," says John Rosenkranz, president and CEO of CBS/Fox Video, which has claim to NBC, National Basketball Assoc., and National Hockey League video. "We want to have a store within a store, a destination that builds continuity," he says. "We are creating clearer, more manageable POP and POS materials that really marry together and extend the brand."

ABC also has taken a closer look at the video sleeves and has redesigned packaging of its ESPN videos so that the logo is more prominent. The company also makes ample use of the new ABC children's programming logo—a variation of the traditional logo that features the network's moniker incorporated in a baseball cap—on all of its family fare. "We saw immediately the value of bringing that logo to video," Pessinger says. "It is seen in millions of homes every day."

Nevertheless, Pessinger warns that com-
”Our strength is the solid foundation in brand-name programming that we build franchises so that they become bigger than life to the consumers,” says Wendy Moss, senior VP of marketing at Sony Wonder. “Each brand has its own franchise look. We build franchises so that they become bigger than life to the consumers.”

Most executives agree that although the acquisition cost often is greater than that of developing product in-house, the long-term payoff is worth the price. “Building a product line in-house is far more volatile,” Bill Sondheim, president of PolyGram Video says, “it takes a far longer time before you start to see the benefits, and you have to be willing to swing and miss many times before you actually connect. branded programming brings a quicker return on your investment.”

For PolyGram, which has the NFL and Reebok brands as well as a growing toy chest of recognizable children’s names, the solid foundation in brand-name programming was a matter of common sense. “Because of our affiliation with the audio labels, we have the ability to work closely with large mass merchants and sell through-oriented chains,” Sondheim says. “Our strength is in the ability to deliver large quantities of product in rapid fashion, and more mainstream brands are the perfect fit for that.”

Although the percentage of singular video titles is decidedly waning, the one-off deals are far from totally gone. “One-off titles have definitely diminished, but there is still the allure at many companies to associate with a name property that might be a one-time program,” Sondheim says. “But so much of the marketing and sales effort goes into the initial setup, it seems criminal not to be able to leverage it over a longer life of several titles.”
Brooke Ortiz, 2154-
that's all about "how life's supposed to treat ya." Other plusher tracks, including "Mo Money Mo Murder" (which features D'Angelo, "Born Alive, Die Alone," and the title track are more justifiably. They talk about the struggle to make it and the drudgery means by which ghetto dwellers survive.

COUNTRY

MARK CHESNUTT
Wings
Deca 11261
If this isn't in the running for album of the year, I'll eat Mark Chesnutt's hat. He has yielded in a genre that's in the ascendency these days: a solid honky-tonk album without any weaknesses. Strong songs from Jim Lauderdale, Mark Vickery, and Chesnutt himself, among others, weave an almost seamless bar-room tale of cheating, temptation, seduction, regret, and broken hearts. The lead cut says it all: "As The Honky Tonk Turned..." Wonderful stuff.

LATIN

GILBERTO SANTA ROSA
En Vio Desde El Carnegie Hall
PRODUCER: Gilberto Santa Rosa
Sony 61647
The CD/LP set captures a two night set, two different performances, with warm, witty moments and reverential salsero's vocal improvisations. Sound mix at times is shaky (the baritone sax is nearly inaudible), but good vibe cannot be spoiled, particularly Gilberto Santa Rosa chestnuts "Sin Voluntad" and "Conciencia."

JAZZ

FREDIE HUBBARD
Mama
PRODUCER: Bob Drury/Producers
EMI 60261
Hubbard celebrates the art of late jazz greats Thelonious Monk, Miles Davis, John Coltrane, and Cannonball Adderley. An album whose title is composed of bands especially associated with each artist. (Continued next page)
**FOR THE RECORD**

Billboard’s review of the new Gloria Estefan album, which ran in the Sept. issue, inartistic, inappropriately appeared without the artist’s name. Following is how the record should have real.

**Latin**

**Gloria Estefan**

Abriendo Puertas

*Episodio Español* [Spanish]

Nicky Jam

*Que Se Le dé* [Spanish]

Tito Nieves

*Que Se Le dé* [Spanish]

**Singles**

**Picks**

New releases with the greatest chart potential. CRITICS CHOICE (1): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing artists worthy of widespread approval from both programmers and consumers.

**Albums**

**Spotlight**

Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REVIEWS: Renowned albums of special artist, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (1): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE (1): New releases, regardless of chart potential, highly recommended because of their musical merit.

**Lyrics**

Lyrics are noted for their undeniably doo-wop sound, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing artists worthy of widespread approval from both programmers and consumers.

**Covers**

Lyrics are noted for their undeniably doo-wop sound, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing artists worthy of widespread approval from both programmers and consumers.

**Billboard**

October 28, 1995

www.americanradiohistory.com

A boy meets a deranged rocker at a country fair, and the rocker drags him about through this exceptional ballad. Chris Waters makes this production prowess of Keith Stegall come to life. For the 7-inch single, "The Phoenix Saga" appears on its own album, "Elixir." A dandy, stylized reading of the Mark Wright, Michael O'Dowd and George's every word. Contact: 714-542-0081.

The Marsalis brothers bring their music knowledge and one-man stage presence to the mass via this new PolyGram series, which hits retail just after its television airing this month. In a similar fashion to Bernstein's classical music educational series, "Young People's Concerts," Marsalis lends his personal touch to "Why Toes Tap," the series' rhythm section; "Listening For Chaos," a lesson in form; and "Across To Atlantis," Marsalis-narrated history of the jazz band; and "Tackling The Monster," his words of wisdom about practicing. A printed companion book and audio book are available from the album "Elixir."
BILLBOARD OCTOBER 28, 1995

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(Continued on page 92)
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SONY FUNDS, DISTRIBUTES NEW LABELS 57 RECORDS, SHOTPUT
(Continued from page 16)

O’Brien describes 3 lb. thrill as “fairly hard-sounding and aggressive-sounding, but it’s also very pop, very melodic.”

The producer says that several signings for 57 are pending, but none has been completed. He says he hopes to have three or four albums out on the imprint within the year.

Since the Sony labels will fulfill the management and promotion, the company is maintaining a staff of just three people in its Atlanta office.

“We’re going to hire people in-house [for 57] as we do in New York,” O’Brien says. “We have one record right now, so we don’t really need to.”

American Recordings staff Maia Sharma is serving as 57’s GM and is overseeing Shotput’s affairs as well.

The idea for Shotput was generated by Jeff Calder, guitarist/singer/songwriter of Atlanta’s Swimming Pool Q’s, who suggested that O’Brien reissue “Music To Eat.”

The Hampton Grease Band album, which features reigning Atlanta eccentric Cal Bruce Hampton (and, in a supporting role, Mike Greene, currently president of NARAS), is an adventurous but成功举办 record as the least-selling two-LP set ever issued by Columbia.

“That’s a record that everyone always talks about and knows about, but nobody had,” O’Brien says. “I just want people to hear it. People should have it.”

O’Brien says that his deal with Sony had its roots in his interest in 3 lb. thrill.

“About a year and a half ago, I went to them—they didn’t have a deal—and said, ‘Look, I’ll pay for the record, we’ll make an album, I’ll front it, and we’ll make it with engineer’ Nick DiDia helping us, and then, of course, we’ll get a deal. No problem,” recalls O’Brien. “Well, it didn’t happen that way.

“It came down to, ‘Well, I’m gonna have to do something about this.’

‘That’s kind of one of the main reasons I started my own label. I got frustrated.’

