Country Labels Rethink Vids Cost Just One Reason For Cutbacks

BY BRETT ATWOOD and DEBORAH EVANS PRICE

NASHVILLE—Concerned about the money they are pouring into music videos, labels here are re-evaluating whether clips are the most beneficial use of their marketing and promotion dollars. Several country label executives say they plan to cut back on clip production.

"Sometimes money is wasted on a video," says Janie Azak, Warner/Reprise senior VP of creative services. "If you've got a video that's screaming for production, then you've got to do it. But it really is a case-by-case situation. Personally, I have pulled back a little bit on higher budget video just because the money is better spent by giving it to the sales department so they can get shelf space. If I don't do that fourth video on an album, I may take that $50,000 to $60,000 and give it to the sales department."

RCA Label Group chairman Joe Galante also maintains that money spent on videos can often be more effectively spent elsewhere. When asked if RCA is shooting fewer videos than it used to, he says, "Yes, and there will continue to be [fewer produced]. We've met with our managers and most of (Continued on page 117)

Regional Dists Rethink Vids Guard Their Turf

BY CHRIS MORRIS

PHOENIX—Traditional regional independent distributors maintain that they can survive in a rapidly shrinking marketplace by continuing to service the localized needs (Continued on page 107)

Def Jam 10th Anniversary

SEE PAGE 31

Blue Gorilla Relishes Its Osborne Breakthrough

BY CARRIE BORZILLO

LOS ANGELES—Rarely does a new artist emerge with a voice so distinctive and a sound so innovative that hordes of radio and video programmers and journalists scramble to be first to dub her the next big thing. Joan Osborne has done just that with her riveting major-label debut, "Relish," released by Blue Gorilla/Mercury on March 21. The album melds gospel, soulful blues, and undeniable pop/rock hooks with lyrics that are ripe with spiritual and sexual undertones.

The support and her relentless touring have made the Anchorage, Kentucky, native a New York-based singer a Heatseekers Impact Artist. After topping the Heatseekers chart for the week ending Oct. 21, "Relish" broke into the top half of The Billboard 200 at No. 94 the following week. This week, "Relish" is No. 73 on The Billboard 200, with a 26.5% increase in sales.

Modern rock, album rock, triple-A, college, and top-40 radio stations nationwide have gotten behind the latest single, "One Of Us." The first offering, "St. Teresa," also received support, but was serviced only as an emphasis track for Triple-A and modern rock radio as a warm-up to the album.

Early radio supporters included such heavyweights as modern rockers KROQ Los Angeles, WNNX (98X) Atlanta, and WRQX (Q100) Chicago, album rock outlets WNEW New York, and (Continued on page 108)

French Hit Invokes Native U.S. Spirit

BY EMMANUEL LEGRAND

PARIS—A sacred spirit has invaded France, and a multifaceted marketing campaign is under way to make its presence known.

"Sacred Spirits," Virgin's album of Native American music and chanting (released in France as "Chants Et Danseuses Des Indiens d'Amérique"), and its single "Yehe Noha" topped the (Continued on page 111)
ONE special occasion.

One SPECTACULAR voice.

"This Is CHRISTMAS"

His first Christmas ALBUM.

For: You
From:

Includes seven original compositions, featuring the future holiday classics “Every Year, Every Christmas” and “This is Christmas.”

PLUS renditions of three classic songs: “Have Yourself A Merry Little Christmas,” “O Come All Ye Faithful” and “My Favorite Things.”

Executive Producer: Luther Vandross

http://www.sony.com/Music/Luther
You’re a songwriter and your music’s gone from the garage to college radio. You want the highest payments for your performances. ASCAP is the place to be. We were the first to pay royalties on college radio and we continue to conduct the most representative survey of college radio in the USA.

IT PAYS TO BELONG TO

ASCAP

American Society of Composers, Authors & Publishers
MCA, Geffen Defect From Record Clubs

NARM Study Spurs New Look At Distribut Channels

BY ED CHRISTIAN

PHOENIX—Record clubs, a perennial boon in the adders' roll, have suffered further label defections.

At the National Assn. of Recording Merchandisers' annual wholesalers conference here Oct. 20-23, Universal Distribution president John Burns announced that MCA and Geffen have pulled out of their record club business.

Earlier in the year, Virgin Records chose not to renew its contracts with the clubs (Billboard, April 23).

The defection of MCA and Geffen follows a study released by NARM earlier in the year that found that 74% of record-club members are also heavy customers at music stores.

Moreover, the price was a key consideration in buying from record clubs, which generally advertise discount offers, such as 10 CDs for one cent.

Music retailers have long felt that record clubs cannibalize their sales and that the club advertising detracts from the CD. Moreover, they think it is unfair that record clubs get a price advantage over retail.

The two record clubs, Columbia House and BMG Music, generated about $1.5 billion in sales last year, according to the Recording Industry Assn. of America.

Three of the six major music corporations—Sony Music, Warner Music, and BMG—are in the record club business, while the other three—PolyGram, MCA, and EMI—do not.

Bruce Resnikoff, executive VP/GM of special markets and promotions for MCA Music Entertainment, says a number of factors influenced MCA's decision not to renew its contracts with the record clubs.

"The findings of the study are causing everybody to reassess their relationships with the record clubs, retail, and the other channels for distributing music," says Resnikoff. "The cannibalization factor has always concerned us, and, given the fact that our deals with both clubs were expiring this year, MCA has not put them to renewal and to sit back and do our own analysis to see if there is any room for us.

After MCA analyzes the issue and the various other distribution channels for selling music, Resnikoff says, the decision for whatever distribution model MCA makes will be to sell "as much as we can for our artists and company."

Resnikoff notes that MCA Music Entertainment's decision was made by its individual labels, who chose to pull out of record clubs, autonomously decided to do so again, while GRP is still wrestling with the issue, he says.

GRP, whose sales are largely catalog-driven, is still analyzing the NARM study, according to Resnikoff.

GRP "may or may not continue with record clubs," Resnikoff says, but if it does choose to continue, it may not be the "standard" type of deal that labels have with clubs.

During a panel discussion at the convention, PGD executive VP John Madison said that PolyGram was reevaluating its participation with record clubs. However, he indicated that the record company's main goal is to remove PolyGram titles from the clubs' discounts, such as the deal offering 10 CDs for one cent.

EXECUTIVES at EMI, the other unaffiliated major, were unavailable for comment, and CEMA president Russ Dick did not address the issue during the NARM panel discussion.

Other executives, such as BMG Distribution president Pete Jones, Sony Music Distribution president Paul Smith, and WEA executive VP George Rossi, defined record clubs during the discussion. "There will always be record clubs and, sure, they do cannibalize a certain amount of retail and, I guess, it is a business," said Rossi.

NARM executive VP Pam Horowitz defined the organization as "selling for the end of the clubs. But we want a level playing field."

"Columbia House and BMG Music executives were unavailable for comment. However, when record labels have not renewed their contracts in the past, clubs executives have called the move a negotiating play."

FROM BLUEGRASS TO BIG TIME

Her records sell more than ever, she's on the charts, radio airplay is surging, and booking inquiries are up. For Alison Krauss, winning four Country Music Association awards was a major career boost. Correspondent Jim Bessman reports. Page 55

EAST MEETS WEST WITH A SONG

About 60 composers—half from Southeast Asia and half from the U.S.—are now gathered in Indonesia for Pacific Harmony, the first songwriters summit of its kind. Far East lunch with CCM chief Michael Levan has an interview from Jakarta. Page 67

PHOENIX—The Ingram Distribution Group has shut down its rackjobbing operation, and former accounts are expected to switch to two competitors—Eurpae Music and Handelman.

The closing of Ingram's rackjobbing unit, which operated under the name Ingram Merchandising Services, ends the company's foray into the music business.

At one point, La Vergne, Tenn.-based Ingram had ambitions of creating a national one-stop group, but its lone facility in the Baltimore market was shuttered several years ago.

Ingram entered the rackjobbing business about six years ago, establishing a small presence among mass merchants.

In 1992, it entered the military-base market by acquiring Encore Internacionales of Columbus, Md.-based rackjobber that at the time had about $30 million in sales.

In a statement, Ingram Distribution chairman CEO Philip Pfeifer said that the company has "tried diligently for six years" to compete as a rackjobber, but has "not been successful."
Atlantic Transmitting hopes to save time and money by being the first major label to send music releases via computer to radio stations across North America. The company has begun testing technology developed by Vancou-Ver-based Digital Courier Interna-tional that allows a song to be down-loaded in CD quality to the hard drives of specially equipped computers. A radio station, in turn, can transmit data via DCT to DAT, cart, cassette, or directly onto the hard drive of a digital workstation.

“This is an interesting tool to in-crease the communication between radio stations and record com-panies,” says Wally Nichols, manager of promotion and new technology at Atlantic. “We can exercise more control over when product gets out and ideally serve radio stations better, hopefully, at the same time, saving costs for us.”

DCI’s digital transfer system was originally designed as a method to economically transfer songs to Canadian radio stations. When Nichols realized the potential of the system for music delivery, he con-tacted the company.

“The association came about be-cause Atlantic heard of our ability to deliver ads in CD quality to radio stations. If we could do it for ads, then why not do it for songs as well?” says Remy Kozak, director of marketing and products at DCI. As a result, DCI is doing everything it can to make the technology inviting to U.S. radio. Since Au-gust, the company has provided 100 BM-compatible players with product software and high-quality ISDN transmission lines between 250 radio outlets (which, with combos and duopoles, makes the technology accessible to more than 500 stations, Kozak says). Already equipped are every major commercial radio sta-tion in Canada.

“The quality is incredible,” says

(Continued on page 100)

The Sales King. Walt Disney Records has achieved sales certification for 10 million units for its soundtrack to “The Lion King.” A commemorative plaque was presented backstage at a Hollywood Bowl performance by Elton John, who wrote the film’s music. Shown, from left, are Michael Eisner, chairman/CEO of the Walt Disney Co.; Carolyn Beug, senior VP of Walt Disney Records; Chris Montan, executive producer of feature animation film music at Disney; John; Hans Zimmer, composer/producer; Michael Ovitz, president of Disney; and Peter Schneider, president of feature animation at Disney.

Power Station Files Suit Against Chemical Bank

NEW YORK—The Power Station recording studio here is suing its lender, Chemical Bank, for $6 million in damages over alleged interference with the company’s business.

In an action filed Oct. 19 in U.S. Bankruptcy Court for the Southern District of New York, Power Station charges Chemical with misrepresen-tation, improper management, break of fiduciary duty, and tortious inter-fence.

Power Station founder Tony Bon-giovi—who is the studio’s 71% owner—claims that Chemical’s inter-ference with Power Station’s business forced the studio to default on its loan and, on June 21, to file for Chapter 11 bankruptcy protection.

According to the suit, Bongiovi ap-plyed for a loan from Chemical in 1988 to help him finance the construction of an audio-visual studio at the Power Station’s midtown Manhattan head-quarters. On Jan. 10, 1989, Chemical extended Power Station a $2.5 million loan and a $500,000 credit line, ac-cording to the filing. Existing collateral for the loan was not adequate, so Chemical also provided Power Station a $250,000 line of credit, according to the suit.

However, Bongiovi notes in the suit that he learned in early 1993 that Chemical allegedly never had a lien on Power Station’s receivables.

“Power Station justifiably relied on the representations made by Tanklowsitz on behalf of Chemical . . . by not seeking . . . another lender with whom it could have factored or pledged the accounts receivable,” says the lawsuit.

In addition, Power Station charges that Chemical unduly interfered with (Continued on page 111)

Mercury Turns To Goldberg To Boost Market Share

NEW YORK—In a move seen by in-dustry insiders as an effort to bolster the sagging fortunes of Mercury Records, industry veteran Danny Goldberg has replaced Ed Eckstone as the label’s president.

The announcement was made Oct. 25 by Alain Levy, president/CEO of Mer-cury parent PolyGram. In a prepared statement, Levy says, “Danny Goldberg has a great track record as an artist-friendly music executive with a keen feel for trends in the marketplace. I’m sure that he will fit well with the other PolyGram management.”

The announcement is significant for two reasons: Goldberg is only 18 years old and will have his chance to rebuild the ex-isting artist roster and to have his dis-covey and nurture new talent.

The statement notes that Eckstone will start a new label that will be “funded and distributed by PolyGram.” It was unclear at press time whether Eck-stone’s operation would have any direct relationship with Mercury; nor was it clear if Eckstone would try to revive the Wing imprint, which he headed until he took over as president of Mercury in January 1991.

■ BY PAUL VERN

For Goldberg, the appointment comes two months after his fall from grace at the Warner Music Group, where he had rapidly ascended from president of Atlantic Records to chair-man/CEO of Warner Bros. Records in an upper-management shake-up at Time Warner.

Asked if he weighed other options before going to Mercury, Goldberg says, “I did have some other choices, but the reality is there is a finite num-ber of strong record companies. In terms of wanting my family to be based in New York, it was an even smaller list, so I was grateful that this slot was avail-able.”

He adds, “I had a choice of starting a new company or working for some-thing. If I was going to work for some-body, I couldn’t imagine a better set of circumstances.”

Goldberg brings to Mercury a proven track record as an artist manager and label president. Prior to joining the At-lantic organization in January 1992, Goldberg headed top artist manage-ment firm Gold Mountain Entertain-ment, whose clientele includes Bonnie Raitt, Sarah McLachlan, Youth, Hole, and Nirvana.

In February, Goldberg signed label deals with such hot indie bands as Matador and Mammoth, which yielded hit records by Liz Phair and Juliana Hat-fiel. Goldberg is also planning a new label, Mutual of the South, which he is planning to take “hands-on” role in signing rock and pop acts to Mercury. However, he notes that it is too early for him to comment about specific signings or even about what A&R orientation the company might take under his stewardship.

“It’s too early to give a good descrip-tion of the product,” says Goldberg. “As we speak, there’s a number of new sign-ings [from the A&R department]. I haven’t even had an opportunity to lis-ten to their music. I don’t start official-ly until next Monday, so I have to im-merse myself in what’s here before making any judgments.”

Goldberg points to the success of Crystal Gayle, Rustled Root, and Joan Osborne as signs of Mercury’s vitality. However, observers note that Mercury has had a disappointing performance recently. In the first nine months of 1993, the label had a 1.3% market share.

Goldberg declines to comment on his highly publicized departure from Warner Bros., noting that he would rather focus on the future than dwell on the past.

“I think I’m going to something that has absolutely great distribution, great international success, and stable upper manage-ment—which, to me, emotionally, is a

(Continued on page 100)
OZZY OSBOURNE “OZZMOSIS”
FEATURING THE HIT “PERRY MASON”

THE NEW ALBUM
Produced by Michael Beinhorn.

Available now, Ozzy’s entire catalogue, remastered with all the original credits and packaging restored.

*Each card is a Reg. U.S. Pat. & Tm. Off. Marks Registered. © 1995 Sony Music Entertainment Inc.

www.americanradiohistory.com
Advisory Sticker Program To Be Enhanced
RIA
MOM WANT
Parents Safely Sufficient On Lyrics

■ BY BILL HOLLAND

The record industry, reacting to criticism that it has made adequate efforts to prevent
minor children from buying recordings with offensive lyrics, announced plans Oct. 24 to
“enhance” its 10-year-old parental-guardian-sticker system.

Although the size and wording of the sticker will not change, the Recording Industry
Assn. of America and the National Assn. of Recording Merchandisers say that they will
join forces to “implement a campaign that will ensure the correct use of the existing
logo and foster greater awareness of the logo and its meaning.”

The announcement, made during the annual
NARM wholesalers conference in Phoenix
Oct. 20, follows a line mandate by indus-
try leaders to review the program and make
recommendations to improve it. (Billboard,
June 3).

The trade groups carved out six areas in
which the Parental Advisory Program would be
enhanced.

The RIA will work with each label and
distributor to create an internal process that
ensures the correct size and placement of the
parental-advisory logo, to include the logo on
all print-and-sale promotional material, stickered products, and to work with retailers and
wholesalers to include the logo, or other appropriate language, on their point of sale.

In addition, the program calls for record
companies to inform journalists and record
reviewers of a record’s stickered status,
encourage record clubs to clearly identify
recordings that carry a parental advisory when depicting them in solicitation materials or
advertisements, and provide permanent
signage for retail display that identifies the
logo and describes its meaning.

The decision to label a particular recording
“It’s important that the labels keep in control,”

“remains with each record label,” says RIAA
President/COO Hilary Rose, adding that “virtually every recording that has been the
target of public controversy has an advisory
on its cover. Clearly, we’ve been doing the
right thing—we just haven’t been doing it
loudly enough.”

Distributor and retailer reaction to the
announcement at NARM was positive. How-
ever, NARM executive VP Pam Horwitz and
other observers acknowledged that some
retailers may choose not to offer stickered
product. “Just as artists have rights, so do
distributors,” said Horwitz. Part of that right,
she added, is to respect the communities in
which they operate.

Petey Jones, president of BMG Distribution,
said at a NARM panel that a campaign about
the sticker “will just let some people know
they are buying. From the industry’s stand-
point, it’s important that the labels keep in
control of the process.”

Steve Strom, president of Troy, Mich.-
based Handelmann Co., said that the industry
needs to take a “leadership role in terms of the
advisory sticker.”

The debate over offensive lyrics was
renewed after protests and congressional
hearings on gangsta rap in 1994 and 1995,
including a contentious May 18 Time Warner
shareholders meeting at which an anti-gangsta
rap activist staged a protest.

Senate majority leader and presidential
candidate Robert Dole (R-Kan.) included a
barage of criticism against Time Warner this
spring (Billboard, June 10).