‘Vulture,’ which was nearly completed a year ago, was finished when the band re-entered the studio to record three new songs after the agreement with Sony was concluded.

MCA PUBLISHING
(Continued from page 46)

signings are Matador/Atlantic Records’ underground favs Guided By Voices, the new group Jonathan Broocke & the Story, I.R.S. Records’ Gren, and new Canadian band Bellygum.

The set does not have management or a recording contract, but MCA Music Publishing has set up shop in hopes of landing the band management and a label deal.

The company has also attracted veteran artists, such as Chick Corea. In a statement quoting Corea’s catalog and entered into a co-publishing agreement with Chick Corea’s own company, CD for his future work as an artist signed to Stretch GRG.

In addition, MCA Music Publishing continues to be home to some of the most successful songwriters, such as Glen Ballard, who co-wrote and produced the Marissette album, and country songwriter Gary Burr, who was recently named ASCAP songwriter of the year (Billboard, Oct. 14).

same period in 1994, and the dollar value of the market is holding strong.

IFPI attributes declines in Argentinian and Mexico to “adverse economic conditions” and says the decline in the latter market suggests that it will lose its position in the top 10 world music markets this year.

“We will be looking at several key indicators which will be interesting to watch and to work together to solve their common problems, instead of emphasizing their differences of opinion.”

Bourne has produced a promo- tional film for the first HVH show, with the aim of promoting some of their top copyrights for circulation around the world. It is titled “Unforgettable” of what we are,” and the film’s Bourne’s daughter also preserves her old tag of “Music Bourne To Live.”

“We’re proud of our past, but excited by our future.”
Programmers

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Sparks Fly As Radio Rivals Square Off

During the Billboard/Airplay Monitor Radio Seminar, Bruce Liston, PD of KPWR Los Angeles, left, and Harold Austin of crosstown KKBT proved to R&B Airplay Monitor managing editor Janine McAdams that R&B and top 40 rhythm-crossover can co-exist.

(Champion 40101) Chicago PD Bill Gamble, left, and John Gorman, operations manager of WMMS Cleveland, lead a discussion of modern rock’s future during a Billboard/Airplay Monitor Radio Seminar panel. (Photo: Chuck Pulkin)

Execs Discuss Dizzying Station Sales Seminar Message: ‘Get Big Or Get Out’

NEW YORK—The sale of radio stations that is sweeping the industry will continue at least until 1997, and entrepreneurs will have a tough time breaking into the business. These were among the points made by some of radio’s most powerful group heads Oct. 12 during the opening session of the Billboard/Airplay Monitor Radio Seminar.

Surveysing the current land rush by dominant radio groups acquiring stations in response to deregulation from Washington, D.C., were Dan Mason, president of Group W Radio; Scott Ginsburg, chairman/CEO of Evergreen Media; Herb McCord, president/CEO of Granum Communications; and David Pearlman, co-CEO of American Radio Systems.

As broadcasters, said Pearlman, “We’re at a crossroad. You either have to get big or get out.” He suggested that programmers who own stand-alone stations in predominantly chapolized markets start thinking about exit strategies.

Looking back at recent history, McCord said that with telephone companies, cable companies, and others receiving permission to reach more consumers from the FCC, it was simply a matter of time before radio’s ownership rules were relaxed or lifted outright.

Ginsburg added, “The writing was on the wall.”

Referring to the current climate in which stations are bought and swapped at a dizzying pace, McCord said, “The go-go atmosphere is going to last for another couple of years.” He added that “it will be another home run,” before sales multiples cool off by ’97.

Mason noted that the 12 times cash flow multiple that Group W paid for WXRT/WSCR Chicago earlier this year, which raised so many eyebrows within the industry, “looks pretty good right now for a station in Chicago.”

Several high-profile sales have recently topped the 15 times cash flow multiple.

The bright side of radio’s buying spree, McCord said, is that, unlike the previous industry booms, today’s emerging Goliatas are first and foremost radio professionals, not newspaper publishers, television broadcasters, or bankers merely dabbling in the medium.

How far could today’s consolidation extend? Pearlman pointed out that six operators now control Boston radio, and that number could shrink to four or, in slightly smaller markets, even three.

The downside, panelists agreed, is that it’s difficult (i.e., expensive) for broadcasters to make the entrepreneurial leap from management to ownership. (Continued on next page)

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BILLBOARD OCTOBER 28, 1995

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story. They are like characters in a play, and [women] like to revisit those characters over and over.

A separate session, “Female Programmers: What They Know About Your Audience That You Don’t,” allowed a response to Rosin. The panelists agreed there is “female intuition,” particularly in regard to picking new music but also in regard to contests, special events, and even station logos.

“It just makes sense to have female input in the programming for a predominantly female audience,” said consultant Liz Janik.

“We act on a feeling many times that we can’t substantiate with black-and-white figures, which is what men like to see. We just know,” added Radio One’s Terry Avery.

WEJN Chicago PD Monica Starr noted that her experience as a mother helps. “Now we’re known as the station with great games. As the mother of a 13-year-old, I know my listeners get bored if you don’t keep them busy. This summer I kept my station busy.

COUNTRY CONUNDRUMS

Concerns about product quality and tempo dominated the country sessions. Consultant Moon Mullins complained at one panel that because radio has demanded so many up-tempo songs, Nashville songwriters have begun producing “tempo records that have no depth.”

“We’re not generating enough passion for the music we play, because we’re playing a lot of bubblegum,” said consultant Jay Albright.

“Radio needs to get into a mode where we [program] the better songs and not be concerned about the tempo,” added Mullins, who noted that one of his client stations, WUSY Chattanooga, Tenn., will play three or four downtempo records in a row.

Nearly everyone who took part in the debate seemed to agree that there is still plenty of good product coming out of Nashville, but it’s more difficult to spot because of the product glut.

“There are just as many great songs out there,” said consultant Joel Raab, but “they’re harder to find, and if you’re lucky, there is too much weak stuff getting on the radio.”

RCA Label Group chairman Joe Galante cautioned that “this format could become top 40 if we go to the song side. Ever since I came back to [Nashville], I hear about the songs,” when country radio is supposed to be an artist-driven format. “It seems to me that on the radio side we’re picking the songs with no real thought about the artists behind them. That’s not what this town was built on.”

KKIQ’s Hallam countered, “I’d rather have a hit song by a person who can’t sing than a stiff song by an artist who can.”

At “The Country Clinic” session, some concern was expressed that superstar artists are no longer as accessible to radio as they once were. The lack of superstars at the recent M1 and Huntsman broadcasts during Country Music Assn. week was used as an example.

Gary Falcon, who manages Baker & Myers and co-manages Travis Tritt, explained that events like the Country Music Assn. broadcast sometimes make artists feel like they are being run through a mill. “The artists become part of a fad that hits the station, and there is nothing distinguising about it,” he said.

Consultant Keith Hill responded, “If [Tritt] does decide he doesn’t have five minutes for a half-million listeners in Houston, he’s making a mistake.”

Decca Records senior VP/GM Sheilla Shipley defended the artists, noting that they must divide their time among an ever-growing number of media outlets. “But I don’t think you’ll find a single artist who doesn’t think radio is the most important thing they do,” she said.

R&B SEeks Definitions

Finding a workable definition for the R&B and adult format was a key topic at the “R&B: The Adult Choice” session. Co-facilitator Daisy Davis, music director of WDAS Philadelphia, noted, “We have a lot of crooners—doo-lah—along with rap and softer than the mainstream. But you have to find out what your market wants.”