As a result, the Warner Music Group asked
RIA to interact with other companies and
“develop guidelines for placing more specific
labels on such music.”

NARM and RIA subsequently commis-
sioned focus groups of parents and teenagers
to determine attitudes toward lyrics, the need
to control the sale of music with explicit lyrics,
and the level of parental awareness of the
current system.

The focus groups found that, despite the
RIA efforts, many parents were unaware of
the decade-old sticker. The study also found
that parents were unaware of the specific music
their teens were listening to, and they objected
to explicit and violent lyrics “but still censor-
solution” as a solution.

(Continued on page 100)

Music Industry’s Rights Battles Not Over

■ BY JEFFREY L. GRAUBART

With the congressional passage of the
performance right bill last week (Billboard,
Oct. 28), it is time for the music industry to focus on
two very different pieces of landmark leg-
islation that were introduced earlier this year.
Both of these proposals are of utmost
importance to U.S. songwriters and music
publishers.

The first of these proposals to provide moral
rights to certain U.S. creators.

The second proposal to extend copyright
duration by 20 years, from the current 20 year
after the death of the creator to life plus
70 years.

Moral rights have been available to creators
to provide some measure of protection for
works throughout the industrialized world for
more than a century; but even with the new
legislation, they are not yet available at all to U.S.
creators of music, songwriters, and music
publishers.

The moral rights legislation was introduced by representatives of the National Assn.
of Songwriters, the American Federation
of Musicians, and the American Society
of Composers, Authors and Publishers (ASCAP).

The clear consensus that U.S. song-
writers acted with a unified voice, asserting
their wishes and desires as diligently as their
counterparts in the motion picture industry,
songwriters and lyricists would be included in
the proposed moral-rights legislation.

More important, had composers and lyri-
cists acted through a strong organization
representing their interests, the copy-
right duration extension of 20 years
would have built into it a “termination of transfer”
provision, by which the lengthened protection
of songs would not automatically extend equal-
ly to the publisher and to the song-
writer’s heirs. Instead, the provision
would give the songwriter and his or her heirs the
right to make as a group an offer of one
of a portion of the proposed addi-
tional 20 years, songwriters have had their
rights compromised.

‘Songwriters have had their rights compro-
mised.’

Jeffrey L. Graubart is a Los Angeles-
based entertainment law and intellec-
tual property attorney.

They have been even-handed in their support,
as would be the case should the bill become
law. The creation of the bill was introduced
by the Senate by Sen. Dianne Feinstein of
California, who announced, “Not only do
music and recording companies benefit
from this bill as written, as one would expect, but
books and music publishers, performing rights
societies representing America’s premier song-
writers and composers . . . urge Congress to
make sure this important legislation.”

Unquestionably, the performing rights soci-
eties have been even-handed in their support,
as would be the case should the bill become
law. The creation of the bill was introduced
by the Senate by Sen. Dianne Feinstein of
California, who announced, “Not only do
music and recording companies benefit
from this bill as written, as one would expect, but
books and music publishers, performing rights
societies representing America’s premier song-
writers and composers . . . urge Congress to
make sure this important legislation.”

Unquestionably, the performing rights soci-
eties have been even-handed in their support,
as would be the case should the bill become
law. The creation of the bill was introduced
by the Senate by Sen. Dianne Feinstein of
California, who announced, “Not only do
music and recording companies benefit
from this bill as written, as one would expect, but
books and music publishers, performing rights
societies representing America’s premier song-
writers and composers . . . urge Congress to
make sure this important legislation.”
Congratulations to these PRS writer and publisher members who were honored at the annual ASCAP PRS Awards on the 27th of October. Their hit songs were among the most performed in 1994.

always
ANDREW BELL
Vincent Martin
Sony Music Publishers Ltd.

but it's alright
Pierre Tubbs
Warner Chappell Music Ltd.

don't let the sun go down on me
ELTON JOHN
Big Pig Music Ltd.

dreams
TIMOTHY LAWS
Zomba Music Publishers Ltd.

everyday
PHIL COLLINS
Hit & Run Music (Publishing) Ltd.

hold on my heart
TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
Hit & Run Music (Publishing) Ltd.

hopelessly
ROBERT FISHER
BMG Music Publishing Ltd.

i'll stand by you
CHRISTINE KERR
Clive Banks Limited
EMI Music Publishing Ltd.

my city was gone
CHRISTINE KERR
Clive Banks Limited
EMI Music Publishing Ltd.

songwriter of the year
ELTON JOHN

song of the year
Everyday
PHIL COLLINS
Hit & Run Music (Publishing) Ltd.

film awards
Four Weddings and a Funeral
RICHARD RODNEY BENNETT
Mary Shelley's Frankenstein
PATRICK DOYLE

media award
Designer Cool
ANDREW CLARK
IMMANUEL ELIAS
EMI Music Publishing Ltd.

college award
Jesus & Mary Chain
Stoned & Dethroned
JAMES REID
WILLIAM REID
BMG Music Publishing Ltd.

pied piper award
PRESENTED TO
Cliff Richard
FOR HIS CONTRIBUTION TO THE SONGWRITER

Roger Greenaway, VP and Director of European Operations,
Sean Devine, David Safir, Michael Stack,
ASCAP, 8 Cork Street, London W1X 1PB
Phone: 0171-439-0909

ASCAP
american society of composers, authors and publishers
NOV.-JAN. EVENTS

New York Rangers
Home games through April

Walt Disney's World On Ice
Nov. 1-5

New York Knicks
Home schedule begins
Nov. 7

Dallas-America-Morandi
Nov. 11

WTA Tour Championships
(Formerly the Virginia Slims Championships)
Nov. 13-19

A Christmas Carol
(The Paramount)
Nov. 20-Dec. 31
Pre-Season NIT
Nov. 22, 24
Boring Returns to the Mecca
Oscar De La Hoya vs. "Jesse" James Leija
Dec. 15

Chemical Bank ECAC
Holiday Festival
Dec. 27, 29

Nickelodeon Mega
Mess-a-Mania
Jan. 6

Chemical Bank Super Six
High School Basketball
Jan. 7

Wizard of Oz on Ice
Jan. 16-21

St. John's Big East Basketball
SJTU vs. Louisville-Jan. 13
SJTU vs. Georgetown-Jan. 27
SJTU vs. Notre Dame-Jan. 31

THE WORLD'S MOST FAMOUS ARENA

Tickets available at the Garden Box Office, all Ticketmaster outlets or by calling Ticketmaster to charge by phone: (212) 307-7171, (201) 507-8900, (516) 889-9000, (914) 454-3388, (203) 624-0033 and (212) 307-4111 for A Christmas Carol Hotline.

For more event information, call (212) 465-MSG1. For Group Sales information, call (212) 465-6080.

Rangers Hotline: (212) 308-NYRS
Knicks Fan Line: (212) 465-JUMP

www.americanradiohistory.com
Sony’s Dance Pool Expands Globally
German Label Signing International Artists

BY JEFF CLARK-MEADS

LONDON—Dance Pool, the Sony Music label that has launched such international acts as Jam & Spoon and Culture Beat, is being expanded from its base in Germany throughout Europe and into Canada, Latin America, Australia, and Southeast Asia.

The move was announced by Guy Brulez, VP of Sony’s European repertoire division, who is overseeing the Dance Pool expansion. In each territory, Dance Pool is signing artists directly and striking licensing deals with other labels, giving it rights to new dance repertoire in as many international markets as possible.

Recent additions to the Dance Pool roster include the Dance Floor Virus, signed to Dance Pool Spain; Sound Of Seduction, signed to Dance Pool Denmark; River Series featuring Alex Churles, signed to Dance Pool U.K.; and Claudia Chinn, signed to Dance Pool Belgium.

Artists who have been licensed from independent labels for international marketing include Lords Of Acid, through Dance Pool France, and Jestaufunk, through Dance Pool Italy.

“It was a logical step for the company to take, and very exciting as well,” says Brulez. “In essence, Dance Pool is a collection of highly experienced and totally music-motivated people, specialists in this type of music who will make the best deals in their particular country on a local and international basis.”

“With this new team—and with the support of Sony Music Europe in key areas, such as manufacturing, business affairs, and information services—we can be very flexible and so respond very quickly to other markets, which is the key to success. The response has been unbelievable, and I never expected territories outside Europe to want to come to our party so soon.”

Dance Pool was founded as a department of Sony Music Germany in 1985 under Hubert Wando, who is now deputy managing director of the German company. Dance Pool achieved label status in 1987 with such German hits as “Das Omen” by Mysterious Art, “Pump Ab Da Bier” by Werner Wichtig, and Ben Liebrand’s successful “Styles” album. Recent artists launched internationally by Dance Pool in Germany include Culture Beat, Jam & Spoon, BG The Prince Of Rap, and Pharoa.

Blockbuster Soundtrack Hit Raises Hopes For Coolio Set

BY HAVELock NELSON

NEW YORK—As they prepare to drop Coolio’s second album, “Gangsta’s Paradise,” executives at Tommy Boy Records are hoping to parlay the success of the artist’s million-selling single of the same name into another blockbuster.

A hip-hop hymn featuring heavy-weight vocalist L.V., the single “Gangsta’s Paradise” is featured on the MCA soundtrack to “Dangerous Minds,” which has sold 845,000 units, according to SoundScan. The song catapulted Coolio toward bona fide pop star status when it arrived on the heels of his breakthrough single, “Fantastic Voyage,” which came out in May 1994 and sold 1 million units, according to SoundScan.

“I jumped to another level of the business,” says Coolio, who is managed by Paul Stewart of Los Angeles-based 2Pac

Banging Up The Chart. David Lee Murphy is sporting his Heatseekers T-shirt, which commemorates “Out With A Bang,” his debut MCA Nashville album, which reached No. 1 on the Heatseekers chart for the week ended Sept. 16. Murphy became a Heatseekers Impact Artist when his album cracked the upper part of The Billboard 200 at No. 96 for the week ended Sept. 23. This week, the album is at No. 58.

Island’s Passengers: Eno, U2 Members Team

BY TRUDY MILLER ROSENBLUM

NEW YORK—Island Records wants to make one thing clear: “Original Soundtracks 1” by Passengers is not a U2 album. Due on Island Nov. 7, the project is an experimental collaboration between Brian Eno and U2 members Bono, Adam Clayton, the Edge, and Larry Mullen Jr., with guest appearances by Luciano Pavarotti, DJ Hovis B., and Japanese singer Holi.

The advertising for the album does not refer to U2 by name; instead, it simply lists the musicians involved, says Island director of marketing Jonas Nachsin.

“The key to selling and marketing it is to position it in such a way that U2 fans would not be disappointed,” says Paul McGuinness, U2’s manager. “If it was billed as ‘U2 and Brian Eno,’ there was that danger. Eno came up with the idea of calling [the group] Passengers, because it means we can always bring other passengers aboard.”

There will be no U.B. single; the full (Continued on page 117)
"Best Recording of all Time"

The Messiah as never before in this unique 3disc digital production recorded live in Utah’s Salt Lake Mormon Tabernacle. Experience the new technology of NightPro’s award winning EQ3/PreC3 digital High Definition Recording System.

Sir David Willcocks conducts the Mormon Tabernacle Choir and four of the world’s leading oratorio soloists:
- Lorna Anderson soprano
- Paul Esswood countertenor
- Neil Mackie tenor
- Stephen Roberts bass baritone
and Igor Kipnis as harpsichordist with the NightPro Symphony Orchestra.

North American inquiries: 1-800-644-4883
In the U.K., Europe, Japan and the Pacific Rim, contact President Records (44) 171-837-5020

In Memorium

This incredible recording is, sadly, the final and greatest achievement for Academy Award winning recording engineer and producer John Mosely, who recently lost his life in a plane crash.
Atlantic Multimedia Unit Debuts With ‘Slew Plus’

LOS ANGELES—Atlantic Records is joining its fellow major labels in enter-ting the multimedia future, though it is following its own unique path in doing so.

The label has formed an in-house multimedia division charged with overseeing the creation and production of multimedia titles, from enhanced CD-ROMs to CD-ROMs, as well as with development and maintenance of the label’s cutting-edge Internet World Wide Web site, which is at http://www.atlantic-records.com.

The company is also releasing the first of its enhanced CD titles, the multi-artist “Slew Plus” sampler. The disc is due in music and computer software stores by Christmas at $10, according to Atlantic senior VP Karen Colamussi, who announced the new division and the appointment of its director, Sandy Smallens.

In addition to Smallens, formerly director of media relations, the multimedia department includes associate director of creative development Steve Yanovsky, manager of multimedia Chris Otto, production manager Karen Kinis, and administrative assistant Adam Miltilele. Online multimedia and relations and media services department, also works closely with the multimedia department.

The five-person unit, which over- (Continued on page 20)

Fired Maverick Ass’t Files Suit Claiming Sex Discrimination

■ BY CRAIG ROSEN

LOS ANGELES—A former promotion assistant at Maverick Recording Co. has filed a $750,000 wrongful termination suit against the label, its co-CEO Madonna, and one-time Maverick VP of R&B promotion Ed Strickland, claiming sex and pregnancy discrimination and a hostile work environment.

In addition, the former employee alleges that she was asked to overlook illegal activities, including “payola” and an association with convicted madam Heidi Fleiss.

In the suit, filed Oct. 20 in Supe- (Continued on page 116)

Jazz Musician Don Cherry Dies At 58

Brass Player’s Innovations Drew On World Music

■ BY JIM MACNIE

Multi-instrumentalist Don Cherry, who died Oct. 19, leaves behind a sub- stantial discography that documents his fruitful forays into jazz and world music.

In an unusual session, Cherry played what became his signature in struments, the pocket trumpet and cornet, both diminutive compared to their full-sized counterparts. The instru- ments account for the somewhat deli- cate sound he attained.

Cherry’s first horn was made in Pak- not likely he would be well before he was known; he was going to be created. “I thought at the time it was the horn of a voice,” he wrote. “Cherry used the horn to launch a life- time’s worth of profound collabora- tions. In 1960, he cut his first date as a leader on Atlantic’s “The Avant Garde,” with John Coltrane and a sideman. The title referred to the designation that mainstream boppers adopted to the music of Coleman, Cherry, and other unortho- dox improvisers.

(Continued on page 108)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Angel Records in New York promotes Deborah Dugan to executive VP, Judy Sarro to production manager and manager of artist relations, Bernette Mitchell to product manager and manager of artist relations, and Edward Grauer to manager of business affairs. They were, re- spectively, VP of business affairs and development, telemarketing rep, co-ordinator of artist relations, and attorney for the label.

James F. Noonan is named senior VP of corporate communications for Warner Music Group in New York. He was VP of corporate affairs for HBO.

The RCA Label Group in Nashville appoints Mary Hamilton VP of creative services/video product and Renee Bell senior director of A&R. They were, respectively, senior director at the RCA Label Group and VP of A&R for Liberty Records.

Margo Scott is named senior direc- tor of business and legal affairs for At- lantic Records in New York. She was counsel at Sony Music Entertainment.

Robert Haas is promoted to senior director of U.S. sales for BMG Classi- cals in New York. He was director of U.S. sales.

Nick Bedding is appointed national director of adult formats for Capitol Records in Los Angeles. He was national manager of AC and triple-A promotion at Callahan & Associates, an independent firm.

Gary Harrison is named director of A&R for Mercury Nashville. He was a staff writer for Patrick Joseph Music.

Christine Wolff is appointed direc- tor of East Coast publicity for MCA Records in New York. She was man- ager of publicity at Warner Bros.

Hugh Waddell is appointed direc- tor of publicity and artist develop- ment at Decca Records in Nashville. He was publicist for Johnny Cash and the House of Cash.

Mark Wagner is appointed national director of commercial radio at Alias Records in Los Angeles. He was account merchandising rep at WEA Distribution.

Diane Blankumsee is appointed associate director of urban visual marketing for Capitol Records in New York. She was associate director of urban visual marketing at Epic/505 Music.

PUBLISHING. Gary Overton is ap- pointed executive VGM of EMI Mu- sic Publishing Nashville. He was per- sonal manager for Alan Jackson.

Steve Toland is promoted to VP of administration for Bug Music in Los Angeles. He was head of the copyright department.

John Van Meter is named direc- tor of creative services at Sony Mu- sic Publishing Nashville. He was professional manager at Zomba Enter- prises.

RELATED FIELDS. Geoffrey Selzer is named VP of creative development for Disney Interactive’s Eutainment” and Multimedia Group in Los Ange- les. He was an independent producer and designer of CD-ROMs at his com- pany, One Blue Eye Productions.

Hoon’s Death Clouds Future For Blind Melon

Less than a week after the death of lead singer Shannon Hoon, the remain- ing members of Blind Melon have made no decision about the group’s future.

Hoon, 28, was found dead of an ap- parent accidental overdose Oct. 21 on the band’s tour bus in New Orleans. Autopsy results were not available at press time.

At the time of Hoon’s death, the band was on tour supporting its second album for Capitol Records, “Soup.”

Blind Melon formed in Los An- geles in 1990. In addi- tion to Hoon, the band members are Glen Graham, Brad Smith, Christopher Thorn, and Roger Stevens.

Hoon wrote the majority of the band’s lyrics, while the other four mem- bers individually focused on the music. However, Hoon was quoted as saying it would be wrong to assume he was the lead singer. “There’s no leader of this band, and there never will be,” he said in the band’s biography. “That’s the key. You can’t control how the public perceives you — people see rock’n’roll bands as the lead singer and the singer — but that’s not Blind Melon. We’re fortunate that everyone in this band can write a great song.”

After the release of its debut, the band spent much time on the road, opening for a number of acts, including Guns N’ Roses, Neil Young, and Lenny Kravitz, as well as headlining its own

(Continued on page 108)
Simple Machines: A Well-Oiled Indie Label Enjoys Its Distinction From Majors

by DAVID SPRAGUE

NEW YORK—The once well-defined line between indie and major has blurred considerably, what with intricate distribution deals and unusual alliances. But in the eyes of Jenny Toomey and Kristin Thomson, co-owners of the Arlington, Va.-based Simple Machines, those distinctions are still readily apparent.

“I see bigger labels as creating a need for their records through ads, videos, and hype, whereas we find a need and then meet it,” says Toomey, who handles promotion for Simple Machines and serves as front woman for folk-tungsten, the label's latest-releasing act. “We've got about 10,000 CDs and then find a way to sell them. We do presales well in advance and go from there.”

In the case of the label's 69th and most recent release, “Salt Lick” by the two bass duo Retsoin, that meant an initial pressing of 5,500 CDs, which Toomey says is being repurchased, since it has sold through.

We use six or eight distributors, depending on the release,” says Thomson, who says that about half of the label's releases are manufactured by Chicago's Sherwood and distributed to dealers. We do a lot of mail order, and the bands end up selling a lot of records on the road as a result.

Michael Ball, buyer for Caroline Distribution, handles many Simple Machines releases and says that they're “consistent,” if not always huge, sellers.

“The very big chains have yet to make a real commitment, but regional chains, and, of course, mom-and-pops have shown a lot of support,” says Ball. “We did very well with Scrawl, and consistently do well with Tsunami.”

While we've recently released “World Tour” and other destinations,” a compilation of the band's early songs, says Ball. “Their first seller at such retailers as New York-based Kim's Underground. Store manager Chris Vanderoo says that Simple Machines releases do well at his store.

“We always sell a whole lot of Tsunami records, but things like the Franklin Bruno album and the last record by Ida will sell about 50 or so, which is very good for a label that size,” says Vanderoo. He notes that Ida's complex guitar arrangements and a group's local roots, as well as Bruno's reputation as leader of lo-fi pop darlings Nothing Painted Blue may have helped boost sales of the two specific titles. There are several reasons for Simple Machines' success.

“They make sure their stuff is very reasonably priced,” says Vanderoo. “When we buy CDs from them, they're” (Continued on page 22)

Bar Band Answering To A New Boss; Ray Davies Gets Down 'To The Bone'

by Melinda Neuman


Davies will admit that his sibling is a good guitar player, but that's about it. He also recalls his youth and Open, his dealings with sometimes neapy music industry types.

In his encore, Davies said, “It never really worked out for us.” However, millions of record buyers did agree, as anyone would at the Academy that night. And I'm not so sure that Davies believes himself.

The show is headed for Australia, but Davies brings it back to the U.S. in the beginning of 1996 for a national outing. Don't miss it.

It looks as if Davie, as a solo artist or as the Kinks' leader, is headed to the new label helmed by Steve Murphy, chief of Angel and EMI Classics. Murphy could not be reached for comment at press time.

THIS AND THAT: If today is Monday, than this must be London, Vancouver, and Tangier, Morocco. Those wacky, jet-setters guys from Def Leppard, out plugging their greatest hits set, "Vault," performed acoustic concert in three continents Oct. 23. They started in Morocco, then went to England, and finished the day in Canada.

Reprise is obviously hoping that TV lighting will strike twice. It is releasing "Closer To Free," the theme song from the Fox TV show "Party Of Five" on Nov. 14. The BoDeans originally recorded the song for their 1993 album "Go Slow Down" but recorded a new take for the show. The label is hoping that radio will be there for them...Oingo Boingo wraps up its farewell tour Tuesday (28)...Because the 18-minute version just wasn't long enough, Arlo Guthrie has rerecorded "The Alice's Restaurant Massacre" to mark the 30th anniversary of the Thanksgiving classic. The new edition clocks in at 22:21.

O FTHE CHARITY TIP: Eric Clapton will be presented with the Silver Clef award at the eighth annual Nordoff-Robbins dinner Nov. 15 in New York...Attorney Allen Grubman will receive the Spirit Of Life Award from the City of Hope National Medical Center and Beckman Research Institute on Wednesday (1). Elton John and Rod Stewart will perform at the Los Angeles event.

A benefit concert for Bosnian orphans, organized by Renaissance singer Annie Haslam and Yes guitarist Steve Howe, will take place Nov. 21 at New York's Irving Plaza. The show will feature members from a number of classic rock groups, such as the Moody Blues, Foreigner, and Electric Light Orchestra, as well as Phoebe Snow and Cheap Trick.

‘Farm Team’ HighTone Has Big-League Potential

by THERI HORKA

The growth of 12-year-old HighTone Records is yet another example that with entrepreneurial spirit, lots of perseverance, and a love of music, an independent label can have success with little support from mainstream connections.

"Recently, I've looked at what's going on here—we have 115 titles out—and it just boggles my mind that we have that many releases," says Larry Sloven, managing partner of HighTone.

While predominantly an American roots music label, such successful releases from HighTone as surf master Dick Dale's recent "Unknown Territory" and "Tulare Dust: A Songwriters' Tribute To Merle Haggard" reconfirm the label's eclectic roster.

Founded in 1983 by Sloven and producing partner Dave Bronberg, Sloven says, "Brute and I like country more than anything, but I don't know that we had specific plans for what kind of music we were going to do."

Nevertheless, their earliest instincts paid off. The label's first signing was blues-oriented guitarist Robert Cray, whose first release, "Bad Influence," was anything but for the label. HighTone didn't have the resources to produce and collect royalties on two Cray releases once he signed to a major label. Cray's breakthrough, the Mercedez Bono release "Strong Per- suader," has sold more than 2 million copies, according to Sloven.

HighTone Records
Those who share our loss are asked to make donations in Jim's name to the Ryan White Foundation, 1717 W. 86th Street, Suite 220, Indianapolis, IN 46260 or call in to 1-800-444-RYAN.
It's pretty clear. Thirty million albums sold. Last year's triple platinum *Greatest Hits*. And ten platinum albums in a row. Now, *IT'S A MYSTERY*, the first album Bob Seger has produced on his own and his first studio album in four years, is destined to become number eleven. Add an extensive TV and radio campaign from release through Christmas, national TV appearances and whispers of a possible tour, and the picture is crystal clear: when it comes to Bob Seger selling albums, it's really no mystery at all.

**BOB SEGER**
& THE SILVER BULLET BAND

*IT'S A MYSTERY* featuring the single "Lock and Load"

An album about what life really is from a voice who's been telling us for years.
Seattles Her Fault Kicks Off Strictly Rhythm Rock Imprint

**BY LARRY FLICK**

NEW YORK — What is an independent dance music label to do once it has successfully dominated its targeted market? Start a rock music division, of course. At least that’s what the folks at the influential Strictly Rhythm Records are doing with Bittersweet Records, a subsidiary that will be christened on Dec. 5 with “Heritage” by Seattle pop/punk outfit Her Fault.

Bittersweet is being spearheaded by Bari G., Strictly Rhythm’s VP of promotion for the last five-plus years, and will issue approximately four albums a year. She says the roster will eventually have a stylistic range that will include “everything from the most aggressive to the most ambient music. We have no desire to pigeonhole this label with one sound.”

While maintaining her Strictly Rhythm duties, Bari G. is running the new label with Vinny Segarra, a New York musician who also operates the 7-inch-only Mint Tone Records and is a five-year veteran of Dutch East India Trading.

“Even though I’ve been here for so long, I actually come from a rock background,” Bari G. says, “and as much as I still really enjoy working in dance music, I have been looking forward to eventually working in this field. I’m optimistic that Bittersweet can have the same kind of success that Strictly Rhythm has had within a couple of years.”

In the past six years, Strictly Rhythm has become one of the most powerful indie’s in the international dance music scene. Its top-selling acts include Real 2 Real, Barbara Tucker, Armand Van Helden, and Roger Sanchez.

At this point, Bittersweet comprises solely Bari G. and Segarra, who are splitting administrative, marketing, and A&R duties, with an eye toward adding personnel to the fledgling company early next year. No one from the Strictly staff office other than Bari G. is involved with the new label. “For the sake of both labels, it seemed like a smart idea to keep them separate,” she says. “I’m betting that people in rock music don’t even know what Strictly Rhythm is, which is not necessarily a bad thing.”

With “Heartfelt Summer,” the first single from “Heritage,” currently hitting modern rock and college radio, Bari G. and Segarra are negotiating Bittersweet’s next two signings. “Actually, we’re looking at having our second album out there by February,” she says.

“Heritage” sees Her Fault beginning its sixth year as a trio under the creative guidance of Erik Stenerson — a self-described “lonely songwriter dude” — raised in Pissabo, a small Scandinavian-heritage town on the Puget Sound in Washington state. “That song actually captures the essence of most of the songs on the album,” Stenerson says. “They’re about summers gone by — and about old friends who you don’t talk to anymore, but kinda miss and remember with a sad smile.”

Produced by the band within the hallowed walls of Egg Studio in Seattle, “Heritage Summer” is fueled by the lean, but unmistakable chemistry of singer/songwriter/guitarist Stenerson with longtime pals Pat Connor and Jim King, on drums and bass, respectively. Such concise and contagious numbers as “More Than A Day” and “Already Been Through This” are cast in a musical mold that should click with kids who have spent their cash on Green Day and Rancid, while also unabashedly wearing the influence of such bands as the Replacement and Husker Du.

“We tried real hard to just make a great, catchy album that didn’t get caught up in what any other band is doing or has done, though it’s fair to be a product of your surroundings and influence,” says Stenerson.

Her Fault is slated to begin a club tour of the U.S. in January that should keep the band busy well into the spring. It is a prospect that Stenerson and buddies find exciting. “A lot of guys have bands and spend all of their time drinking and drugging,” he says. “But we’re total workaholics. We’ve worked too hard to get to this point to blow it. I’m not really sure what’s going to happen tomorrow, but it should be pretty cool.”

**Bittersweet’s Laminated Manager**

**David Solow, PR Manager**

**Denon Records/SWVO Jazz**

**Allegro**

“Before anyone hears your music, they’ve got to see it.”

Erik Lamarter

National Marketing Manager

Denon Records/SWVO Jazz

Which is why Allegro makes absolutely certain your product is in the stores. Visible, Accessible. Backed by innovative, effective promotions. That’s what it takes, but that’s not all that Allegro has to offer. Before your music can be seen or heard, we have to talk. Give us a call. 1-800-288-2907
SALUTES ITS 6TH ANNUAL WINNERS!

OFFICIAL ENTRY FORM, RULES & PRIZES

1. Send the following with each entry:
   (a.) Completed entry form (or photostat). All signatures must be original.
   (b.) Each submission advises only one song per audio cassette including your name and full address on cassette label.
   (c.) Lyrics printed legibly in English. In Latin category, lyrics may be in Spanish with an English translation. In Jazz category, lyrics not required.
   (d.) Check or money order made payable to 7th Annual Billboard Song Contest, or credit card approval for $10.00 (U.S.) for each entry submitted.

2. Mail entries to: 7th Annual Billboard Song Contest, P.O. Box 3534, Tulsa, OK 74153-0348. ENTRIES MUST BE RECEIVED NO LATER THAN NOVEMBER 30, 1990.

3. Each song submitted must be contestant's original work. Songs can be no longer than five minutes. Contestant may write as many songs as he wishes, but each song must have its own entry form and be recorded with only one song on a separate cassette accompanied by a lyric sheet. Check, money order or credit card payment must reflect the total number of entries submitted. Contestant may enter in more than one category. Each submission constitutes a separate entry, requiring its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Billboard Song Contest not responsible for lost, damaged, incorrect postmark, stolen or misaddressed entries. CASETTES AND LYRICS WILL NOT BE RETURNED.

4. PRIZES: and estimated maximum retail value: One (1) Grand Prize $5,000 cash. BMG Publishing contract for writing song, and a Gibson Specialty Guitar based on category won. Rock—Low Paul Standard Pkg ($2,950), Pop—(4) Pair 34 Ti Gold Bar Resonator ($3,950), R & B—Rig-Tight Standard ($3,500), Jazz—L-4CES ($2,000), Gospel—Clay Orchis SST ($1,500). Country—J-45 Western ($1,000). Latin—Clay Orchis CS ($2,500). Six (6) First Prizes (one in each category) BMG Publishing contract for writing song and a Gibson Specialty Guitar based on category won. Seven (7) Second Prizes (one in each category) Gibson Eco-PRO Premium Guitar ($275). Seven (7) Third Prizes (one in each category) Gibson Acoustic Pkg ($175). The top 500 songwriters in the contest will receive a pair of Blue/Black Sunglasses, ($60 value) for free Bricktober Sunglasses, ($60 value). 2,500 Honorable Mention Certificates of Achievement to writers judged among best.

5. Contest open to persons averaging less than $10,000 per year total royalties earned from music since 1990 including prize winnings from previous song contests. Employees of Billboard Magazine, Billboard Publications, Inc., J.A. Hally and Associates, Inc., BMG Music/Bertelsmann, Inc., Gibson Guitars, Guthrie Douglas and Associates and their families, subordinates, affiliates, advertising, public relations and promotion agencies are not eligible.

6. Winners will be selected by a Blue Ribbon Panel under supervision of an independent judging agency whose decision in all matters pertaining to the contest is final. The Blue Ribbon Panel will be comprised of noted professional songwriters and other music industry professionals who may be substituted by available or at Contest discretion. Semi-finalists will be selected for consideration of Blue Ribbon Panel by preliminary panels supervised by songwriting professionals. All song entries judged equally on Originality, Lyrics, Melody and Composition. Production and performance quality not considered. No duplicate winners in a single category. Winners will be determined by March 15, 1991. No transfer and no substitution of prizes except as necessary due to availability, in which case a prize of equal or greater value will be awarded. Division of prizes among co-authors is at the discretion of the winners and awarded by first name on entry form. All prizes will be awarded. Taxes responsibility of winners. Void where prohibited. All federal, state and local laws and regulations apply.

7. Winners will be notified by mail and must sign and return affidavit of eligibility/liability/publicity release within 14 days of notification date. Any song contest affiliated individual that wins a song writing or original work and the like holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false information or omission of required information will result in immediate disqualification and alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by本公司 and its agents. By accepting prize the winner releases publishers from all liability regarding prize awarded. Entry constitutes permission to use winners' names, likenesses and voices for advertising purposes only with additional compensation.

FOR ADDITIONAL ENTRY FORM OR WINNERS LIST, SEND SELF-ADHESIVE STAMPED ENVELOPE TO: 7TH ANNUAL BILLBOARD SONG CONTEST PLEASE SPECIFY ENTRY FORM OR WINNERS LIST P.O. BOX 3534, TULSA, OK 74153-0348. REQUESTS FOR ENTRY FORMS MUST BE RECEIVED BY NOVEMBER 30, 1990. REQUESTS FOR WINNERS' LIST MUST BE RECEIVED BY FEBRUARY 15, 1991. IF YOU HAVE ANY QUESTIONS REGARDING CONTEST CALL 918-627-1381. MON-FRI BETWEEN 9AM AND 5PM CENTRAL TIME.

OFFICIAL ENTRY FORM

NAME: ____________________________________________________________________________________________

ADDRESS: ____________________________________________________________________________________________

CITY: __________ STATE: ______ ZIP: ______

PHONE NUMBER: ______________________ AGE: ______

(check one) MC ☐ VISA ☐ DISCOVER ☐ CARD NUMBER: ______________________

SIGNATURE: ______________________ EXP. DATE: ______________________

If Haying Up (credit card) Check or money order for $10 per song should be made payable to 7th Annual Billboard Song Contest (include your SONG CATEGORY.)

(check one) Rock ☐ Country ☐ Latin ☐ R&B ☐ Rap ☐ Pop ☐ Jazz ☐ Gospel/Contemporary Christian

Song Title: ____________________________________________________________________________________________

We will add your name to our mailing list for Song Contest information and music-rental/engagement industry opportunities, if you do not want that use the material check here. 

MAIL YOUR ENTRY TO: 7TH ANNUAL BILLBOARD SONG CONTEST P.O. BOX 3534, TULSA, OK 74153-0348. Phone 918-627-1381

Be sure to sign this form after carefully following the official rules. This entry form may be photostated for additional entries as needed.

I certify that I have read and understand the 7th Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in this contest as stated in the official rules. If I am under 18 years old, the signature of a parent or guardian is required.

Signature: ______________________ Date: ______

Parent/Guardian Signature: ______________________ Date: ______

We also want to hear your song which is the Official rules! (Rules at www.americanradiohistory.com)
the three-day event. A compilation reel with a sampling of each nominated video and local video shows will play continuously near the voting booths at the conference, ensuring that each voter has an opportunity to become familiar with the nominees.

The 1995 awards cover nine musical genres: pop/rock, contemporary Christian, dance, country, R&B, and urban/alternative/modern rock, and a new category, jazz/AC. Additionally, there are two annual special awards: the maximum video Award, which recognizes the clip that best advances an artist's career, and the broadcast station Award.


"Deezy's and Twain are multiple nominees, as are Green Day, Michael Jackson, and Janet Jackson. For TLC's "Waterfalls," F. Gary Gray, who shot Green Day's "When I Come Around," which is up for best alternative/modern rock clip, and Michael Jackson, who directed Michael and Janet Jackson's high-budget "Scream," which is nominated for best pop/rock clip.