PDs agreed that rap can work on the adult format and that adult stations can break new music. The discussion became more heated when label reps complained that the R&B adult format has changed the landscape so much that in some markets, such as New York, there is no young urban station where they can work records.

And while many stations have made the switch from R&B mainstream to attract advertisers, many are still finding it an uphill struggle. “Smooth jazz station[s] tend to get the dollars that should come to us in terms of time buy, though I do get some jazz stations,” said co-facilitator Executive Vice President of WHUR Washington, D.C.

ROCK TALK

Camaraderie abounded at a session addressing modern rock’s celebrity status. WKQX Chicago PD Bill Gamblin and OmniAmerica’s John Gorman underscored the fact that modern rock is a hit format and that it is important to play lots of new music in this “non-chinny” format.

Panelists agreed that modern rock needs to gear its promotions, talent, and music to compete against top 40 and mainstream stations.

At a panel addressing mainstream rock issues, there was a consensus that the format is as strong as it has been in years, but that cautious optimism is needed to compete with modern rockers.

Barkley, a PD at WRCX Chicago, and Jim Owen, PD at KSHE St. Louis, Mo., suggested that stations can play on their heritage somewhat but need to update their sound.

EXECs DISCUSS SALES

(Continued from preceding page)

ere... that traditional move, Ginsburg said, is getting “dimmer and dimmer.” Pearlman doubted he could have made the move to ownership today as successfully as he did just five years ago.

Other telling industry observations included Mason’s suggestion that, for the first time in close to a decade, younger-end demos are making a strong rebound among advertisers, which could signal a much-needed boost for top 40. Ginsburg reasoned that in this day of consolidation, unique programming—a “point of difference”—and a strong morning show are becoming increasingly important.
The winner for small-market station of the year was KASE Austin, Texas, which picked up the music director trophy for Steve Gery.

WSIX, as mentioned, cleaned up the medium-market category, garnering awards for program director of the year, PD/operations director, music director, and local air personality. WVTX Knoxville, Tenn., OM Les Arete took home the trophy for small-market program/operations director of the year. WYXY Lynchburg, Va.’s Rhonoh Jaymes triumphed as small-market local air personality, and WURX-FM Atlanta morning man Mobly prevailed in the major-market category for the third consecutive year.

R&B WINNERS
WRKX New York, whose R&B adult format galvanized the Big Apple this year, was a double winner, bringing home the major-market station of the year award as well as the programming director award for Wendell Caplan.

WGGI-AM Chicago’s Elroy Smith won major-market R&B PD honors. P.M. driver Doug Banks was named major-market local air talent of the year. After eight years as a market and format leader, WHM (102 Jamz) Orlando, Fla., finally became a double Billboard/Monitor award winner, nabbing medium-market trophies for PD Duff Lindsey and music director Cedric Hollywood.

Meanwhile, small-market PD and air-talent trophies went to Raleigh, N.C.’s Cy Young. The awards are for Young’s work at WQOK, although he has since jumped ship to crosstown WFXC.

The medium- and small-market station of the year awards went to Gulf Coast R&B Outlets. WQKE (90.5) New Orleans and WBLX Mobile, Ala., topped those categories, respectively. As a result, Mobile becomes the only market in which rival R&B stations won honors. Elsewhere in the deep South, WHA Memphis morning man Bobby O’Day repeated as medium-market local air personality of the year.

Finally, music director honors went to Harrold Austin at KRTI Los Angeles for major market, and Mad Hatter at WGOX Mobile, Ala., for small market.

Spanish Stars
Tina Compean of KQXX McAllen, Texas, won for program/operations director, music director, and local air personality in the Spanish small-market field. And KQXX was named small-market station of the year. KLVE Los Angeles picked up major-market awards for PD Pio Ferro and music director Maria Elena Nava. Major- and medium-market Spanish station of the year honors were awarded to KLAX Los Angeles and WRMD Tampa, Fla., respectively. WRMD’s Carlos Jose Peralta was cited as medium-market music director of the year.

WSQK-FM (Mega 97.9) New York’s Peco, a market fixture in the late ’70s and early ’80s on WKTU (Disco 92) New York, won the major-market Spanish-language air personality award, while Guillermo Prince of KLOK/KBIG San Jose, Calif., walked away with medium-market local air personality and PD/OM of the year.

Top 40 Winners
As mentioned, WHTZ (Z100) was the year’s big winner in the top 40 category, scoring awards as station of the year and for PD Steve Kingston and music director Andy Shane.

WFST Trenton, N.J., won small-market station of the year. WBHT (Hot 97) Wilkes-Barre, Pa.’s Kill Kelly picked up small-market PD and air-personality awards. And WDCG (G100) Raleigh, N.C., now a modern-rock-leaning top 40, won the small-market music director of the year award.

Top 40 mainstream winners included WFLR Tampa, Fla., which earned major-market station of the year and air personality of the year awards (for now-syndicated personality Bulba the Love Sponge); and medium-market WNCI Columbus, Ohio, where PD Dave Robbins and music director Dan Bowers were repeat winners.

KHJ Los Angeles picked up the promotions director award for Karen Tobin, and Rick Dees repeated as major-market air personality. Dees also took home an award for top 40/network/syndicated program of the year for his countdown show, “Rick Dees Weekly Top 40.”

Other network/syndicated program winners were Westwood One’s “Casey’s Countdown with Casey Kasem,” in the adult category; ABC Radio Network’s “American Country Countdown with Bob Kingsley”; and, in the R&B category, “The Tom Joyner Morning Show” and “Rockline,” distributed by Global Satellite Network.

Finally, Infinity Broadcasting syndicated personality Howard Stern took the prize for nationally syndicated jock for the second consecutive year.

Choosing the Winners
The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in six format categories. This year’s nominees were chosen in the spring by readers of Billboard and the four Airplay Monitor publications, which cast write-in votes in a ballot. Final voting ballots were then placed in the July issue of Airplay Monitor and the July 8 issue of Billboard; voting was open to all readers of the magazines.

The 1995 awards cover the period of May 1994-May 1995. The major-market category comprises stations in the top 20 Arbitron markets. The medium-market category includes markets 21 through 50. Remaining markets are in the small-market category.

A total of 89 awards were given to 441 nominees this year. The awards were presented by WNYX New York morning hosts Katherine Brown and David Temple, WPLJ morning hosts Shannon and Pettengill, WKRS morning man Ken “Spider” Webb, and Muller.

Assistance in preparing this story was provided by Sean Ross and Phyllis Stark.

Radio Station of the Year

**ADULT**

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<tr>
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<th>SPANISH</th>
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### NETWORK/SYNDICATED PROGRAM OF THE YEAR

**Criteria:** Creativity ... Content ... Production Values ... Influence ... Ratings Success

<table>
<thead>
<tr>
<th>Adult</th>
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<td>Tom Joyner</td>
<td>Rockline</td>
<td>Weekly Top 40</td>
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<td>with Bob Kingsley</td>
<td>Interactive Radio</td>
<td>with Howard Stern</td>
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<td>ABC Radio Networks</td>
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<td>Global Satellite Network</td>
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### RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

**Criteria:** Programming Achievement ... Ratings Achievement ... Integrity ... Creativity ... Overall Station Sound ... People Skills ... Talent Development

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<td>Eloy Smith</td>
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### RADIO MUSIC DIRECTOR OF THE YEAR

**Criteria:** Accessibility ... Music Acumen ... Street Awareness ... Research Ability ... Integrity ... People Skills ... Influence Within The Station

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### RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

**Criteria:** Creativity ... Marketing/Positioning Ability ... Street Awareness ... Influence Within The Station

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<td>Wendy Caplan</td>
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<tr>
<td>WPLJ NY</td>
<td>WPUC Baltimore</td>
<td>WKYS NY</td>
<td>KROQ LA</td>
<td>KISS LA</td>
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Deep Blue Something takes honors for the most clever cinematic reference of the year, with its single "Breakfast At Tiffany's," No. 34 on the Modern Rock Tracks chart. But lead singer Todd Pipes a favor, don't ask who Tiffany is.

The song itself was released at the University of North Texas. "I worked at the library when I was in college," says Pipes. "I had 10 minutes before I had to get to work one day and there was an Audrey Hepburn movie on TV, 'Roman Holiday.' And I'd been thinking about the name 'Breakfast At Tiffany's' for quite a while. It just sounded really romantic. So when I saw the movie I sat down, playing these really simple chords, thinking 'Breakfast At Tiffany's.'" Pipes recently got his master's in English and is set to begin his Ph.D., and doesn't see a conflict between his highbrow studies and Deep Blue Something's pop approach. "I like pop music, in the sense of the Beatles being pop, the Rolling Stones trying to be as the best band in the world. I'm really into that kind of pop. Although I do feel like I have a responsibility towards Byron and Wordworth and that kind of stuff, I can still draw on their stuff, but you can't plagiarize somebody with literary didacticism. People don't want to hear it. And lots of times, I don't want to hear it either."

And there's one thing that the band's hit has taught Pipes. Don't overemphasize the public. "You'd be amazed at the amount of people who come to the show that just lose the song. --That's my favorite song, who's Tiffany? And I'm going, can't you read in the lyrics, 'I think I remember the film?' It's about a man, 'Why can't you read it?' I'm talking about hundreds of people radio DJs, programmers, people at shows. You tell them it's about a movie, and they're just amazed. What amazes me is I thought the whole book of the song was, 'Hey, I remember that movie.' I thought that's why people liked it so much, because they liked the movie."

Maybe he should have gone with "Return Of The Redhead."
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WBCS, WLKB Keep Heat On In Boston; M Street: 40% Stations Group-Owned

BOSTON'S COUNTRY radio war looking great, more and more signals. With WLKB being sold to Evergreen Media (see Newline, this page), crosstown rival WBCS VP/GM Peter Schoeney (a fellow-dollar guar-}
$400 Video Sells MTV On Rentals

Low-Budget Clip Gets ‘120 Minutes’ Play

BY BRETT ATWOOD

LOS ANGELES—For about the price of a catered meal at a production shoot, Maverick/Reprise act the Rentals have delivered a low-budget music video that is capturing the eyes and ears of programmers.

The black-and-white video for “Friends Of P.,” which has already received airplay on MTV’s “120 Minutes,” is one of the most bone-vid clips to ever find its way onto television. In the video, the disinterested members of the rock sextet appear comically stiff and aloof as they perform against a simple white backdrop. The entire budget for the video is estimated at about $400, according to the band’s Matt Sharp.

The low budget isn’t the only atypical aspect of the Rentals. With a fictional biography that reads like something out of a James Bond novel, the Rentals are poised to be the Spinal Tap of the modern rock world.

According to the band’s bio, the members of the Rentals are the sons and daughters of American embassy employees in Prague. The band, which supposedly was founded in 1978, performed in synthesizer anthems at that time. Unfortunately, the Eastern Bloc act was forced to go underground after guitarist Rod Cervera was imprisoned for alleged espionage activities. After 12 years in prison, Cervera was released. Maverick mogul Madonna supposedly discovered the reunited act in Prague while attending its first concert in 15 years.

The video for “Friends Of P.” was deliberately shot as if it were a pioneer clip from the earliest days of music video. The aloof nature of the performers in the clip is in the same visual mode as Kraftwerk and other Eastern Bloc music acts of that era.

Of course, the Rentals aren’t really from Prague at all. Many viewers will immediately recognize Sharp in the video as the bassist in Weezer.

Sharp describes the video, which he directed with long-time friend Jason Roscio, as “cold and removed.”

“It’s certainly not the most hi-tech video ever made,” says Sharp. “We shot it with (Cervera’s) camera, which I thought we had wasted the $400,” says Sharp.

“When we made this video, we were very much removed from the record industry. We were not signed to any label. We didn’t have any professional editing equipment. When we tried to edit it, the music would always be two or three seconds out of synch.

“The weird thing is that I don’t know anything about making videos. We just sort of made this for fun. It wasn’t made to sell records. We didn’t think anyone would ever actually see it. It’s flipping out that MTV is even playing it.”

Despite his casual approach to the Rentals, Sharp insists that the band is more than just a side project.

“It’s very fulfilling to be able to completely do your own thing with no influence from the record company,” says Sharp. “That’s what the Rentals are about.”

However, Sharp says that his involvement in the second music video venture doesn’t mean he has left Weezer.

“Basically, it’s on hiatus,” says Sharp, who directed several MTV Video Music Awards this year. “We’re getting along better than ever. We’re all enjoying our break from the band.”

PRODUCTION NOTES

LOS ANGELES

David Nelson directed the new video for L.V.’s “Throw Your Hands In The Air.” Neil Shapiro directed photography. Nelson is also the eye behind Coolio’s “Too Hot” clip.


Love Jones’ “The Thing” was directed by Liz Friedlander for DNA.

Director Okuwah shot Anointed’s “It’s In God’s Hands Now.” The clip was produced by Terry Power and Gary Rapp, while Bernard Aurox directed photography. Okuwah also directed Boyz Of Paradise’s “The Run Around.” Louise Barlow directed photography.

NEW YORK

Guy Guillet recently wrapped the video for Collective Soul’s “The World Is A Knife.” Robert Robinson was director of photography, while Marc Smerling produced. Guillet also directed Mic Geronimo’s “The Natural” clip for T.V. Records. Neil Shapiro was director of photography, while Todd Factor produced. Finally, Guillet shot the eye behind the “Da Hood” music video for LaFace Records.

Jeffrey W. Byrd directed the new clip for Blahzay Blahzay’s “Danger.” He also directed Al Green’s “Your Love In Good Hands.” Dave Daniels was the director of photography for both jobs.

OTHER CITIES

Power Films director Craig Henry recently completed two clips for Buju Banton in Montego Bay and Ocho Rios, Jamaica. “Untold Stories” and “I Wanna Be Loved” were shot by director of photography Malik Sayeed and produced by Brian O’Neal.

Dee Trautman is the eye behind the Badbills’ “Pee Failing” video. Greg Everage produced for E Squared, while Dan Himan directed photography on the Harrisburg, Pa., shoot.

Fear Phonora recently blew out two clips with director Chuck Robinson at the helm. Rome/Pimp recording act Flc’s “Are You The Bomb?” and Errol Blackwood’s “The Dream Goes On” were the two clips, while Chuck Regner directed photography.

Pacho recently wrapped production onRusted Root’s “Eatease” in the band’s hometown of Pittsburgh. Marc Smerling produced.

November Awards Abound: Billboard Vid, MTV Europe

BILLBOARD AWARDS: Final nominees for this year’s Billboard Music Video Awards will be announced in the next issue. “Baywatch” star-Critique recording artist David Hasselhoff will host the event, which will be held Nov. 10 at the Santa Monica Loews Beach Hotel in Santa Monica, Calif.

For more information on the awards program and the 1995 Billboard Music Video Conference (held Nov. 8-10), contact Maureen Ryan at 212-536-5002.