Also nominated are F. Gary Gray, who shot TLC's "Waterfalls," and Spike Jonze, who directed alternative/modern rock nominee for best director are Mark Koch, who shot Green Day's "When I Come Around," which is up for best alternative/modern rock clip, and Michael Jackson, who directed Michael and Janet Jackson's high-budget "Scream," which is nominated for best pop/rock clip.

The artist nominees were selected in a multistage process. First, more than 40 major and independent labels were invited to submit lists of clips for consideration. Individual videos released between January 1 and August 31, 1994, were eligible in only one genre, although artists could be submitted in any applicable category. In the next stage, the names of potential nominees in the nine genres were submitted to separate nominating panels, comprising music video programmers, independent promoters, producers, and media experts in those specific areas.

For the Maximum Vision nominees were chosen by a panel of Billboard editors and chart managers from among all the nominated clips. The same panel selected the viewers' choice for best director.

The Billboard Music Video Conference and Awards run Nov. 8-10 and includes the second annual Multimedia Expo, as well as a complete schedule of panels on music video and multimedia topics. This year's keynote speakers are Spike Jonze, who directed alternative/modern rock nominee for best director. Jonze will discuss their current multimedia projects and the creative elements that link music, video, and multimedia. Further conference details are: 212-536-5002.

Here is a complete list of this year's nominees:

**MIXED MEDIA CLIP**
TLC, "Waterfalls" (LaFace/Arista/Atlantic)

**POPPROCK**
Best Clip: Dave Matthews Band, "Whatever You Say" (RCA); Michael Jackson & Janet Jackson, "Scream" (Epix); Tamia, "Don't Know What It Feels" (Warner Bros.); Seal, "Kiss From A Rose" (ZT/Warner Bros.);
Best New Artist Clip: Brandy, "You Made Me..." (Atlantic)

**CONTEMPORARY CHRISTIAN**
Best Clip: Carman, "Great God" (Sparrow); Jars of Clay, "Flour" (Essential/Breath Beyond); Cindy Morgan, "I'll Stand" (Word, PFR); "Wonder Why" (Word/Sparrow); John Schlitt, "Show Me The Way" (Word); Steven Taylor, "On The Fritz" (Warner Allright)

**ATLANTIC CREATES MULTIMEDIA DIVISION**
(Continued from page 13)

sees an in-house multimedia lab, is intended to serve as a vital and accessible resource for Atlantic staff and artists alike, says Simms, who assumes the new post of Atlantic senior director of multimedia. "Most of the artists on the roster who come through town now will sit down with us in the lab, to get up to speed with what we are doing and to offer us their feedback on what they'd like to see," he says. The lab will also be considering what role it can play, whether through online marketing or something else, to the exclusive efforts launched by Sandy and Karen, as well as by our artists.

"Spack Plus," developed by New York-based Rev Entertainment, is intended to serve the dual purpose, Collin says, of introducing music buyers to new artists and to a new technology.

The project grew out of the label's Spex fanzine/CD compilations and its publication emphasis on irreverent humor and musical hipness, Simms says.

"We think this is going to be a real impulse "weed" music title, says Simms, "because even if you look at it as just an audio disc, it's a great buy. But you also get the music videos and the interviews of established names in the game."

"Spack Plus," playable in both Macintosh and PC computers, includes one full audio track played traditionally, and conventional CD tracks from nine Atlantic Records Group artists: Jill Siodole, Cynthia, Collective Soul, Dreamalikes, James Carter, Dusty, the Infernos, J-Dog, and Sugar Baby.

The multimedia track, peppered with tongue-in-cheek false-error messages and offbeat antics, includes computer animation, biographies, lyrics, live video, and interviews. Rev also incorporates"text-9" software and "Slapshot," an offshoot of the industry-collaborated"Deadline" developed by the Dead Corp. to allow for inclusion of full-screen, full-motion videos.

The hope is to turn "Spack Plus" into a regular promotional series similar to the CD version, Simms says.

"It's very exciting to be creating its first artist-specific enhanced CDs and/or CD-ROMs in the first half of 1996. Ultimately, the decision will be authoritarian, says Simms, "I don't honestly think of any of our gold and platinum artists with albums due next year who haven't already expressed interest in this. I don't think of an era we could stand in their way if we wanted to."

MARNY A. GILLEN

---

WEEZER, TLC LEAD NOMINATIONS FOR BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)
Let's keep this VERY simple.

Subscribing to Billboard is really very easy. Just choose from these few simple categories, mail this postage-paid card, and WE'LL DO THE REST!

(Choose one)

- U.S. & Possessions: 1 full year (51 weekly issues) $249
- Canada: 1 full year (51 weekly issues) $255
- Europe/Airmail: 1 full year (51 weekly issues) £205

New subscription
Extend my current subscription
Bill me later
Charge my credit card: AmEx MasterCard Visa

Card Number
Signature (required)

Exp. Date
Name
Company
City, State, Zip

www.americanradiohistory.com
Help Feed America’s Kids This Holiday Season!!

YOU CAN BE A HOLIDAY HERO THIS CHRISTMAS!

- America has **15 million** hungry children.
- Feed The Children, Soul Purpose Records and **you** can do something incredible **NOW** by giving all the children Christmas in 1995. Each radio station has the unique opportunity to design a charity promotion that delivers impact.
- Radio Stations are the **heroes**!
  1) Feed The Children will transport a truckload of food ($25,000 avg. value) to each Radio Station’s shelter, charity, or pantry of choice. This is your Holiday promotion for your community and it only costs $6000.00. Be creative with your advertisers. First come. First serve. No limit on quantity of trucks.
  2) Call **800-746-1862** for your exclusive **Holiday Heroes** Radio Promotion.

PR Co. Blanco & Peace will coordinate newspaper & TV features for your local Holiday Hero story.
HIGHTONE HAS BIG-LEAGUE POTENTIAL
(Continued from page 14)

the label has had some sporadic success with a few commercial singles. Craig’s second release got some support from album rock, and the Lonesome Strangers had a top 50 country single in 1988, “But it didn’t help much” Slaven says.

“It seems to me that whenever they put a format we can compete for last a while, but if it’s a successful format it gets co-opted by the majors—like triple-A—and then we can’t compete.

Last year, Hightone acquired the catalogs of blue labels Testament and Advent Records, from which the label has already released 15 titles this year.

Slaven says that the label has been looking for comprehensive catalog purchases, but that “there doesn’t seem to be too much left to do.”

Hightone has also released two reggae reissues this year on its Outa! Records imprint licenses music from Jamaican producers through an A&R rep.

Slaven says the benchmark for a good deal depends on the release and other factors.

“We’ve got Testament titles that have sold 5,000 copies,” he says. “I consider that a good deal because they were titles that are 90 years old and don’t require a lot of promotion.”

While diversifying is a way to guard against fluctuating demand for the label’s core genres, expanding the international market is also a key goal.

To that end, the label hired a European marketing director, based in Amsterdam, earlier this year, as well as a publicist in England. In addition to Slaven, Hightone has four staffers in its Oakland, Calif., headquarters.

Bromberg handles his producer duties from Los Angeles. Slaven says that international sales have “grown tremendously” in the past couple of years and that he has attended MIDEM for the past four years.

“I never knew what the French were missing,” he says of the business done at the conference.

The label has done promotions based around a low-priced sampler and encourages acts to tour in Europe.

Slaven maintains an active relationship with Hightone’s original European sales rep and next year will probably assemble a touring package that will provide the opportunity for more full-blown promotions.

Many Hightone artists already have international followings, including Rosie Flores and Tom Russell. Flores, who has just released “Rockabilly Filly,” has been working steadily in Europe since 1987, and Russell is popular enough in Norway to land a book publishing deal.

Russell, whose “The Rose of San Juan” was his debut for Hightone, also co-produced the “Future Dust” tribute with Hightone core artist and former Blaster Dave Alvin. For Russell, the release of his new album marks the long-term record contract of his career.

“It’s about time for me really! There’s a video involved, so it’s a step up.”

Saunders brochure to the title track to video outlets and is sending the album to triple-A radio. “Laura and the taste decides which I like to listen to,” says Russell. “When we went to them with the Haggard tribute idea, they said, ‘Go ahead, do whatever you want.’ We get to be on the same wavelength about music, so it’s not all business. We talk about music a lot,” Russell says.

Flores, whose album also has a videoclip, has been a cornerstone of the Los Angeles alternative country music scene for the last decade. The perfect.

The label’s latest release is “Sleeping With the Keys,” which features Tanya Tucker and Amanda Armstrong. “We’re always looking for good young blue artists, and we think we’ve found one in James,” Slaven says. u.

Toomey and a now-departed partner formed the label five years ago, with the intent of releasing a single by a band that had counted on a membership (as a member). When that project grew into a four-band EP (comprising Geik, Hated, Longfish, and Edsel), Simple Machines was on its way to carving a niche within an unflaggingly do-yourself Washington, D.C.-area scene anchored by such labels as the long-running Dischord.

Thomson joined forces with Toomey four years ago.

“People talk a lot about a D.I.Y. ethic, but I just see what we do as displaying respect for music and for humans,” says Toomey. “We work with people and music we like, and there’s no way we’ll ever sign a band to a five-album deal or anything. We’re not immune to bands wanting to stretch out and move on, but the only way we’ll ever sign an artist is if I think we’ll still be friends with the people we’re associated with.”

Although Toomey says no major labels have approached Simple Machines with offers for P&D deals, there have been instances where they’ve had to rebuild advances from labels eager to use the Simple Machines logo as a credibility enhancer.

“We’ve been offered lots of money to listen to tapes and put out 7-inch singles, and I always say we’re not interested,” she says. “Not only is this important to me, but we have a lot of people who buy everything we put out because they share our aesthetic—we owe them something.”

That core aesthetic—generally marked by engaging pop hooks and unabashedly no-frills presentation—is common to such bands as See Saw (recently signed to Pulp) and Saved ( release on Simple Machines early in 1994) and indie veteran Scravos [an edgy all-female band that buzzed the alternative crowd in the mid-’80s; they’ve released several CDs—particularly its compilation CDs—give voice to the political views of the principals.

“We try to do as many benefit things as we can,” says Toomey. “Fortunate Cookie Prize! [a Beat Happening trib-

ue album] raised $13,000 by selling the label. “This is what we do, and I’m too young to retire; though Bruce isn’t,” he says, chuckling.

SIMPLE MACHINES
(Continued from page 14)

wholesaled so that we can sell them for under $10—which is what they ask—unless we think a label is too greedy and still don’t do anything. We also still do vinyl, at least on most things, which people who shop here still love.”

Toomey and a now-departed partner formed the label five years ago, with the intent of releasing a single by a band that had counted on a membership (as a member). When that project grew into a four-band EP (comprising Geik, Hated, Longfish, and Edsel), Simple Machines was on its way to carving a niche within an unflaggingly do-yourself Washington, D.C.-area scene anchored by such labels as the long-running Dischord.

Thomson joined forces with Toomey four years ago.

“People talk a lot about a D.I.Y. ethic, but I just see what we do as displaying respect for music and for humans,” says Toomey. “We work with people and music we like, and there’s no way we’ll ever sign a band to a five-album deal or anything. We’re not immune to bands wanting to stretch out and move on, but the only way we’ll ever sign an artist is if I think we’ll still be friends with the people we’re associated with.”

Although Toomey says no major labels have approached Simple Machines with offers for P&D deals, there have been instances where they’ve had to rebuild advances from labels eager to use the Simple Machines logo as a credibility enhancer.

“We’ve been offered lots of money to listen to tapes and put out 7-inch singles, and I always say we’re not interested,” she says. “Not only is this important to me, but we have a lot of people who buy everything we put out because they share our aesthetic—we owe them something.”

That core aesthetic—generally marked by engaging pop hooks and unabashedly no-frills presentation—is common to such bands as See Saw (recently signed to Pulp) and Saved ( release on Simple Machines early in 1994) and indie veteran Scravos [an edgy all-female band that buzzed the alternative crowd in the mid-’80s; they’ve released several CDs—particularly its compilation CDs—give voice to the political views of the principals.

“We try to do as many benefit things as we can,” says Toomey. “Fortunate Cookie Prize! [a Beat Happening trib-
BILLBOARD'S HEATSEEKERS ALBUM CHART

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. (Note: records indicate vinyl LP is available.)

1. Bruce Springsteen
2. Life of Agony
3. KAUSION LENCH N202 (10/9/96)
4. Jim Brickman
5. Red Hot Chili Peppers
6. K. LOVE & SPECIAL SONG (10/9/96)
7. BRYAN WHITE
8. THE MOVETTES
9. TRUE
10. AZZ IZ

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART

Rocking to No. 1: The highest debut in the Regional Roundups this week comes from Joe Grushecky & the Houserockers, “American Babylon,” the group’s second Razor & Tie album, bowed at No. 1 in the Middle Atlantic region. The album was produced by Bruce Springsteen, who sings and plays guitar and mandolin on it. He also co-wrote a few tracks and played with Grushecky at six East Coast dates in October. Grushecky will hit the road once again, without Springsteen, in mid-November. (See The Beat, page 14.)

Meanwhile, triple-A radio has taken a liking to the tracks “Chain Smokin’” and “Dark And Bloody Ground.” The latter was written with Springsteen.

Billboard

November 4, 1995

www.americanradiohistory.com
Outburst Makes an Impact
Label Breaks Both R&B and Rap Acts

BY J.R. REYNOLDS

LOS ANGELES—Established in 1992, Los Angeles-based Outburst Records is a joint venture with Rush Associated Labels that is steadily making a name for itself as a company that can break acts in both R&B and rap.

Outburst’s cornerstone act is rapper Domino, whose self-titled 1993 set peaked at No. 10 on the Top R&B Albums chart and sold 699,000 copies, according to SoundScan.

The label, which is distributed through PCD plans to release Domino’s yet-to-be-titled follow-up album in January 1996, is “Physical Funk,” the first single, will be released in February.

Outburst debuted two new acts in 1995. In June, the label released “Aaa Izz” by R&B trio McKenStef. The album peaked at No. 24 on the Top R&B Albums chart and to date has sold 109,000 units, according to SoundScan. The group’s first single, “He’s Mine,” peaked at No. 2 on the Hot R&B Singles chart.

“Sex In The Rain,” the act’s second single, was released to radio Oct. 3 and had a healthy 292 detections at 40 stations for the week ending Oct. 18, according to Broadcast Data Systems.

In August, the label released “Real Brothas” by rap act B.G. Knocc Out & Dresta. The set reached No. 15 on the Top R&B Albums chart and has sold 92,000 copies, according to SoundScan. “5050 Lux,” the group’s debut single, peaked at No. 27 on the Hot Rap Singles chart.

Outburst president/CEO Anthony "Ant" Lewis says he founded the label because he wanted more control over his own destiny. A less than fruitful production deal with his group Twice The Trouble, which was briefly signed to Giant, led to the creation of Outburst. "Those didn’t work out with that project, and I knew from that experience that I needed to be more independent to make things happen for artists," he says.

In 1991 Lewis developed a closer relationship with a passing acquaintance, Outburst VP "Greedy" Greg Jesse, who was working as a manager for such artists as DJ Quigg, Tone Loc, AMG, and Second To None. He also had his own production company, Split Image.

Because Lewis and Jesse shared similar creative and business visions, they agreed to form Outburst a year later, and the company’s first artist was Domino. "We were fortunate that Domino had the kind of music that got people’s attention early on," says Jesse.

Outburst was initially slated to be distributed independently through Independent National Distributors Inc. But prior to inking the deal in November 1993, Lewis and Jesse released Domino’s first single, "Getto Jam"—a record that heated up so quickly that it ignited a bidding war for the start-up label. "Getto Jam" was No. 1 on the Hot Rap Singles chart for six weeks and peaked at No. 4 on the Hot R&B Singles chart.

"We started getting calls from all these major-label heavyweights," says Jesse. "They were throwing that money at us to do a deal. We went with (Rush Associated Labels/PCD) because they gave us the kind of creative and business control we wanted."

Outburst plans to release three to four albums per year. "We want to give each of our acts as much attention as we can, which is how we’ve managed to do so well to this point," says Lewis. Acts slated for 1996 projects include Houston-based hip-hop/R&B act Code 3, whose debut single is scheduled for release the end of the first quarter, followed by an album in the second quarter. Rap artist Jdioh and hip-hop/R&B vocalist Netra have albums scheduled for release in the third quarter.

As a result of their desire to remain self-sufficient, Jessie and Lewis created the label’s production company, All In Music.

They plan to broaden their business scope by eventually venturing into other entertainment sectors, including the production of independent films, software, and television shows.

D’Angelo’s Dualities Earn Him Gold; What’s In Store For Mercury R&B Acts?

D’ANGELO GOLD: No, that’s not some exotic variety of cannabis, but a description of EMI’s new prince of soul’s album, “Brown Sugar,” which recently was certified gold. The announcement has label executives flying high.

The grass-roots project has been loitering in the top 15 on the Top R&B Albums chart for the 16 weeks since its June 20 debut and is currently No. 1. The first single, the title track, hit No. 5 on the Hot R&B Singles chart, and "Cruisin’," the set’s second single, is at No. 12 in its third week on the chart.

D’Angelo’s manager, Kedar Massenburg, says that creating an enduring project hasn’t been easy and points to the unique duality surrounding the enterprise as one reason for its从-the-ground-up success.

Says Massenburg, D’Angelo became legitimate in the R&B mainstream with “You Will Know” from the "Jason’s Lyric" soundtrack, which he wrote and produced. But he earned credibility on the streets with “Brown Sugar,” a metaphoric song that was initially billed as an anthem to pot smokers featuring the image of a marijuana leaf on the front of the [promotional] product.