MTV EUROPE NOMINEES: Bon Jovi leads the pack of nominees for the 1995 MTV Europe Music Awards, which will be held at Le Zénith, Paris on Nov. 23. The American rock act is nominated for three awards, including best video, best rock act, and best group.

Other multiple-nominee acts include Michael Jackson, R.E.M., Green Day, and Ofsprings, who are up for two awards apiece at the event, which will be hosted by fashion designer Jean-Paul Gaultier.

MTV Europe will broadcast the program live to 37 European territories, while MTV Latino will beam the program live to its U.S. and Latin American audiences. MTV will air the show in the U.S. at 9 p.m. that evening.

Performers who have already been announced for the show include Bon Jovi, the Cranberries, East 17, and MC Solaar.

The nominees are determined by a panel of 70 key figures in the European music industry, including record label heads, music marketers, agents, promoters, and members of the press. The final winner in each category will be determined by viewers, via phone or fax.

Spots inviting viewers to participate in the voting process will air on the music channel until Nov. 12.

Here is a complete list of nominees for the 1995 MTV Europe Music Awards:

Best male: Dr. Dre (Pri,ty/ Virgin), Michael Jackson (Epic), Scatman John (RCA), Kenny Kravitz (Virgin America), and Neil Young (Reprise).

Best female: Madonna (Sony/Maverick), Beyoncé (Island), Janet Jackson (Virgin), and Madonna (Maverick).

Best live act: Bon Jovi (Mercury), the Prodigy (XL Recordings), R.E.M. (Warner Bros.), The Rolling Stones (Virgin), and Take That (RCA).

Breakthrough artist: Dog Eat Dog (Boots/Beggars), H-Blocks (Sing Sing), Alanis Morissette (Maverick/Reprise), Portishead (Gol Beat), and Weezer (Geffen).

Best rock act: Bon Jovi (Mercury), Green Day (Reprise), Oasis (Creation), Offspring (Epitaph), and TLC (“Waterfalls,” LM. Pace/Arista).

Best dance act: East 17 (London), IN Kamomi (Sony), La Bouche (Honda), Moby (Sony), and Sin With Sebastian (Sing Sing).

Best group: Blur (Ford/Parlophone), Bon Jovi (Mercury), Green Day (Reprise), R.E.M. (Warner Bros.), and U2 (Island/Atlantic).

Best song: the Cranberries, “Zombie” (Island); Michael Jackson, “You Are Not Alone” (Epic); Offspring, “Pretty Fly (For A White Guy)” (Epitaph); Seal, “Kiss From A Rose” (ZTT); and TLC, “Waterfalls” (LM. Pace/Arista).

RETURN OF THE MACK: Max Julien, star of the ’70s black exploitation film “The Mack,” is back. The actor reprises his role as “Goldie,” the self-proclaimed “meanest man that ever lived,” in the rap clip for Tha D.R.E.’s “Gotta Get Paid.”

Tracking down the actor for this video was no easy task, according to the actor and producer, Darryl Williams.

“It was a little bit of work,” says Williams. “We found him through Annabel Pocius, who had contested with him in ‘The Mack.’”

The video, for better or for worse, stays true to the spirit of the original film. Pimps, pushers, and prostitutes abound, so don’t expect to see this on the Disney channel. However, the playboy channel’s “Hot Rocks” is already on it.

REEL NEWS: Speak Pictures has signed choreographer Frank Gatson for directorial duties. Gatson is well-known for his choreography on such clips as Michael Jackson’s “Remember the Time” and En Vogue’s “Free Your Mind.”

1171 Production Group has signed director Peter Kovacs.

MONSTER MOVES: The rock video show “Monster Rock” has just added 12 new affiliates, including WTTB-TV Pittsburgh, KYT-TV Van Nuys, Calif., KPAT-TV Raleigh, N.C., and KDM-TV San Diego, Calif.

The Eye is open on the Internet. Send news items and feedback to brett213@amerinet.com.
**HIGHLIGHTS & ATTRACTIONS**

Opening night party hosted by MTV.
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NATION EXPOSES ASIAN ACTS (Continued from page 15)

and singer Natacha Atlas (see story, page 11), has carved a niche for itself in a market that has, until recently, proved less than hospitable to the charms of any Asian acts other than Apache Indian.

Principals Karish Canoville and Avki Navaz (aka Fun-Damental front man Prodigy) started their label, Hoxton Records, in 1988, when they were managing present- ing such Asian acts as the duo Romi & Cazza and Calvin Singh to major labels. Fusion was the only thing happening, and since setting up shop, says Canoville. "We went to major record labels and were setting up various "boss' packets" but all we were presenting were artists selling 50,000-60,000 cassettes, mainly through Asian shops. They were rejecting them out of hand and saying, 'We don't know of any indie acts selling that kind of numbers.'"

His rejection, says Canoville, was for this reason: "The music of these new anarcho Trans-Global underground met with Nation, it was a match made in heaven. Canoville says, 'They approached us on the same level.' "

Canoville is not surprised that major labels have jumped on the ethnic bandwagon. "It's great to see that labels are not knowing from within..." he chuckles..."probably going off into weirder things, but still with a creative edge."

The U.K.'s New Nation of Ethno-Techno

(Continued from page 4)

Guru, but its music is a style that has largely been ignored in favor of indie guitar bands.

West says the genre's inability to be pigeonholed is one of the reasons it has been difficult to grasp. "They're not indie, they're not techno, and not the kind of indie they'd rather be. It's quite intelligent music.

Asian claims there is a huge market for ethno-flavored music that is not acknowledged by an established establishment because it does not go through mainstream channels. "In the Asian community, there is a shortage of local talent, so the total of tens of thousands of copies never show up on the charts because they are going through corner shops rather than Our Price."

CULTURAL HOME

One label that is setting itself to gain a greater profile for such music is Outcaste Records, set up by Asian DJs DJ Ritu and Shabs last year to give "a cultural home" to Asian artists, says Shabs. "At the time when we set up the Banghra bands were doing their own thing, but that was a very safe and selling to a limited audience." Outcaste's aim is to bring Asian music further into the mainstream. Its first release, "Migrant," by Nityn Sawhney, was issued in September.

Outcaste also runs club nights in London that include a variety of Asian sounds, and the likes of Sawhney and such DJs as Ritu, Max Mistry, and Shabs.

With Outcaste set to unleash a volley of other single artists, it is taking Asian music deeper into the club zone. At the same time, it is trying to get Asian labels such as Sawhney out of the world music racks.

"World music in this country is a ghetto," says Shabs. "So let's just show just how close the ethnic and dance music scenes are becoming, including 'Tur- querie,' a compilation of Dutch-based Turkish pop acts, and "Turkish Gold," a German compilation on the Eurostar label. "Ethno-techno," a compilation of mainly British and European techno tracks assembled by the German record industry.

The phenomenon of ethno music artists are capitalizing on this trend. Earlier this year, the Goi Global label released Mory Kanté's "Yéke Yéke," which has been covered in a variety of Asian tape world music clubs worldwide. Celestia Evora's new single, "Nha Canera," will be released with a Deep Forest remix, more proof that world music can find an audience in the 12-inch market.

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anything yet. We're just doing it with through the year. We're getting pretty good, actually.

Seger, who is booked by ICM, says he'll make the decision in mid-November whether to tour.

"It's just a matter of making sure that my voice will be good and that I can do it as well as I always could," he says. "Some of my close friends have been singing with me, and I'm talking 3% of everything I'm singing, maybe 2% or even 1%, but nevertheless, if I feel I can do it well for the audience, I'll do it.

In addition to testing his vocals for the road, Seger has been flexing his production muscles in the studio. "It's A Mystery," the album he produced himself in his 30-year career.

"What [co-producer/musician] Punch Andrews brought to the band was an energy of every ear, and he tended to push off the rough edges and more eccentric stuff that I do," says Seger. "So I felt that I could slow it down and bring in a full range — what's important is that I hope people are ready to take the step with me, because it's a little rougher and a little rawer, but it's a lot of fun.

"It's A Mystery" will come out world-wide Oct. 24, except for in the U.K., where it will be released one year later.

Outside the U.S. Seger is distributed through M.E.I. International. He is published by Gear Publishing.

The first single from the album is Seger's remake of Tom Waits' "Shelly From A 10-4." The two met once in Los Angeles. "I was driving with my sunglasses in a Hawaiian shirt, and I was talking on a car phone. I probably looked like a tourist to him, or he probably thought I was a cop," says Seger.

Waits hopped into Seger's car, and "I just had to ask him about so many songs, because I just love his stuff. We got along great. We were on the road Oct. 20th, and I said, 'I actually have to go to this place. Can I drop you anywhere?' He said, 'Why don't you just take me right back to the same spot and drop me off? I'll just continue my walk.'" Without being overbearing, many of the new songs' lyrics are mocking commentaries on today's world. "I really hate being cynical, and I dislike cynicism in other people, but, damn, what can you do when you get the O.J. verdict and sing about it?"

That wuthering perspective is evident on the first single, rocker "Lock And Load," on which Seger classifies himself as "being really against the idea that we have." "Lock And Load," which went to radio Oct. 9, picked up 28 stations its first week on album release.

"We have an uphill battle with radio," says Lou Mann, Capitol's senior VP/GM. "The new AOR format won't even play rock, but that really suits OR. It will. A step into the ballad will happen, new, hipper, younger AOR. The single always test best in AC, and it'sAC, and a lot in AC."

"It's a good song," says David Hamilton, PD at album rock station KQRS Minneapolis. "Bob still matters in this market. You can tell he's been listening. He's done very well here in the past."

Paul Peterson, music director at Phoenix album rock outlet KDKB likes the song. "It's the tip of an iceberg for the guy who will millionnaire, rebelling against the world."

Given the expense of Seger's fan base, Capitol is advertising the album on a wide variety of radio stunts to get the word out to older devotees.

As did with Seger's double-platinum 1984 greatest-hits collection, Capitol is using its music in its Chevy truck ads. The 10 million GM Mastercard holders will get an insert promoting the album in upcoming monthly statements. Additionally, GM employees will receive a scratch card containing a discount on the album.

Nowhere is the release more anticipat-
ed than in Seger's hometown of Detroit. BMG'S DI BLASIO GOES GLOBAL ON 'LATINO' (Continued from page 15)

"It's a Latino" says Seger. "It's an attractive blend of Latino evergreens, a pair of Anglo pop hits, an early defunct Over Day, Our Nation, and Here We Are" (written by Stepe-

His palate includes everything fromWhether his next album is the greatest of his career, and that he has a lot of tickets riding on that specific, young, contemporary Latino market," says Baumbach. "People magazine was not far away from starting a Spanish edition in the Hispanic market, the issue that people had in Selega on the cover was his biggest seller in a long time."

a producer, remixer, and composer who got his start as a DJ in such once-hot Manhattan clubs as Xenon and Studio D. Benitez has worked with many of the top Latin artists, including Madonna, Whitney Houston, Michael Jackson, Paul McCartney, David Bowie, Paul Simon, and Julio Iglesias.

Recently, he has ventured into film and TV scoring and music supervision, with such titles ranging from "Mi Vida Loca" to "Spies." "The Rock Lake Show". Terms of Benitez's venture with Warfield Poly Cuba and PolyGram were not disclosed.

HBO VIDEO SHIFTS FOCUS TO SELL-THROUGH (Continued from page 8)

Big Fights library to $9.95, including the rental release of HBO's "Tyson" movie. The new price has been a powerful spur to sales, says McGee. "We're very happy with the results."

He wants to apply a similar strategy to HBO Video's "Sports" wing, which includes recent Savvy movies, Samuel Goldwyn classics, documentaries, and the Benny Hill comedy series from Tandem Television. McGee says that prices of $13-$15 for features, already standard in the trade, are under consideration, as are cross-promo-otional partnerships. HBO Video recently hired Cynthia Rhea, former senior VP of ad agency

In the past four years, Di Blasio has recorded four albums for BMG, including "Piano De America" which becomes a top 10 mainstay on The Bill-

BMG'S "DI BLASIO GOES GLOBAL ON 'LATINO'" (Continued from page 15)

several PDs have stopped buying or even playing the albums. Seger sees the group as anitfascist target of our city, but we're here to stay, to stay.

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Hot 100 Airplay

**Billboard**
FOR WEEK ENDING OCTOBER 28, 1995

Hot 100 Airplay

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Hot 100 Singles Sales

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**Hot 100 Marquee Hits**

**Title**

**Fantasy**

**Artist**

**Sammy Hagar/STS**

**Billboard**
FOR WEEK ENDING OCTOBER 28, 1995

Hot 100 Airplay

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<td>FORKUM</td>
<td>91/91</td>
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**Top Albums A-Z (Listed by Position)**

1. *Physical Graffiti* - Led Zeppelin
2. *Nevermind* - Nirvana
4. *The Dark Side of the Moon* - Pink Floyd
5. *The Longest Day* - Bruce Springsteen
6. *The Wall* - Pink Floyd
7. *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* - David Bowie
8. *The Joshua Tree* - U2
10. *The Wall* - Pink Floyd
11. *The White Album* - The Beatles
12. *The Last Waltz* - The Band
13. *The A Team* - Jethro Tull
15. *The Best of Bruce Springsteen* - Bruce Springsteen
16. *The Best of Fleetwood Mac* - Fleetwood Mac
17. *The Best of the Eagles* - The Eagles
18. *The Very Best of Bob Dylan* - Bob Dylan
19. *The Very Best of the Rolling Stones* - The Rolling Stones
20. *The Very Best of Fleetwood Mac* - Fleetwood Mac

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Ambimation And MCA Soundtracks Present Something To Howl About...

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and concert venues has developed that has raised the level of original music coming out of the city.

"If you go to Austin (Texas) or Seattle, there are places that do it elsewhere. Here, they’re all different, and it’s sprouting up all over the place," says Larry Mager, who manages local artists the Loon Road and Lauren Hart and co-manages the Goats and Gimme. "It’s a bunch of little industries going on all over the city."

Since the closing of the Chestnut Cabaret and the 40th Street Underground in 1994, the club scene has grown. Longtime stalwarts, such as South Street’s J.C. Dobo’s (where demo tapes arrive at the rate of 30-40 a week—“record-breaking numbers,” according to publicist Tom Sheehan), Chinatown’s the Trocadero, and Old City’s Khyber Pass Pub, have been joined by new attractions, such as the 2nd Street acoustic room the Tin Angel and its indie rock neighbor upstairs At Nick’s. (Members of R.E.M. played there with Go To Blazes and New York’s Railroad Jerk after a show this month.)

The punk/blues joint Warming Daddy and eclectic-looking Middle East are around the corner. And the bustling Graffiti Street Pub is part of the hub of the neighborhood in outlying Manayunk. There are also alternative-come-lately contenders, such as the Boot’n’Sadle in South Philadelphia, the Eboney in Fishtown, and the Overpass in Manayunk.