With the song regarded as a romantic ode to the ladies, he continues, “and once it began catching on in the mainstream, we backed off from the street interpretation.”

There was also some calculated ambiguity regarding the artist’s image. D’Angelo’s vocals and lyrics have an understated quality to them, but he looks street hard, which again contributes to the disparity surrounding who he is.

Says Massenburg, “We wanted to set him apart from other R&B artists, so we had him dress like an ordinary kid from the block, but we added a few intangibles to create a mystique, so he wasn’t completely accessible.”

Massenburg says the album has at least three more singles in it, and he is anxious to dispel speculation that D’Angelo might be just another one-album wonder. From the beginning, the manager refused to allow the artist to perform track dates and insisted on promo dates that featured a three-piece combo—a drummer, bass player, and D’Angelo on piano.

"The kid is only 21, and we wanted people to see that he was proficient on the keys and a legitimate writer/producer with the potential to develop," he says.

SPEAKING OF QUICKSLIVER: It will be interesting to see what newly appointed Mercury president/CEO Danny Goldberg (see story, page 6) has in mind for the label’s R&B roster.

Mercury has a slew of artists on the Hot R&B Singles chart, including Brian McKnight, Will Downing, Vanessa Williams, J. Quest, Issac II, and rap act Blahzay Blahzay.

Meanwhile, departing head honcho Ed Eckstine will remain in the PolyGram family in some capacity. According to a Mercury representative, he will complete the long-awaited Lionel Richie project and will also work on the next Vanessa Williams album. No word on when either of those sets will be released.

Soul Train 25th Set: Don’t forget about "The Soul Train 25th Anniversary Hall Of Fame Special," which tapes Thursday (2) at the Shrine Auditorium in Los Angeles. The show is hosted by Arsenio Hall, and labels are loaning their big-guns to the special, so expect a star-studded spectacular, as well as a fun-filled stroll down memory lane.

The program will air Nov. 22 on CBS.

In honor of the 10th anniversary of the national holiday celebrating Dr. Martin Luther King Jr.’s birthday, Elektra Entertainment and Orphan Madhouse Entertainment will issue “Stone Of Hope (Time Just Keeps On Slipping),” a single with proceeds benefiting the King Center in Atlanta.

Artists participating in the recording session, scheduled to take place Thursday-Sunday (2-5) in Atlanta, are Brandy, her brother Ray J Norwood, Subway, 702, For Real, Xscape, Monica, Immature, Jason Weaver, usher, Five Young Men, Jon B., and Mista. Organized Noise and Blue & L-Rock share writer/producers credits.

The single is scheduled for release Jan. 10, two weeks before the King holiday.

Listen for the music of Elektra acts Ini Kamoze, Grand Puba, Das EFX, Da Youngstas, Brand Nubian, Boys Choir Of Harlem, Pete Rock, and Atlantic artist Brandy during the film documentary “Harlem Diary: Nine Years Of Resilience.”

The 56-minute piece, produced by the Discovery Channel and in theaters in Los Angeles and New York, profiles the lives of nine young people living in Harlem, N.Y.

The Discovery Channel will televise the documentary Feb. 25 as part of its Black History Month celebration.
Go, MC Shan Racer, Go!; Luongo Rolls Big ‘Phat’ Benefit

IT’S ALL GOOD: At press time, legendary old-school rapper MC Shan was scheduled to participate in the third annual New York City Grand Prix for Multiple Sclerosis on Sunday (29). The starting line for the road race was in New York’s Battery Park City, with the course stretching through 1½ miles of Manhattan’s financial district. As tribute to his role as producer and writer for Canadian hip-hop star Snow, the name of the car Shan drove was “Informer One.” John Luongo has assembled a composition called “The Big Phat Ones: Hip-Hop Vol. 1,” which features tracks from the most-popular rap videos to air on the box. The set includes hits by Salt-N-Pepa (“Shoop”), Coolio (“Fantastic Voyage”), Method Man (“Bring The Pain”), and Craig Mack (“Flava In Ya Ear”). Proceeds from the album’s sales will benefit the T.J. Martell Foundation, which aids children afflicted with cancer.

The third annual Rap Roast is set to take place Nov. 16 at the Puck Building in New York. In 1993, Red Alert was honored. Last year, Ed Lover and Doctor Dre were recognized. This year, props will be paid to Funkmaster Flex. Among the people roasting him will be Flex’s manager and party promoter Jessica Rosenblum, Bad Boy CEO Sean “Puffy” Combs, FCC Commissioner Senator Monica Lynch, WQHT New York PD Steve Smith, rapper Biz Markie, DJ/Tommy Boy artist Big Kap, and Red Alert. Organizers of the event are Sean Pecas, Rene McGeare, Grant Hardy, and the Persaud brothers (Mark, Michael, and Irwin). Proceeds from the event will benefit the Children’s Hope Foundation, which helps children with AIDS.

J.T. Thompson and Juanita Williams of Los Angeles-based Dove Entertainment have formed an organization called the Hip-Hop Hall of Fame Foundation. In May, the foundation will produce the “Hip-Hop Hall Of Fame Awards Show,” which will be taped at New York’s Apollo Theater for subsequent syndication. The producers are also planning to assemble a soundtrack album featuring performers from the show. On Oct. 25, producer and Illtown (Continued on page 28)
### Billboard Hot R&B Airplay

**For Week Ending November 4, 1995**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Air Play %</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Hot R&B Singles A-Z**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Hot R&B Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
Top Jazz Albums

FOR WEEK ENDING NOVEMBER 4, 1995

**No. 1**

1. **DAVID SANBORN**
   - ELEKTRA-61230
   - **Billboard**
   - **SoulJam**

2. **TONE BENNETT**
   - COLUMBIA-40126
   - **MTV UNPLUGGED**

3. **SOUNDTRACK**
   - WYNNEDERWINNER-BROD
   - **THE BRIDGES OF MADISON COUNTY**

4. **WYNTON MARSALIS & ELIS MARALIS**
   - COLUMBIA-64280
   - **COOL'S BLUE**

5. **KEITH JARRETT**
   - ARIA-3626
   - **AT THE BLUE Note**

6. **GERALD ALBRIGHT**
   - ATLANTIC Jazz BANDING
   - **GIVING MYSELF TO YOU**

7. **RACHELLE FERRELL**
   - WNE-205
   - **FIRST INSTRUMENT**

8. **MARK WHITEFIELD**
   - VERVE 9223
   - **7TH AVE. STROLL**

9. **MET TOLMEE**
   - CONCORD 4667
   - **VELVET & BRASS**

10. **ETTA JAMES**
    - PRIVATE 4S-29
    - **TIME AFTER TIME**

11. **JOHN COLTRANE**
    - Impulse-1490
    - **STELLAR REGIONS**

12. **JACO PASTORIO**
    - WARNER-BROS. 45290
    - **THE BIRTHDAY CONCERT**

13. **JOSHUA REDMAN QUARTET**
    - WARNER-BROS. 45903
    - **SPIRIT OF THE MOMENT**

14. **SOUNDTRACK**
    - HOLLYWOOD 61397
    - **SAX FOR KIDS**

15. **DR. JOHN**
    - BLUE THUMB 70993
    - **AFTERGLOW**

16. **DEE DEE BRIDGEWATER**
    - LOVE AND PEACE, A TRIBUTE TO HORACE SILVER

17. **JESSIE ROSS**
    - VERVE 3943
    - **THE BEST OF THE SONGBOOKS**

18. **HARRY CONNICK, JR.**
    - COLUMBIA-53172
    - **STEPPIN' OUT**

19. **ANTONIO CARLOS JOBIM**
    - VERVE-5093
    - **YOUNG LIONS & OLD TIGERS**

20. **GROVER WASHINGTON, JR.**
    - COLUMBIA 64319
    - **ALL MY TOMORROWS**

21. **CHARLIE HADEN/MANK JONES**
    - VERVE 7249
    - **STEAL AWAY**

22. **ETTA JAMES**
    - PRIVATE 82174
    - **MISTRESS LADY**

23. **FAT HARRY'S**
    - CONCERTS 1001
    - **GET SHORTY**

24. **STANLEY CLARK/KEI DI MEOLA/JEAN-LUC PONTY**
    - GRAMMERCAN 1016
    - **THE RITE OF SPRING**

25. **PHIL PERRY**
    - GRP-1906
    - **PURE PLEASURE**

26. **ALEX BUGNO**
    - RCA-66665
    - **TALES FROM THE DESERT**

27. **VARIOUS ARTISTS**
    - BMG-51027
    - **CELEBRATION OF THE SONGS OF THE BEATLES**

28. **TOWER OF POWER**
    - EPC-8218
    - **SOULED OUT**

29. **J. SPENCER**
    - WYNNEDERWINNER-BROD
    - **BLUE MOON**

30. **WAYNE SHORTER**
    - VERVE 9074
    - **HIGH LIFE**

**TOP CONTEMPORARY JAZZ ALBUMS**

**No. 1**

1. **KENNETH G**
   - ARTSEA 18460
   - **NEW BREATHNESS**

2. **FOURPLAY**
   - WARNER-BROS. 45922
   - **ELIXIR**

3. **BONEY JAMES**
   - WARNER-BROS. 45913
   - **SEDUCTION**

4. **THE JAZZMASTERS**
   - JVC-326
   - **THE JAZZMASTERS II**

5. **WAYMAN Tisdale**
   - MOTOWN-0502
   - **POWER FORWARD**

6. **MICHAEL FRANKS**
   - WARNER-BROS. 45998
   - **ABANDONED GARDEN**

7. **INCOGNITO**
   - FORECAST 8000/VERVE
   - **100 DEGREES & RISKS**

8. **SOUNDTRACK**
   - ANGELUS 9301/VIVACE
   - **GET SHORTY**

9. **STANLEY CLARK/KEI DI MEOLA/JEAN-LUC PONTY**
   - GRAMMERCAN 1016
   - **THE RITE OF SPRING**

10. **PHIL PERRY**
    - GRP-1906
    - **PURE PLEASURE**

11. **ALEX BUGNO**
    - RCA-66665
    - **TALES FROM THE DESERT**

12. **VARIOUS ARTISTS**
    - BMG-51027
    - **CELEBRATION OF THE SONGS OF THE BEATLES**

13. **TOWER OF POWER**
    - EPC-8218
    - **SOULED OUT**

14. **J. SPENCER**
    - WYNNEDERWINNER-BROD
    - **BLUE MOON**

15. **WAYNE SHORTER**
    - VERVE 9074
    - **HIGH LIFE**

16. **URBAN KNIGHTS**
    - GRP-9915
    - **URBAN KNIGHTS**

17. **JOHN TESH PROJECT**
    - GRP-4708
    - **SAX ON THE BEACH**

18. **MAYSA**
    - BLUE THUMB 1002
    - **MAYSA**

19. **KEIKO Matsu**
    - WYNNEDERWINNER-BROD
    - **SAPPHIRE**

20. **ALFONZO BLACKWELL**
    - SCOTTI-BROD 75471
    - **LET'S IMAGINE**

21. **JOHN TESH PROJECT**
    - GRP-34731
    - **SAX BY THE FIRE**

22. **DAVID SANBORN**
    - WARNER-BROS. 45180
    - **THE BEST OF DAVID SANBORN**

23. **MARC ANTOINE**
    - WC-6201
    - **URBAN GYPSY**

24. **SPIRO GYR**
    - GRP-9098
    - **LOVE & OTHER OBSESSIONS**

25. **MARCUS MILLER**
    - RCA-6039
    - **TALES**

**SIMPLE MACHINES**

at risk. We also gave some organizations space to put educational material in the “Neapolitan Metropolitan compilation.”

Although widely known for conceptually driven volumes of 7-inch singles, such as the seminal “Working Holiday” series, the label has recently been concentrating on album releases. That decision stems from the glut of singles entering non-end pop retailers and the low profit margin on individual sales.

“If we sell 1,000 copies, which is the most we’d do on a less-known band, we make 5 cents per single,” says Toomey.

“And once you split that with the band, it’s not a good deal for anyone.”

The next three months will see a number of full-length releases on Simple Machines, which will celebrate its fifth anniversary this winter. Greenborn, N.C.-based experimental popsters the Raymond Brake will issue “Files O Dirty Winter” in early November, followed by a still-unlisted set by singer-songwriter Danielle Bowley.

“We’re working to do a lot more with these releases,” says Thomason. “Bands that want to do more posters and stuff, we’ll try to accommodate. We’re also looking to do more with college radio, which is an expense we haven’t been able to afford until recently.”

Although Simple Machines only services about 100 stations, the label has done very well at college outlets, such as WPRB Princeton, N.J., WRHR Cambridge, Mass., and KCOU Columbia, Mo.

“The whole state of ‘indie’ has changed a lot over the past couple of years,” says Toomey, “and we’re dealing with that. The only ideology we want to maintain is that we’ll only deal with music we love and people we like. That’s about all it complicates as it gets.”
Dear Russell:

We remember you rapping back in the day on "Chillin' In The Spot."
It's great to see how much you have accomplished in 10 short years.
Congratulations on Def Jam's 10th Anniversary

From your friends at Jive Records
Def Jam music group inc.
10th year anniversary

One Def Decade
From Rap To R&B, Def Jam Has Always Stressed Development Of Both Artists And Execs

By J.R. REYNOLDS

In 10 years, Rush Communications founder/CEO Russell Simmons has taken Def Jam from being a small independent rap label and has parlayed it into an entertainment conglomerate—spanning music, film, television and fashion apparel—that is worth an estimated $60 million.

The Rush cornerstone remains label collective Def Jam Music Group, which has successfully gained a foothold in several genres and features acts ranging from the R&B sounds of Montell Jordan and MoKens to rapper Method Man.

Def Jam was originally created in a small dormitory room on the campus of New York University by Rick Rubin in 1984. Rubin says he had no serious financial expectations when the label was formed. "All I wanted to do in the beginning was just put out some cool-sounding rap records," he says.

His association with Simmons began after hearing of his soon-to-be partner's successful management company, Rush Productions, which represented some of the biggest names in rap at that time—including Kurtis Blow, Whodini and Run-DMC.

After meeting at a party and discovering similar interests, the two joined forces—with Rubin specializing in production and Simmons handling much of the marketing.

The first album released through the label was LL Cool J's "Radio" in 1986. The album was certified platinum and peaked at No. 6 on the R&B chart. The label followed with the Beastie Boys' wildly popular "Licensed To Ill" album. The set hit the No. 1 spot on The Billboard 200 in 1986, and Def Jam was well on its way.

However, Rubin says the very things that elevated rap music from a strictly grassroots genre is what made him decide to leave the label.

"When rap became popular, there were more opportunities to make money, which paved the way for all the copycats acts," he says. "Everything started sounding the same, which was totally against what rap was originally all about."

Rubin left Def Jam in 1988 and founded Def American. The Beastie Boys also parted ways with the label the same year, following a dispute over royalties, and signed with Capitol Records.

Nevertheless, Simmons endured the setbacks. By the end of 1987, Def Jam had released Public Enemy's debut album, "Yo Bum Rush The Show." While the set reached only No. 28 on the R&B chart, it was critically acclaimed in the rap community. It solidified Def Jam's reputation as the premiere rap label and opened the gate for even more hip-hop acts.

Meanwhile, Simmons' management company continued to thrive. Bill Adler, who currently owns New York–based Rhyme And Reason Media, worked at Rush Productions from 1984 to 1990 as the company's publicity director. Adler says the firm provided critical guidance and career development for its clients, who in turn helped Def Jam further reinforce its own identity as an entity that cared about the welfare of rap artists.

Says Adler, "It was like Motown in the '60s, in terms of artist development. The music was being marketed to everyone. Russell and Rick never thought of rap in ghettoistic terms. "The hype was that this was the new rock 'n' roll, and there was great focus and commitment, which ultimately made history from an African American music perspective."

The early years of Rush and Def Jam fostered other young executive talent that would go on to make a mark in the music industry. Motown president/CEO Andre Harrell initially worked as VP of Rush following his artist career as part of the rap act Dr. Jeckyll & Mr. Hyde.

Says Harrell, "Being a rapper before coming on board as an

Continued on page 52

Rapping With Russell: A Q&A With The CEO

By J.R. REYNOLDS

Russell Simmons is a private man. He's rarely seen in the midst of the action, instead, he's off to one side: observing, contemplating, calculating. His quiet demeanor reflects his personality, but it belies his shrewd marketing and deal-making skills. He's confident about himself and his endeavors, but in a relaxed way. Jeans and sneakers are his gear of choice. And while his ear's tuned to the street, his wallet is tuned to Wall Street—with numerous business ventures throughout the entertainment industry.

In the early days, Simmons regarded Def Jam simply as a means for getting rappers a fair shake and promoting their careers. Today, the company not only has perhaps the most recognizable name and logo in rap, it also represents a growing entertainment empire with no boundaries in sight.

BILLBOARD: What were your initial impressions when you first decided to go into business with Def Jam co-founder Rick Rubin?

RUSSELL SIMMONS: I was all set to do a deal with probably EMI, or some other major that was after me. He wanted to put together an independent record label with me. I said okay, but I was still gonna make this other deal on the side. But after working with Rick—developing Def Jam from an independent point of view—I came to realize that he was one of the most talented producers I'd ever met. So what we did was take the Def Jam label

Continued on page 52

The Rush cornerstone remains label collective Def Jam Music Group, which has successfully gained a foothold in several genres and features acts ranging from the R&B sounds of Montell Jordan and MoKens to rapper Method Man.

Continued on page 52
Congratulations on 10 years of changing the face of the industry.
PolyGram.
Artists Heard 'Round The World
The Label Has Been Home To An Array Of Hip-Hop Trailblazers

By MARLYNN SNYDER

Def Jam impresario Russell Simmons' early mantra, "We don't make records, we build artists," has had a long-lasting effect. Since the label's humble beginnings, born in a dorm room at New York University in 1984, it has been a consistent group of diverse, hard-working artistst that have made Def Jam one of hip-hop's most treasured, and most recognized, trademarks.

"Classics," a four-CD, 54-track boxed set to be released this month (Billboard, Sept. 2), not only serves as a promotional snapshot of Def Jam's 10 years of accomplishment on the streets, but is a wide-ranging example of the amazing artist roster that brought the label to world prominence.

EARLY DISCOVERIES

Def Jam's first artist, 16-year-old James Todd Smith, blew up as LL Cool J (for Ladies Love Cool James). Hailing from St. Albans, Queens, LL heard through street connections what the fledgling label was trying to achieve and sent Rick Rubin (Def Jam's co-founder) a hastily put together demo tape. After spending additional time in the studio refining LL's sound and recording his loud, aggressive, braggadocio-laced raps, the label released "I Need A Beat," the first record for LL and for Def Jam. The single connected with b-boys and 'round-the-way girls, quickly selling 100,000 copies.

The label's next success, the Beastie Boys, were quite a different story. Adam Horovitz, Adam Yauch and Michael Diamond (who adapted the monikers King Ad-rock, MCA and Mike D, respectively) were raucous, foul-mouthed Jewish kids from middle-class backgrounds who predated slacker culture. In addition to partying and skateboarding, they already had recorded a freaky little jam called "Cookie Puss," which established a following in underground clubs.

"Licensed To Ill," the Beasties' 1986 debut album, soared to the top of the Billboard 200, proving rap's strong crossover potential, and marking the first time a white act made a major dent in the emerging hip-hop culture. The album also successfully merged the rebellious forms of rap and rock, attracting a wide audience.

Beyond The Music
Russell Simmons Raps On The Door To Mass Culture, Bringing Hip-Hop To Film, TV And Fashion

By DOUGLAS REECE

The growing number of projects falling under the Rush Communications mantle has expanded the domain of "the king of rap" into new realms. Russell Simmons' involvement in commerce, ranging from television and film to artist management and retail clothing, has made him a prominent figure in businesses far beyond his record label.

With this penetration, Rush Communications is not only bringing hip-hop culture to a new level of exposure and commercial sophistication, but is defying the conventional stereotype that black-owned businesses do not cater to a mass audience.

"Just about all of American pop culture came from black America, but no black companies own a significant piece of that," says Simmons. "What I hope to see in my lifetime is black companies owning some decent equity in what black culture is in America."

Looking over Rush Communications' litany of ventures, it's evident that the second-largest black-owned company in the nation is nearing those goals.

SLBG MANAGEMENT

No matter what the project, Simmons has always emphasized his role as artist manager. In most Rush Communications efforts, Simmons traces success back to the performers, saying that he only hopes to provide the proper vehicle for his artists' development.

It follows that artist management would be an essential part of the visual media Simmons is working in. In fact, SLBG Simmons/Lathan/Brillstein/Grey could be described as the glue holding many of the non-musical ventures of Rush Communications together.

Commenting on the collective wealth of contacts and the great
Continued on page 38

"Classics," a four-CD, 54-track boxed set to be released this month, not only serves as a promotional snapshot of Def Jam's 10 years of accomplishment on the streets, but is a wide-ranging example of the amazing artist roster that brought the label to world prominence.

..."Yo! Bum Rush The Show," the group's 1987 debut, turned an important corner in rap. Public Enemy's lyrical content shifted away from the familiar "I'm the baddest"-type of machismo, to a more conscious vibe of black nationalism. Initially seen as controversial, the group's militant outlook caught on quickly with young record buyers of all races.

Slick Rick was another New York-based success story. Born Ricky Walters in England, the rapper grew up in the Bronx and was pulled into the developing hip-hop scene like many of his contemporaries. He adopted a faux British accent to his distinctive delivery, and his reputation was built on his appearance on Doug E. Fresh's "The Show" and "La-Di-Da-Di," two tracks that are still considered landmarks in...
10 years ago you started making music...

...little did you know you'd also be making history

congratulations
ARTISTS
Continued from page 24

discussions of hip-hop history.

While Def Jam established an early pattern of success with a hot-selling stable of rap artists, it had its share of misses as well. Early rap signings Davey D and Original Concept (which featured Dr. Dre of “Yo! MTV Raps”) failed to catch fire at retail. Initial efforts by the label to expand its presence in the R&B genre also had mixed results. After the surprise success of Oran Juice Jones’ obscure ballad “The Rain,” Def Jam failed to maintain excitement at radio and retail with projects from Tashan, Alysaa Williams, Blue Magic and Don Newkirk.

URBAN EXPANSION
As Def Jam’s reputation as an urban groundbreaker grew, the company expanded, forming Rush Associated Labels (RAL) in 1990. This allowed Def Jam to continue breaking cutting-edge artists through smaller, street-oriented boutique labels. MJJ Records, which was started by Run-DMC deejay Jam Master Jay, brought hardcore rap act Onyx to Def Jam in 1993. Its debut set, “Bacdafucup,” surpassed the platinum mark, while the single “Slam” became a b-boy anthem (“Let the boys be boys!”).

One of the label’s biggest crossover success stories came through its alliance with Violator Records. Violator CEO Chris Lighty (who is also Def Jam’s VP of A&R) signed Long Beach rap producer Warren G to the label after convincing him that he also had strong skills as an artist. The producer, whose half-brother is Death Row Records co-founder Dr. Dre, finally agreed and released his G-funk-drenched debut, “Regulate...G Funk Era,” which quickly shot beyond double platinum.

Continued from page 18

THE YEARS HAVE BEEN NUMBERED
A Recap Of Def Jam’s Appearances On The Billboard Charts

Def Jam’s first 10 years have been filled with memorable successes. The list below is a year-by-year review of the label’s—and its affiliates’—top-charting singles and albums. The peak position for singles refers to Billboard’s Hot R&B Singles chart; the album peak shows the highest position reached on the Billboard 200, followed by its peak on Top R&B Albums. The peak positions represent each title’s ultimate peak and will not necessarily correspond with the peak registered during the listed chart year.

Charts for each chart year were determined by the same methodologies used to calculate Billboard’s Year In Music charts. For singles from chart year 1986 through 1993, and for albums from 1986 through 1991, Billboard used a complex inverse point system, in which titles were awarded points, based on rank, for each week they appeared on the weekly chart. The data base from Hot R&B Singles was used to calculate standings for the singles, while points from The Billboard 200 were used to determine album ranks.

The album lists from chart year 1992 through this year reflect an accumulation of units sold, based on SoundScan data, for each week the title appeared on The Billboard 200. Singles recaps from chart year 1993 through the current year are an accumulation of sales and airplay points for each week titles appeared on Hot R&B Singles, with monitored airplay registered by Broadcast Data Systems and sales calculated by SoundScan.

Continued on page 56

1986 (chart year 11/17/85 - 11/15/86)

SINGLES
1) Oran Juice Jones, “The Rain” (1)
2) LL Cool J, “I Can’t Live Without My Radio” (15)
3) Beastie Boys, “Hold It Now, Hit It” (55)

ALBUMS
1) Oran Juice Jones, “Jones” (44, 2)
*Only Def Jam album to appear on The Billboard 200 or Top R&B Albums during this chart year.

1987

SINGLES
1) LL Cool J, “I Need Love” (1)
2) LL Cool J, “I’m Real” (1)
3) Beastie Boys, “It’s The New Style” (22)

ALBUMS
1) Beastie Boys, “Licensed To Ill” (1, 2)
2) LL Cool J, “Breakin’ Away” (3, 1)
3) Oran Juice Jones, “Juice” (44, 1)

1988

SINGLES
1) LL Cool J, “I Ain’t Got No House” (9)
2) Public Enemy, “Don’t Believe The Hype” (10)
3) Public Enemy, “Bring The Noise” (54)

ALBUMS
1) Soundtrack, “Less Than Zero” (31, 27)
2) LL Cool J, “Rapper’s Delight” (3, 1)
3) Public Enemy, “It Takes A Nation Of Millions To Hold Us Back” (42, 1)

1989

SINGLES
1) Alysaa Williams, “Sleep Talk” (3)
2) Chilly, “Children’s Story” (1)
3) LL Cool J, “I’m That Type Of Guy” (7)

Continued on page 56

from your partners at SLBG Entertainment

congratulations

Russell
Congratulations
Russel Simmons
& Lyor Cohen on
Def Jam's 10th Anniversary
Def Jam's 1987 "Yo! Bum Rush The Show" album was critically acclaimed in the rap community. It solidified Def Jam's reputation as the premiere rap label and opened the gate for even more hip-hop acts.

the white kids wanted, and Columbia could get it into the stores," he says. "Def Jam knew exactly what the whole scene was about—black and white. It was a perfect combination."

EQUAL OPPORTUNITIES

Another Rush/Def Jam alum is Loose Cannon president Lisa Cortes, who worked at Rush for four years. She began in 1986 as an assistant to current Def Jam COO Lyor Cohen, who at the time was a Rush tour manager and had various duties at the label. By the time Cortes left, she was head of the Def Jam A&R department.

Cortes says that, despite rap's early days as a male-dominated genre, Def Jam was a spawning ground for female executives. "Russell understood that rap was selling to women as well as men," she says. "So there was always a role for women within the company."

Other former female Def Jam executives include Faith Newman, who is currently an A&R director at Columbia, and Tracy Wayles, now senior director of A&R at Capitol.

Current female Def Jam employees include the label's former president and current Rush Communications president Carmen Ashburn, visual promotion VP Rhonda Cowan.

Beyond the Music

Influence of partners at SLBG, Simmons says, "It is a more far-reaching and powerful management team than any African American has ever had."

Managing actors and comedians, SLBG has a stable of talent that includes Bill Bellamy, Adelle Givens and Reggie McFadden. Though the agency focuses on non-musical artists, it is highly aware of the possibilities for synergy with Def Jam on soundtracks and other aspects of television and film production.

"We certainly plan to take advantage of the wealth of material and talent in the Def Jam family," says Stan Lathan. "We have some of the most talented young performers in the business, and we have every intention of using those resources."

THE BIG PICTURE

Simmons, who began his film career by translating the growing popularity of hip-hop onto the big screen in movies such as "Krush Groove" (1985), "Tougher Than Leather" (1987) and this year's "The Big Picture," has expanded his repertoire with a wide slate of new movies.

Working with noted director Abel Ferrara ("Bad Lieutenant"), Simmons has produced "The Addiction," a modern-day vampire fable far removed from the break-dancing storyline in "Krush Groove."

"The vision for Rush Communications has changed slightly," says Simmons. "Ninety percent of what we do has been based around young black culture. But I don't exclude myself from the rest of the world. That's why we are working on films like "The Addiction."

"White people don't always know black people in terms of making a black film that is authentic and honest. But certainly, by living in a white world, I must know white people. So there's no reason I

Continued on page 61
When it works...

why fix it?
THE BOX SET
1985 - 1995
THE HISTORY OF DEF JAM,
THE HISTORY OF HIP HOP

This never before available 4 CD set contains 59 classic songs from ground breaking rap/R&B artists that set new trends in black music.

IN STORES NOV. 21, 1995

www.americanradiohistory.com
To Russell and Lyor
and everyone at Def Jam

Thank You and Congratulations
for a decade of business
that has felt more like friendship.

Here's to continued success in the future.

With love and respect,
John King, Laura King
and the entire staff of
Chung King Studios

---

Q&A WITH THE CEO
Continued from page 38

and make that the deal—instead of a Rush company, or whatever we would have called it, with Sony.

BB: When Def Jam opened its doors, you continued your involvement with Rush Management, representing talent. Wasn’t it hard to shift gears from management interests to label interests?

RS: The only reason we started the label was because I hated the record-company mindset at the time. Their mentality regarding the artist was fucked. I always worked with the artists like they were forever, and with record companies like they were the vehicle for the artists. There was never any long-term vision for Rush Communications or for Def Jam; there was only a vision for each artist. It wasn’t like I was trying to make a lot of money

with Def Jam. I was just trying to get the artist to be successful, and that would make me a lot of money. So the 10-year anniversary is a celebration of Def Jam’s success as much as the fact that LL Cool J is coming out at the same time with a new album.

BB: That says a lot for you and the relationships that you’ve formed with your artists.

RS: That’s what it’s about. It’s like developing pieces of real estate or something. Everything you build should be built to last. I think the [10-year anniversary] is a celebration of the fact that Public Enemy can be in England burning the Def Jam flag and somebody cares nine years later. Or LL Cool J can be releasing his record simultaneously with the [Def Jam anniversary] boxed set. Or the Beastie Boys—they’re still out there doing tours somewhere, right now. That’s what this celebration is more than anything—that these artists are still here. It’s not a big deal for a record company to be around for 10 years. But it’s great that the artists that founded the company are still here.

BB: How has rap music changed from back in the day to now?

RS: Now each artist is more specific in terms of what his niche is. Old Run DMC albums were all over the place, because they had to represent everything. All the things that people liked about rap could be on one album back then. Now people have their niche, because it’s so competitive. The other big difference is that the companies believe in the music now, and they’re spending a little money.

BB: Do you have a feel for where rap music is going, say in the next five years?

RS: Absolutely not. It’s a creative business, and it would go to hell if you or I could predict where it was going to go. I’ll tell you one thing about the lyrical content: You got a lot of the guys who are really aggressive, angry and frustrated, and they don’t know why. But a lot of them are going to figure out why, and then a lot of them are going to become a lot more political. Instead of just making social statements, they’ll become more politically motivated.

BB: So is that one of your goals—to put angry, disenfranchised artists in a position to become enlightened, and develop a more

Continued on page 44
Congratulations Russell

If you didn't let LL COOL J

BLAST HIS RADIO.

Or show RUN-DMC how to

walk this WAY

THERE WOULD NEVER BE A

HIP-HOP hurrRay!!

Thanx for kickin down the door. And makin room for
us all. Also thanx for 10 yrs. of DEF JAMS.

From Queen Latifah,
Sha-Kim, Kay-Gee,
Vinnie, Treach
Congratulations and One Love

— to the Entire —

Def Jam Music Group

— on your —

Tenth Anniversary

We Can’t Stop Listening!

With Platinum Wishes,

Reid & Priest

Attorneys At Law
New York, New York
Washington, DC

Reid & Priest is a New York Registered Limited Liability Partnership

Q&A WITH THE CEO
Continued from page 12

focused agenda by sending them out in the world on concert tours?

RS: Yes. Some of the artists end up becoming more aware and express themselves in a more constructive way. Others still only want to cater to the "last days of our lives, stick your fingers in there and get yours at all cost" kind of thing that a really frustrated street kid who has no alternatives can relate to. I like them both.

BB: Do you find it hard wearing all these different hats? You’re into fashion, film, television...and still into music.

RS: But it’s all one audience. It must be hard for [PolyGram president/CEO] Alain Levy, because he’s got a billion different kind of people he’s selling records to. I’m selling records to the same people in Amsterdam that I’m selling to in New York. And regardless of what I’m selling—whether it’s clothing or anything—it’s all directed to the same audience, worldwide. It’s the same mindset that we’re trying to capture: the young hip-hop culture.

BB: When you started Def Jam 10 years ago, did you envision it becoming as successful as it is?

RS: We did [the film] “Krush Groove” 10 years ago, in 1985. It was not a conscious effort to get into the film business; it was just another vehicle for the artists. The artists wanted to make a rap movie. And we did. But now I’ve made a conscious effort to do a lot of the things I’m doing as part of developing our more global view of doing business.

“...There was never any long-term vision for Def Jam; there was only a vision for each artist. So the 10-year anniversary is not a celebration of Def Jam’s success as much as the fact that [the label’s first artist] LL Cool J is coming out at the same time with a new album.”
A BRIEF HISTORY of Def Jam on THE BOX recordings

1986
MAY Run D.M.C.’s “King of Rock” becomes the first hip hop video ever added to the Video Jukebox, an experimental channel then reaching 20,000 homes in Miami. On its first day, “King of Rock” smashes all previous request records. Run D.M.C. is on Profile Records, but is managed by Rush Management.

1987
JANUARY The channel is renamed The Jukebox Network and now reaches 400,000 households. Run D.M.C. breaks down musical barriers with “Walk This Way” featuring Aerosmith’s Steven Tyler and Joe Perry.
MARCH Penn & Tellr join Run D.M.C. for “It’s Tricky”.
JUNE Whodini, recording for Arista but also in the Rush house, first appear on the Jukebox with “Freaks Come Out Night” and “Rap Machine”.

1988
JANUARY Another double dose of Whodini with “One Love” and the unforgettable “Big Mouth”. Public Enemy reeks it up with “Bring The Noise”.
MARCH Run D.M.C. continues its Jukebox domination with “You Talk Too Much”.
JULY More Run D.M.C. with “Mary Mary” while LL drops “I’m In Love”.
OCTOBER D.J. Jazzy Jeff & The Fresh Prince, recording for Jive but managed by Rush hit hard with “Parents Just Don’t Understand”.
DECEMBER Public Enemy’s “Night of the Living Baseheads” assaults the Jukebox.