Each club has its own mini-scene. Graffiti street is the scene for Kristi’s, June Rich (the folk rock band fronted by harmonizing duo Jackie Murphy and Vanisa Galli), and monkey rock-band Buzz Zeem, which has stepped up to the most-unjustly unsigned level since adding Tommy Cornell on lead guitar.

Jr. Nick’s is home to the Rolling Fieldhands, plus such linen-pants of the punk rock scene as World Domination signed singer/fiddler Philippa Lights, the Allister’s Songwriting/Recording and Lisa’s Protection Program, and Temple Of Bon Matin. The punk scene is fostered by Dreixel University. Earlier this month, FEC put on what could be the crowning touch on the thriving club scene when it reopened the Electric Factory, the historic club that operated as Philadelphia’s countercultural music meeting place from 1977 to 1981.

The new Electric Factory is a flexibly sized club, with a capacity of 500-3000, that emphasizes local bands.

GO TO BLAZES

Wink; the guitar pop of Buzz Zeem, Wanderlust, and the Idle Wilds; and the roots-rock of Go To Blazes and the Rolling Fieldhands.

"I don’t think there’s ever been a time better than right now," says Larry Haddad, head of_booking concerts for the Electric Factory, which has been in business since 1988. With this abundance of fresh talent, in recent years, an infrastructure of studios, producers, indie labels, band managers, local radio involvement, and concert venues has developed that has raised the level of original music coming out of the city. "If you go to Austin (Texas) or Seattle, there are places that do it elsewhere. Here, they’re all different, and it’s sprouting up all over the place," says Larry Mager, who manages local artists the Loon Road and Lauren Hart and co-manages the Goats and Gimme. "It’s a bunch of little industries going on all over the city."

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The new Electric Factory is a flexibly sized club, with a capacity of 500-3000, that emphasizes local bands.
RUSSELL SIMMONS CELEBRATES DEF JAM MUSIC GROUP, INC.'s 10 YEAR ANNIVERSARY

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FEATURING A LIVE PERFORMANCE BY RUN DMC

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ORIGINAL HOLLYWOOD AND LOVEBUG STARSKI

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All proceeds go to Rush Philanthropic Arts Foundation, a not-for profit arts education foundation for children, developed to provide educational and artistic opportunities as well as facilities and funding for socially and financially at-risk children and their communities.

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sent by Chappell Music. The deal, finalised Oct. 16, is retroactive to Oct. 1.

The agreement, said to be the largest subpublishing deal in history, represents a "historic moment" for the 8-year-old BMG Music Publishing unit, which is vying with no sublicensing deals, according to president Nick Firth.

"Within that time, we have built an international network that has placed us in the top four of music publishing groups," says Firth. "We now represent some 200 catalogs internationally."

Irwin Robinson, chairman/CEO of Famous Music, the publisher of Varrance's Pioneers Pictures, ranks his company among the top 10 music publishers.

The Famous Music deal gives BMG Music Publishing, a unit of BMG Entertainment, access to territories in a catalog of 100,000 copyrights, many of which are generated by their exposure in Paramount feature films and TV shows over the past 22 years, according to Firth.

Famous Music has a number of important ties in contemporary music also. The group has deals with such writer/performers as Boys II Men, Bjork, Letters To Cleo, 4 Non Blondes, and Phil Goldstone.

BMG Music's contemporary roster includes the music publishing interests of such acts as Aes Of Base, Beck, House Of Pain, Wu-Tang Clan, Method Man, Mob Deep, and Rae-kwon and producer/Ashey Ingram.

BMG Music also acquired the catalogs of such established writers and performers as Barry Manilow, Diane Warren, Gilbert Baceu, B.B. King, Macho, The Beach Boys, and Santana.

BMG Music's Nashville unit, established in 1988, has had 18 No. 1 singles in the last five years.

In 1990, BMG Music Publishing formed a gospel division, which was bolstered in 1994 by the acquisition of Reunion Music.

Overall, BMG Music has acquired 127 music publishing catalogs in 12 countries.

"This is an extraordinarily important deal for us, as it fits well with our publishing strategy," says Strauss Zelnick, president/CEO of BMG Entertainment, to whom Firth reports. "There aren't too many firms like Famous available out there, so it's really a coup for us. We're highly focused on growth.

Eighteen months ago, Famous Music was the subject of rumors of sale resulting from the debt incurred after its purchase of retail giant Blockbuster. However, before a prospectus reached the desks of possible buyers, a decision was made to retain the music publishing operation, which the trade estimated could fetch more than $1 billion.

"We are ecstatic to be 'back in business' and to resume our aggressive posture of signing talent and building the Famous Music catalog," says Robinson.

Firth and Robinson decline to discuss the money or advances involved in the deal.

Firth says, "We see all sublicensing deals that go by, because we're bidding on a finite pool, and this deal dwarfs any other sublicensing arrangement I've heard of."

According to Robinson, the bidding centered on three companies, which was bolstered in 1994 by the acquisition of Reunion Music.

As Chappell executives, Firth and Robinson had insight into the international operation of the Famous catalog.

Firth, whose association with Chappell ran from 1964-85, was a key figure in Chappell's international operation. Robinson, who was with the company from 1977-87, was chief of Chappell's domestic operation.

Chappell was sold to Warner Bros. in 1990 by its own corporate investors led by publishing mogul Freddy Bienstock.

Firth's link to Chappell also involved that company's 18-month involvement with legendary BMG productions figures, his grandfather Louis Dreyfus and his great-uncle Max Dreyfus, who were owners of Chappell Music.

**Famous Shifts to BMG Music**

**By Jeff Mayfield**

**What a Day for a Daydream:** Mariah Carey holds off a formidable charge by Green Day's latest album, retaining her command of The Billboard 200. With a modest second week decline of 3.6%, the 216,000 units rang by Carey's "Daydream" led Green Day's "Insomniac," which posted a 26% decrease to 113,000.\[Personociated to date is B.B. King.\]

There are some ties that Green Day is happy to have made. \[The 200 is a 22% increase, while Reba McEntire scores a hat trick with numbers, at Nos. 7, 148, and 178. In all in 1 of 49 on the Billboard 200 are from Nashville releases, mostly by artists with CMA exposure.\]

**Diverse Acts, Indie Labels Discover Freedom in Philly**

(Continued from page 114)

There are more people investing revenue, and more people who want to be players," says Sheehy. "In 25 years, the music scene has never been more vibrant.

That vitality begins with such bands as Camden, N.J., female garage band the Bridegrooms and the emerging rockers--such rock band Marah, or rock/rap band The Goats (no longer on Ruffhouse but close to a new major-label deal), Or the fusion of Philadelphia area a comfortable environment from which to make a run at success.

"There are several advantages for artists," says Larry Goldfarb, partner with Ric Cohen in Golden Guru Entertainment, which, along with Sinatra, has performed the Hard Rock Cafe Entertainment, Mazer Management, Mazer Entertainment Services Inc., and Debbie Schwartz and Dennis Colligan's Mazer Management.

One of a growing number of nationally prominent artist-management companies in the Philadelphia area.

"It's lively, it's fairly small, and it's cheaper than Boston or New York, or

"Says Goldfarb, who manages Arnold, Werner, and Jeffrey Gaines, plus unsigned acts Todd Young and the Title-Worthy Grain Company. "If you're looking to build a base, there are four of the biggest markets in the country within driving distance. You've got a big advantage over a kid living in the middle of nowhere.

The success of G. Love, Dandelion, and the Strapping Fieldhands is on other local bands.