1989
FEBRUARY “Girls Ain’t Nothing But Trouble”, more wisdom from DJ Jazzy Jeff and The Fresh Prince.
MAY Slick Rick tells his “Children’s Story”.
JULY Public Enemy returns to “Fight The Power”.
AUGUST Slick Rick drops “Hey Young World”. L.L. Cool J hits with “I’m That Type of Guy”.
SEPTEMBER 3rd Bass steps onto the Jukebox with Steppin’ To The A.M. It’s a double shot of L.L. with “One Shot at Love” and the immortal “Big Ole Butt”.
OCTOBER D.J. Jazzy Jeff & The Fresh Prince, recording for Jive but managed by Rush hit hard with “Parents Just Don’t Understand”.
DECEMBER Public Enemy’s “Night of the Living Baseheads” assaults the Jukebox.

1990
JANUARY L.L. drops “Jinglin’ Baby” on the Jukebox.
AUGUST “911 Is A Joke” becomes Public Enemy’s biggest video ever.
NOVEMBER L.L. Cool J rocks the country with “Mama Said Knock You Out”. Public Enemy’s swathing “Burn Hollywood Burn” searches the Jukebox.

1991
JANUARY “Two Minute Brother” puts BWP in control of the Jukebox for about a minute.
MAY “Pop Goes The Weasel” page for 3rd Bass.
OCTOBER Public Enemy ignites with “Can’t Turn It”.

1992
FEBRUARY Flavor Flav does Jukebox viewers to Bungee Jumps in a wild on-air promotion (Flavor never makes the jump.)
JULY The channel is renamed THE BOX, Music Television You Control, and now reaches 16 million viewers in the U.S. and the U.K.
SEPTEMBER Here he... comes. A solo MC Serch releases “Here It Comes”.
OCTOBER DM’s “Throw Your Guns In The Air” blasts off on THE BOX, on the way to a platinum debut.

1993
JULY “Buck Seat Of My Jeep” puts LL back on THE BOX.
SEPTEMBER Flavor Flav and Onyx team up to slam THE BOX with the Bionyx mix of “Slam”.
MARCH An explosive Onyx BOXtalk shows how easy it is to buy a gun in the streets, BOX viewers get a load of Bass when “Deepest” blows up.
SEPTEMBER Erick Sermon goes solo with “Stay Real” and tells the real story on BOXtalk.
OCTOBER Losito Melendez is a “Goody Goody” on THE BOX.
NOVEMBER Domino blows up large with “Ghetto Jam”.

1994
JANUARY P.E.’s Terminator X brings Whodini back onto THE BOX with “If It All Comes Down To Money.”
MAY South Central Cartel joins the Def Jam posse and hits with “Seventeen Switches.”
JUNE/JULY The Warrn 6 National DJ Search Contest on THE BOX involves 16 major market radio stations and reaches a combined TV/ radio audience of over 50 million households. DJ Rectangle wins the finals at the Palladium in NYC and goes on tour with the multi-platinum Warrens to the G.
SEPTEMBER Warren 6 continues his BOX hot streak with “Do You See” while Method Man brings it with “Bring The Pain”.
DECEMBER “The Return of the Hip Hop Freaks”... Nice N’ Smooth on THE BOX.

1995
FEBRUARY Montrell Jordan shows 22 million households how to do it on THE BOX, as “This Is How We Do It” explodes into yet another multi-platinum debut.
APRIL Method Man and Mary J. Blige team up with “I’ll Be There For You/You’re All I Need To Get By”
JULY Swizz and Dave Shack combine on Week 4 on the 95 Days of Summer.
AUGUST Dave Shack rolls with “Summertime In LBC” Method Man and Redman ask “How High?”
SEPTEMBER Masakelte moves to #1. Def Jam is still in control of THE BOX.

We could fill another 10 pages like this, but basically what we’re trying to say is...

HISTORY CONTINUES to UNFOLD for DEF JAM and THE BOX... to RUSSELL and the DEF JAM FAMILY.
Congratulations to Def Jam on your first ten years from friends who appreciate your place in history.

Pryor, Cashman, Sherman & Flynn
David Mantel
Katz, Smith & Cohen
OUTBURST RECORDS

AND THEIR ARTISTS

DOMINO • MoKenStef • B.G. KNOCC OUT & DRESTA

CONGRATULATE

RUSSELL SIMMONS

AND

Def Jam Music Group

On Ten Years of Amazing Success

We’re down with you guys like four flat tires!

Anthony “Anti” Lewis
President/CEO

“Greedy Grég”
Vice President
You taught us not to
BELIEVE THE HYPE
and KEEP IT REAL.
You fed us SWEET
POTATO PIE, as you
put us to bed with a
CHILDREN'S STORY
and woke us up with
ROCK THE BELLS.

You taught us not to
BELIEVE THE HYPE
and KEEP IT REAL.
You fed us SWEET
POTATO PIE, as you
put us to bed with a
CHILDREN'S STORY
and woke us up with
ROCK THE BELLS.

Keep JINGLING BABY...GO 'HEAD BABY.
HAPPY 10th ANNIVERSARY
from your friends at INNERCIRCLE COMMUNICATIONS

congratulations & RASpect due!
To Russell, Lyor
and the Def Jam crew...
HAPPY BIRTHDAY
TO THE
PHATTEST
10 YEAR OLDS
IN TOWN.

from
Gallagher Communications Group, Inc.

Full Service Public Relations & Event Planning
1501 Broadway, 31st floor
(212) 354-0005
(212) 354-1514

galcom@citizeny.com

BEYOND THE MUSIC
Continued from page 38

can’t make a film with white images or a black film that has great
crossover possibilities. [The black community alone] cannot buy all
the movie tickets that I want to sell.”

Other films that exemplify the new range of Simmons’ film work
are current productions. “The Funeral,” a gangster film, and “The
Nuttty Professor,” a remake of the Jerry Lewis comedy starring
Eddie Murphy.

This year also marked the advent of a new branch at Rush
Communications. Def Pictures, in which Simmons has teamed with
longtime partner Stan Lathan, is geared to start producing smart-
budget films in the near future. PolyGram Films Entertainment
has been signed to distribute.

“We believe that our audi-
ence is more sophisticated
than the industry gives us
credit for. We plan on making
economically sound films
that we can use to attract new
filmgoers and take bigger
risks with subject matter,”
says Lathan.

Simmons, relating his ulti-
mate goal for the new compa-
ny, quips, “When I grow up, I want to be [producer] Brian
Grazer… and I want Stan to be Opie [director Ron Howard].”

DEF COMEDY JAM
Meanwhile, on the small screen, Rush Communications continues
to produce its popular comedy-based series on HBO, “Russell
Simmons’ Def Comedy Jam.” Now in its fifth season, the show has
proven itself to be a major draw for the network.

“The Def Comedy Jam” has a huge white audience and major
crossover appeal,” says Simmons. “But the show is very aggressive
and more exclusively black than anything on TV. It’s full of inside
jokes, but people break their necks trying to tune in to it.”

DOWN ON THE FARM
For some, Simmons may not seem to be a tailor-made contender
in the fiercely competitive clothing industry. The entrepreneur,
however, would caution observers not to confuse his image of him to
communications projects.

Simmons, who advised LL Cool J to trade in his cowboy boots for
a pair of sneakers, is entering the clothing business in grand fash-
ion. Phat Farm, Rush Communications’ venture into retail apparel,
is outfitting a bevy of middle- to upper-end clientele, including hip-
big men and rap’s most visible acts, celebrities and urban/suburban b-
boys and girls alike.

In its first year of operation, Phat Farm’s single Soho store
grossed $2 million. Part of the success behind Rush Communications’
clothing venture is large due to Simmons hands-on participation. He has involved himself in everything from
picking fabrics and cuts to assisting with store design. In fact, along
with designer Omar Muir and director of public relations Dana Hill,
Simmons is a key member of the store’s relatively small team.

“We don’t have a hundred designers, but we’re certainly compet-
tive,” says Simmons. “We’ve got more flavor and we know who our
audience is.”

The store’s line leans toward more-sophisticated designs, with
classic pinstripes, button-downs, polos, and pants, but stays true to its
street origins, with leather jackets and hotpants, oversized jeans,
aesthetics, and boots. Most items retail for less than $100.

As a result of the great variety in the line, nearly every trend
magazine, from Vibe to i-D, as well as high-end fashion giants such as
Elite and Mirabeau, have featured the store’s wares. The oft-
quoted phrase spun by Simmons is that the clothes are designed for
younger people and for “90-year-old Jewish men.”

Of course, it doesn’t hurt that some of Def Jam’s most revered
and influential artists are dressing in Phat Farm fashions for photo
shoots, concerts and interviews, as well as showing up for the occa-
sional in-store. The likes of Warren G and Montell Jordan are pro-
viding high-profile exposure for the company’s flamboyant gear.

Not to say that Phat Farm is merely a label phenomenon. Artists
not affiliated with Def Jam, such as Michael Jackson and Uptown
artists Mary J. Blige and Soul For Real, and even actress Pamela
Anderson and supermodel Tyra Banks, are also publicly sporting
Phat Farm.

Television is getting into the act, too. Fox’s “New York
Continued on page 50
Russell,

If it wasn’t for you I would still be living on my mom’s couch.

Your Jewish Son,

Brett
Undercover,” nicknamed “Phat Farm Undercover” by store employees, frequently features lead characters decked out in clothing with bold Phat Farm logos. The show, seen by 7 million households in the 1994-95 season, is effectively the largest runway a clothing company has ever walked.

Still, Phat Farm faces its unique challenges. “Everybody wants to be my partner, but no one wants to distribute my clothing the way I'd like to be distributed,” says Simmons. “We should be next to Calvin Klein, Guess and Polo, but that real estate has been reserved for white-only.”

These problems, however, will be remedied soon, according to Simmons. At the beginning of the year, the music/fashion/film/TV mogul teamed with Sony Signatures, the entertainment merchandising arm of Sony Software, which will become the store’s licensee.

“There are a couple of deals coming up that will make Phat Farm very aggressive in the marketplace. With our distribution, we’re going to out-market everyone,” says Simmons.

WHAT NEXT?

Simmons and his associates are by no means resting on their past accomplishments. One of the new projects currently in development stages is the opening of a theme-based restaurant in New York. As for existing businesses, Simmons sees even further potential.

“I would say if our clothing company would do the kind of gross billing that Tommy Hilfiger does, our record company would have billing like Geffen, and our film company were to be in the position of Imagine Pictures, we will have accomplished some of our short-term goals,” says Simmons. “We really believe each one of these is attainable now.”

**Executive Excellence: Who’s Who At Def Jam**

By Marlynn Snyder

Def Jam’s suite of offices, located in New York City’s artsy Soho district, is a hotbed of activity.

An army of young, dedicated staffers works at driving the business forward with long hours and a collective sense of humor. Here’s a look at the management team at the helm of this thriving organization.

**LYOR COHEN, COO**

COO Lyor Cohen has been at Def Jam 11 years and says his current job description includes “everything from maintenance to budgets to signing groups to being a therapist—for both artists and employees.” His most important role, he says, is “motivating our workforce in non-traditional ways to maintain a flavorful yet effective business climate. Also, defining and communicating a point of view, the reason Def Jam works, both inside and outside the company.”

Cohen has his sites set on the future, the next 10 years, during which Def Jam will become “a more full-service, teen-aged entertainment company.”

**WES JOHNSON, Senior VP, Promotions and Marketing**

“I put out fires!” says 8-year Def Jam veteran Wes Johnson. “Actually, I’m focused on the initial impressions our artists make in the marketplace. It’s my job to see that they’re hitting hard with that initial impact. Radio is [one of] the main focuses of exposure, so the image of the artist is important, whether we’re bringing it to the public, or to an MD or PD.”

Def Jam’s promotions and marketing senior VP started as a radio personality in the Washington, D.C./Baltimore/Virginia area and also spent time in a promotion position with Great Bay Distributors. He’s worked in concert promotions and with Bill Stephney (currently CEO of StepSun Music), who first brought him to the attention of Russell Simmons. Johnson is responsible for building the label’s staff.

Johnson says he enjoys “training and bringing young execs up through the ranks. And getting the respect of the owners allows me to do my job. I know that I’ll be able to retire from this company.”

Regarding the future direction of Def Jam, Johnson says, “We’re moving into different genres of music we’re not necessarily known for, like rock, reggae and more R&B [in addition
to Montell Jordan and McKenSteff). It's my job to see that those projects are marketed and promoted to the best of our ability.

KEVIN LILES, VP/DM, Promotions

"As the head of promotions, my office is an information center," says Kevin Liles. "Basically, I'm the center of all artist activities. I do a lot of planning and forecasting—anything concerning the promoting of our artists."

Liles started as a recording artist on a D.C.-based indie label and co-wrote "Girl You Know It's True," which was recorded by Milli Vanilli. Wanting to learn the business side of the industry, he took a street promotion job at Def Jam three years ago.

Liles says he's especially proud of "setting up the West Coast region. I feel like I've been able to assemble one of the best promotional teams across the country. Also, I'm proud of starting Def College Jam, a series of concerts where our artists will perform during homecoming events at major black colleges. "People always talk about the last 10 years," says Liles. "We want to take Def Jam from a major indie to a major label. We're still interested in being a part of urban music, but we want to diversify. We will always, however, appeal to the young urban consumer."

JULIE GREENWALD, VP, Marketing

Marketing VP Julie Greenwald, who describes her role as "keeper of the timeline of releases," says, "The most important thing is planning the promotional and commercial calendars. Everything—promo items, video, posters, ads—comes out of the marketing department; we do all the budgeting."

Greenwald got her start at Def Jam three years ago as assistant to COO Lyor Cohen. She also worked with Russell Management, where she managed A Tribe Called Quest, EPMD, Brand Nubian and others, before moving on to the promotions department.

"I came from promotions and built the marketing department from scratch," says Greenwald. "Our first artist was Warren G—a triple-platinum artist!

"Our marketing staff is young, bright and creative. We have to find new avenues to promote Def Jam. You can't just put out a video or give away stickers. For instance, coming up is 'The Show—The Tour,' where groups from the film will tour black colleges for a ticket price of $10. We're always trying to find the next level to reach our consumers."

CHRIS LIGHTY, VP, A&R (and CEO of Violator Records)

Chris Lighty traveled around the world in 1987-88 as road manager for A Tribe Called Quest, Jungle Bros and De La Soul in association with Rush Artist Management and learned firsthand what it took to break a rap record. In 1991, he started Violator Records, whose artists include Fat Joe, Beatnuts and Warren G. At Def Jam two years ago, the A&R VP is responsible for "coordinating the creation of albums."

"I'm making sure the artist's vision comes through, that the final project represents how the artist wants to express himself," says Lighty, who notes that his greatest accomplishment was "definitely the Warren G project, which sold 3 million. Also, getting the new LL Cool J album ('Mr. Smith,' which will be released Nov. 21) finished for the fourth quarter."

Looking toward the future, Lighty says, "We want to keep expanding and growing. It's all about building entrepreneur situations and spawning smaller Def Jams through the system—like Dentro Ross' label, No Doubt, and Warren G's G-Funk Records. We want to have affiliates that are selling 3 million or 4 million records apiece; we're striving to be a 100-million-plus-selling company in the next two years. We're also moving into other areas of R&B and alternative music, but we'll always keep it real on the street side."

DEF DECADE
Continued from page 47

marketing VP Julie Greenwald, college promotion director Chonita Floyd, director of video production Heidi Smith, A&R administration director Linda Burke, legal counsel Gail Huggins and national promotion senior director Johnnie Walker.

EXPANDING HORIZONS

Simmons' desire to broaden the scope of his musical empire from a creative perspective came in 1990, when he formed Rush Associated Labels, a collective of joint ventures and label imprints.

The goal of RAL was to allow his burgeoning corporation to penetrate other music genres, without diminishing Def Jam's identity as an East Coast rap label. It was also a means of empowering other young entrepreneurs who shared Simmons' passion for making music.

RAL currently has several affiliate labels. JMJ was founded by Jason Mizell, and scored platinum success in 1993 with "Backface," by Onyx. Violator, headed by Chris Lighty, released Warren G's 1994 debut album, "Regulate...G Funk Era," which sold 2.4 million copies, according to SoundScan, and was No. 1 on the Top R&B Albums chart for three weeks.

Warren G's own G-Funk Records recently released product on its acts-the Twiztid and Dove Shack, while P.M. R., run by Paul Stewart, features popular artist Montell Jordan.

Outburst, formed by Greedy Greg and Anti, boasts a roster that includes such acts as Domino, BG Knocc Out & Dresta, and McKenSteff. RAL's first reggae label, African Star, is headed by Stuart Brown. Its debut artist is Capetel.

Newly formed labels Juilee Entertainment, run by Kurt Woolley; King Records, founded by Scott Koenig; and No Doubt, headed by Dante Ross, all plan to release product sometime in 1996.

The influence of Def Jam on young music-business entrepreneurs has had an indelible impact, even among non-RAL executives.

Says Sean "Puffy" Combs, president/CEO of Bad Boy Entertainment, one of the hottest labels in the music business, "My company follows Berry Gordy's and Russell's blueprint for success. The obstacles Russell's had to overcome to be a winner are phenomenal. I admire the accomplishments that he's been able to achieve, and hope that I'll be able achieve the same kind of success that he's been able to demonstrate on a consistent basis."
10 years old & it's still got flava!

Congratulations Russell & Def Jam Recordings on your Anniversary!

-ANDRE & THE ENTIRE MOTOWN FAMILY
Todd Terry Thriving In Midst Of Hard Times

TODD'S HARD TIMES: It is roughly 4 a.m. in what is normally a fairly quiet corner of Leeds, England. On this recent balmy night, something unique has lured a veritable army of nightcrawlers to congregate in this corner. Beneath a faux sky of neon-streaked lights, the lighting of distinctive personalities seems to have metamorphosed into a singular, primal sea of grasping and grinding of flesh. For a split second, the kind of unity that one fantasizes about becomes a fleeting reality. There are no differences based on race, sexuality, or politics—just the universal bliss of a transcendent experience.