"When bands get signed and start to happen, you get a competitiveness in that that's what they're good for," says Janet Bill, senior VP of Atlantic Records. "Artists tend to grow, and it builds confidence in the whole music community.

Despite the competition, "There's a real spirit of cooperation," says Ovum Soul's King Britt, the DJ has toured with Digable Planets.

Britt, who hosts an acid-jazz radio show, "Full Circle," on Temple University's jazz station, WRTI-FM 91.9 on Wednesday nights, will debut his acid-jazz collective, Silk 130, at an Ovum Soul album to be released in early 1996.

"Back in the day, no one was working together, and I was frustrated," says Britt. "But while I was out on tour with the Digable, the Roots got signed, and that spearheaded a lot of unity. It's changed dramatically around here."

Palmira Delran, guitarist for the Friggs, agrees. "We're in one of those places where the bands really seem to like each other," she says. "There are a lot of places to play, and a lot of bands are getting signed, themselves, so there's not a lot of resentment."

The Friggs' latest single, "Juiced Up" backed with "Mama Black" is on New York's Fertile Records.

While Philadelphia insidars are way behind the leading, getting people hyped, they are confident that the music is so stylistically varied that the scene is not likely to burn out anytime soon.

"I don't want it to get overrated--it's not like this place is a mecca," says XPWN's Warren. "But there's definitely a club or owner or a promoter, I'm really happy, because all this activity is going to have a positive effect."

Dan DeLucas is a staff writer for The Philadelphia Inquirer.
Cassettes in 7 Days!

300 C-12 Cassettes for only $495

WANDERLUST EN ROUTE TO ALTERNATIVE FAME

(Continued from page 15)

 contractual artists when "Home" reached No. 99 on The Billboard 200 for the week ending Oct. 21. The album, which was released in October 1994 on the Dallas-based Rainmaker label and re-released in June on Interscope, climbed to No. 96 this week on The Billboard 200, with a 15% increase in sales.

According to SoundScan, the album sold 10,000 copies. The SoundScan data did not figure for the Rainmaker version of the album, but Paul Nugent, who runs Rainmaker and manages the band, says 13,000 copies were manufactured.

The Interscope version is the same as the Rainmaker release, but with more sales promotion and marketing, and the rest of the album remained unchanged.

Wisener, owner of Bills Records & Tapes in Dallas, says that next to Heatseeker alumni Tripping Daisy and the Toadies, Deep Blue Something is the store’s best-selling local band.

"It brought in a wider range of people than the other two did," says Wisener. "They're seeing rockers and pop fans, older and younger people.

Even though this success, Nugent says the band has an uphill battle to fight on the road taken by top 40 acts.

"The band is being crucified for being melodic," says Nugent, who started booking Deep Blue Something three years ago after seeing them play in his 214 Club.

"The band is now booked by CAAC. 

"Just because my band knows how to sing and people want to sing along doesn’t mean it’s good music for the airwaves.

"The band plays blues, and every country has a blues tradition.

The band is being played by the Ox at 11:00 a.m. on Monday nights, with more than 1,200 fans.

The members of Deep Blue Something, who is brother Toby (guitar, vocals), Kirt Kuntz (guitar), and John Kirtland (drums), formed the band while attending the University of Texas in Denton, just northwest of Dallas, where they all earned degrees.

Through 214 Entertainment, which also booked Tripping Daisy and Better Than Ezra, Deep Blue Something played 250 shows in Texas, Louisiana, Arkansas, Kansas, and Oklahoma in the last year and a half.

The band also opened for acts such as Oasis and Duran Duran.

Interscope A&R director Chuck Keel, who also signed Possum Dixon and Compton, recruited the band after hearing about its well-received performance at Kidge’s Edgetown in April 1994.

Keel says what naturally attracted him to the band was its strong songwriting, Todd and Toby’s harmonies, and the image they present. "The band’s image is much, much harder than the album would lead one to believe.

The band says the songs on the album were written when they was in college, and many of them are included in his senior thesis, which is now in the Library of Congress.

"I want my lyrics to be able to stand by themselves," says Pipes. "I really like words. Because I’m educated in literature, I feel a responsibility to uphold that tradition."

Joel Folger, PD at KIDGE, which was one of the first stations to play "Breakfast At Tiffany's," describes the single as "a true rock from a great band. This is one of our biggest records of the year."

Outside the U.S., "Home" was released Aug. 29 in Canada. The label plans to release it in Australia in late October; in Germany Nov. 3, and elsewhere in Europe by mid-November. A U.K. release date has not been set. Nugent says the label’s primary goal for now is to get "Breakfast At Tiffany’s" on the air in San Francisco, Atlanta, Washington, D.C., Chicago, Philadelphia because they have never heard the band yet. "We haven't gotten so many major markets yet, but we're still selling well," he adds.

Magazine

THE BAND is booked at clubs and theaters nationwide through Nov. 5.

YEAR IN MUSIC

ISSUE DATE: December 23
AD CLOSE: November 28

ARGENTINA & CHILE

ISSUE DATE: December 16
AD CLOSE: November 21

SWEDEN

ISSUE DATE: December 16
AD CLOSE: November 21
WARNER, BMG TEAM ON LATIN VIDEO CHANNEL

(Continued from page 8)

Viacom Store Focus: Sell-Thru, Low Price

(Continued from page 3)

We’re trying for incremental sales,” says Bernard, “and we can do that without sacrificing profits.”

A declining rental market, increased competition from regional chains, and poor results from its music stores aren’t damping Blockbuster’s 10th-anniversary celebration.

Despite the good news side, Bernard blames CD price erosion and the conversion of acquired chains Super Club, Sound Warehouse, and Music Plus to the Blockbuster banner as reasons for the chain’s poor performance.

“Viacom is not happy with the results from the music stores, to be sure,” Bernard says.

Now that Blockbuster has completed the transition, Bernard says, it’s the chain’s job to execute promotional and advertising efforts to boost sales.

He dismisses rumors that Viacom may want to sell the music stores.

Bernard adds that cross-promotion among each of Viacom’s divisions, including Discovery Zone, Paramount theme parks, and cable channel Showtime, offers value-added consumer benefits better than those of any other retail chain.

“We have a built-in advantage, because a customer can go to one of our video stores and get a coupon or discount for something in the music store, or a subscription to Showtime,” says Bernard.

But of the nearly 700 stores Blockbuster opened worldwide in 1995, only about 20 were music stores.

Bernard also dismisses the notion that Viacom wants to sell the music stores.

“I don’t think we’re going to sell them,” he says.

Bernard says that industry-wide third-quarter rental declines of about 8% this year reflect the cyclical side of the rental business.

WILLIAM PAWLO

BILLBOARD

WEDNESDAY, OCTOBER 28, 1995

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"The Show.
The After Party.
The Hotel"
Some bands don’t need to plug in to make electricity.

Pretenders The Isle Of View
An acoustic retrospective, recorded in London in front of a live audience.

Back on the Chain Gang • Sense of Purpose • Brass In Pocket • Chill Factor • Kid • Private Life • I Hurt You • Criminal • Lovers of Today • The Phone Call • 2000 Miles • I Go To Sleep • Hymn To Her • Revolution

The concert debuts on MTV October 22; it’s on VH-1 late October and public television November, December and January.

The Pretenders perform at the Bridge concert in San Francisco October 28, the Wiltern in Los Angeles October 30, David Letterman November 3, Symphony Space in New York on November 4 and November 5.

Chrissie Hynde performs on “Friends” November 2.