The ear-shattering screech of a battered disco whistle punctures the air. It is followed by a round of cathartic cheers from those that radiate an aura of elation, their senses with an earthly reminder of the walls containing this experience, as Todd Terry—that incomparable artist who controls its every mood—strolls into the room. His distinctive strob lights, the congregation graced Hard Times' turntables, but few have shaken the walls with the power and drama of Todd Terry.

Examining these two entities separately, it comes as little surprise that they cause such glorious sparks together. The vibrancy of Todd Terry's DJ/producer and nuance. This artist is a veritable genius who has graced Hard Times' turntables, but few have shaken the the concrete trappings of the music business. Over two years, Hard Times has changed locations several times, inhabiting such unusual venues as an old church in Huddersfield, England, the mammoth Bagley's film studio in London, and one of the U.K.'s largest garage-styled parties to date, and, eventually, a state-of-the-art center in Leeds. Numerous club-bangers have graced Hard Times' turntables, but few have shaken the right hands, it can change the world.

HOUSE WORK: In revisiting his underground hit "Heaven Knows (I Can't Understand)" for Tribal America Records, rising producer Angel Morocco deflects affirms his ongoing groove growth, as well as his ability to hang tough among (and potentially surpass) chartburner's finest. Over the space of this two-record set, he freshens up the track with snappy elastic basslines, subtle new keyboard progressions, and rattling percussion that smartly never overpowers the loose but memorable hook or belter Basil Roderick's vibrant vacating. Another winner from the halls of Tribal America this week is Eric Kupper's follow-up to his brilliant 1994 EP, "The K-Scope Project." More than anything Kupper has worked on in the past year, the EP exhibits an aggressive approach to rhythm, while weaving fluid, mind-numbing melodies. Peak-hour DJs need to spend some time absorbing "Stonk" and "Purple Daddies"—and then instantly share 'em with their audiences. We are glad to report that Kupper is currently assemblage additional tracks for a full-length K-Scope album, which should be out in the coming months.

When ya need a taste of experimental dance music in quick bites, never look further than the Los Angeles-anchored Moonshine Records for expansive compilations that thoroughly trace the origins and legacies of any given sound. In this mind, trip-hop novices are advised to investigate "The Real Trip: Further Self-Evident Truths" and "The Trip-Hop Test, Part Two.

"The Real Trip" is culled from the vaults of Rising High U.S.A. Records and is bolstered by the inclusion of the atmospheric "Ride In!" by Wagon Christ and "Moonlight Medicine," which couples alearna-rock band Ride with Porcelain's True genius stuff. "Trip-Hop Test" is a moody mosaic of mind-bending vibes, including "Let Me In" by the Chemical Brothers, "Indian Summer" by Danny Saber, and "Keep Hope Alive" by the Crystal Method.

Further into the realm of compilations, fans of jazz-leaning club grooves should have a swim through Impulse Records' four-CD series of vintage recordings by Archie Shepp, Mingus, Sonny Rollins, and Oliver Nelson. Each album has been remastered to crisp perfection and will provide a much-needed view into the inspiration for a score of acid-jazz acts. Utterly delicious . . .

Fans of Frankie Knuckles' current Virgin album, "Welcome To The Real World," should start frogging to the nearest import shop for a copy of "Walking," the set's latest single overseas. The gospel-slayered house music makes nifty use of Adeve's forceful pipes, while spurring the song's riotous chorus with thunderous choir chants. At this point, the label is not planning to release this one in the States.

One of the more bummimg pieces of news we have to deliver this week is the departure of George Maniatis from the ranks of London Records. Maniatis is moving back to his native Vancouver to oversee the operation of Netwerk Records. In his several years as Lon- don's director of A&R, creative integrity and adventurous spirit have prevailed. And under his watchful eye, such acts as Goldie, Gabrielle, and Jimmy Somerville had a fighting chance at mainstream promotion. We are hopeful that his efforts will have made a lasting impression on those who remain at London.

GROOVELINE: The singles and production catalog of Chicago's 29 Fingers have been culled into an eponymous must-have compilation on Zoo Enter- tainment/S.O.S. Records. Although we confess to being only minimally amused by "Short Dick Man" by Gillette, it actually kinda works when placed in the context of this album. Perhaps we are just a little overheated by the steamy slant of "Sex Machine" by Katrina and "Lies" by Koula. Added pleasure is derived by the inclusion of Max-A-Million's recent crossover radio hit "Fat Boy" and "Take Your Time."

The U.K.-headquartered Freeto-own Records is stocking up for a nice warm winter season of reasons that will be highlighted by the return of ex-Imagination soul man Lee John—who is starting to work with mind-bending spinners with "Mighty Power Of Love," which was produced (Continued on next page)
with typical tender loving grooves by Mood II Swing.

Also coming from Freetown in the coming weeks is “Pleasure,” another in a string of sultry houses by Janet Rae and Max, as well as “So Drunk” by an EP of starks by Chicago’s underrated Chris Gray.

Elsewhere in the world, Canadian stylist Shara Davis is inching closer to a long-deserved deal in the U.S. on the strength of “Get Away,” a smashing collaboration with Sweden’s indelible Stonebridge. Available via Warner Music Sweden, the track has been drawing props for its unabashed poppiness and sinuey house rhythms. We adore Stonebridge for so shamelessly picking his own musical pocket and adding bits of his classic Robin S. production “Show Me Love” to the track. Hey, why not, right? Especially when it works this well. There are also some harder-edged, remixed possibilities, provided by Johnny Boy and Bob Below, which are worth checking out. The best news, though, is that this charming young singer is starting to garner some attention. He has serious star power.

Speaking of success in Sweden, Virgin is hitting a home run in that territory with “I Am,” the debut album by urban/fanace ingenuous Mayomi. Given the de facto pop slant of most Swedish dance music, the soulful texture of “Commies’n At Ya” and “Whatever I,” and the little cut is quite starting at first. Producers Pete W. and P. Coben have a noteworthy way with a groove and wisely dress the young singer in a mixture of wavy synth and strings that are in turn stately and seductive. Our pals Love To Infinity are back on the boards with “Somewhere” an uplifting R’n’R twirler on Mushroom Records that picks up where the act’s recent hit, “Keep Love Together,” left off. Resident diva Louise Bailey is even more commanding a presence here than on past efforts, while siblings Andy and Pete Lee continue to grow as writers with a knack for snappy hooks and chariable choruses. We are so pleased that this talented trio is focusing more on its own recordings and a little less on producing for other artists. Next step, a full-length album.

Help is needed: Friends and family of famed club DJ Ray Velasquez has started a fund-raising foundation to help defray his medical costs, following his brain aneurysm on Oct. 2. The Kansas City, Mo.-based turntable artist is currently in recov-
Stardom Finds Alison Krauss

Surprise CMA Awards Sweep Boosts Her Career

BY JIM BESSMAN

NEW YORK—Alison Krauss’ surprise big-vocal sound has propelled her
appropriately into increases in sales and airplay, booking inquiries, and her media profile.

Myers Media, the Nashville-based indie firm that represents Krauss and her Rounder Records label, had to install two new telephone lines to field pres and broadcast requests for Krauss the day after the bluegrass artist and first-time Country Music Assn. nominee coped all four awards for which she was nominated: Horizon Award, female vocalist of the year, single of the year (with her band Union Station) for “When You Say Nothing At All,” and a medley for the Shemandel duo “Somewhere In The Vicinity Of The Rocky Mountains.”

More telling, the award sparked broad jumps in Krauss’ radio sales charts.

On The Billboard 200, Krauss’ “Now That I’ve Found You: A Collection” was the Greatest Gainer for the week following the awards, leaping from No. 60 to No. 25. It was also the Greatest Gainer on the Top Country Albums chart, rising from No. 8 to No. 5.

On the Top Country Singles Sales chart, “When You Say Nothing At All” moved up a notch from No. 7 to No. 6, while “Baby, Now That I’ve Found You” went from No. 24 to No. 23 and also re-entered the Hot Country Singles & Tracks chart.

“Album sales more than doubled over the week before, and stations played both singles,” says Rounder co-owner Ken Irwin, noting that his label had basically “wrapped up” its efforts behind “Baby, Now That I’ve Found You.” “(When You Say Nothing At All) was previously released and promoted by BNA, was the Rounder Krauss & Union Station track from the label’s “Keith Whitley — A Tribute Album.”

Noting that Broadcast Data Systems—tallied spins on both singles had “jumped considerably” since the CMA Awards, Rounder’s VP of national promotion/publicity Brad Paul says that the label has since reserved “Baby, Now That I’ve Found You” more stations along with a complimentary Alison Krauss phone card and a note thanking them for their support.

Rounder has also increased its promotional efforts at retail. VP of sales and marketing Susan Piver says that programs continue or have just finished at every major account, especially the racks that have tallied the bulk of “I’ve Found You” collection’s 1.7 million sales.

Endgame promotions are under way at Anderson Merchandisers, which Piver credits with 20% of the album’s total sales, and at Handling, which accounts for 16%. Chain programs for the awards include listening stations at Camelot and Circuit City, placement in Borders’ print ads, endcaps at Barnes & Noble and in both “Country Music’s Greatest Hits” promotions at Best Buy, and price and positioning promotions at Strawberries and WaxWorks.

Denver Staff, meanwhile, is fielding increased calls regarding Krauss & Union Station’s 1989 tour “A Lady & Her Lamb” and this summer’s “Dances With Wolves” and “The Shining” campaigns. “People have called to see if we’ve tripled our price,” says Staff, who reassures talent buyers that Krauss and the label have not gone “out of anybody’s head” in that respect. She adds that the “ideal situation” for future dates would be small theaters or performing arts centers.

“It’s still an acoustic act,” says Staff, adding “I don’t think the band wants to get so big they can’t play [smaller venues] like the Birchmere or the Bottom Line when they choose.”

While forthcoming tour plans haven’t been firmed up, Stiff says a European trip in late January and early February is on course, as well as a Caribbean country music cruise with Charley Pride and three or four other acts in January and a date at the summer Olympics in Atlanta. The European swing, notes Irwin, has also been pumped by the CMA Awards show, which was broadcast a few days later in Europe.

“We saw an increase in sales right off,” says Irwin. “We knew the promoters [Asgard Co.] and distribution company over there [Continental Record Services] are very excited.”

But beyond the immediate surge in Krauss product, airplay, and promotional demand, he lasting significance of her CMA honors, both for her and for the industry as a whole, is less certain. Debate over how a bluegrass artist on an indie label with only two radio hits—not counting the Shemandel duo—could so capture the CMA electorate continues. Staff is as much in attributing the phenomenon to support from other artists, many of whom have long championed Krauss.

“A lot of artists—and business folk as well—who like Alison’s work voted for her,” says Stiff, citing the many congratulatory phone calls, notes, and bouquets that have come in from Nashville’s art community. “Certainly Rounder Records doesn’t have a block of votes!”

“No, it wasn’t block voting,” echoes Epic artist Joe Diffie, who was “I’ve Found You”—but the talent came through, and people appreciated it.”

But Arista senior VP of sales and marketing Mike Dungan notes that even without a major label and commercial radio presence, Krauss has long been considered a “buzz artist” in Nashville. “It’s well documented that for several years now major Nashville labels have tried without success to lure her away,” he says.

(Continued on page 59)

Nashville Scene

by Chet Flippo

Mark Collie’s Race for Diabetes Cure raised more than $100,000 for diabetes research. Six Brooks won the celebrity feature race at the Nashville Speedweek. Ronnie Dunn finished second, Tim Roush of Little Texas was third, and T. Graham Brown was fourth. Lisa Brokop was so moved by the message of her new single “She Can’t Save Him” that she has recorded a series of public service announcements for Al-Anon and Alcoholics. Sugar Hill Records has received a 1995 Parents’ Choice Audio Award for the album “Daddies Sing Goodnight.” It’s a collection of bedtime songs by musicians who are also fathers, including Doc Watson, Peter Rowan, Jerry Douglas, Leon Redbone, Townes Van Zandt, Jesse Winchester, Chris Hillman, and Jonathan Edwards.

Alan Jackson’s “Greatest Hits Collection” was shipped internationally as well as domestically the week of Oct. 23. It marks the first time the Country Music Assn. entertainment of the year has shipped simultaneously in the country and abroad. Markets include Australia, Austria, Belgium, Canada, Denmark, England, Finland, Germany, Iceland, Japan, the Netherlands, New Zealand, South Africa, Spain, Sweden, and Wales... CMT has entered into a sponsorship deal with Wrangler for a daily show on CMT’s European network. The program, “CMT Wrangler Dance Ranch,” began its daily 6 p.m. (U.K. time) broadcast Oct. 23 for a six-month initial run.

Bigger Than Life. Reba McEntire is all over two Nashville Metro buses, which are covered with her image and album cover. She unveiled them with MCA Nashville senior VP of national promotion Scott Borchetta, left, and VP of sales and marketing Dave Weigand.

Promoting ‘Cleveland’s Only Hillbilly’: Reissues From Shepard, Hillmen

MAN WITH A MISSION: That man is Steve Popovich. “America needs to know about Roger Vittorio Martin,” says the man who is resurrecting the Cleveland International label. Martin, he explains, “is Cleveland’s only hillbilly—he’s more hillbilly than anybody in Nashville, and I can’t get him to play on country radio.”

For two years half West Virginia coal miner, came back from the Vietnam War with two Purple Hearts and a morphone addiction. Over the past two decades he’s been leading a hard-charging honky-tonk band—when he didn’t get shot in a shootout or eating at Wally’s. After he got cleaned up,” says Popovich, “a detective turned me on to him. Now he’s giving anti-drug lectures at high schools with a police officer.” Popovich just cut a live album with Martin, titled “Back From The Dead.” It contains original material, a Dylan, some Merle Haggard and Dwight Yoakam, and a recitation by Martin’s mother. One song from the album—“The Tribe Is Alive”—is understandably getting a lot of air in Cleveland.

UPCOMING: That “buck The Sminkies” I mentioned a while back (Nashville Scene, Billboard, Oct. 21) has a date: July 6, 1995, at Forks of the River Entertainment Show Park in Newport, Tenn. — Lorrie Morgan and Jon Randall will perform with the Nashville Symphony on Friday (3) and Saturday (4) at 8 p.m. at the Ryman Auditorium, the first in a forthcoming series of contemporary music concerts... American Airlines is enrolling a scholarship that each year will allow one student in the Middle Tennessee State University Department of Recording Industry program to intern with a major label in London and study at West Lothian College in Scotland.


TNN announces new hosts for the syndicated radio program “The Nashville Record Review.” Katie Haas, now host of the TNN dance program “Wildhorse Saloon,” will be joined by WSM Nashville-on-air personality Bill Cody. The pair will take over the show in December. The weekly four-hour top 40 countdown is heard on 314 stations.

MR. REYNOLDS GOES TO WASHINGTON: U.S. Rep. Bob Clement, D-Tenn, has announced he’s appointing Meric’s bass player Robert Reynolds as a delegate to the first White House Conference on Travel and Tourism, Oct. 20-21. After all, who travels more than a touring musician?

RANDOM ACTS OF KINDNESS: Tracey Byrd hosted the Big Bash Splash on Sam Rayburn Lake near his Beaumont, Texas, hometown and helped raise $10,000 for the March of Dimes... John Michael Montgomery hosted the 13th annual Academy of Country Music Bill Boyd Golf Classic in Burbank, Calif. The event brought in about $40,000 to benefit the T.J. Martell Foundation for cancer, AIDS, and leukemia research for children... K.T. Oslin will host the third annual Country Cares Concert (benefiting the local Council on AIDS Resources, Education, and Services) Dec. 4 at the Grand Ole Opry House. Performers will include Pam Tillis, Mary Chapin Carpenter, Bryan White, John Berry, and David Ball...
## Top Country Albums

**FOR WEEK ENDING NOV. 4, 1995**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th><strong>THIS WEEK</strong></th>
<th>LAST WEEK</th>
<th>WKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>**NO. 1, **1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>ALAN JACKSON</td>
<td>MCA</td>
<td>121/406</td>
<td>11/15/96</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td>TRACY BYRD</td>
<td>MOB</td>
<td>122/1007</td>
<td>10/15/96</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td>PATSY CLINE</td>
<td>MCA</td>
<td>139/406</td>
<td>12/15/96</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td>HANK WILLIAMS, JR.</td>
<td>MCA</td>
<td>138/406</td>
<td>13/15/96</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>135/406</td>
<td>12/15/96</td>
</tr>
</tbody>
</table>

*Albums with the greatest sales gains this week: **Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. *Patricia indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EU, and all other CD prices, are equivalent prices which are persented from wholesale prices. Greatest Gainer shows chart's largest unit increase. Filetiker indicates biggest percentage growth. Heatseeker Impact shows albums removed from heatseekers this week. W indicates past or present Heatseeker title.*

COMPILED BY A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILSED, AND PROVIDED BY SoundScan, Inc.
Proudly Congratulates

MARK D. SANDERS

AS ONE OF

BILLBOARD MAGAZINE’S

TOP SONGWRITERS

OF 1995
KRAUSS FINDS STARDOM; CMA AWARDS GIVE HER CAREER BOOST
(Continued from page 53)

“With the incredible airplay given "Nothin' At All" and the explosion of this and the other new songs in a 'greatest hits' collection, the timing was right for Alison's music to go up on America's airwaves. I, too, am thrilled that she's now joined the list of artists who have pushed the envelope in country music,” he said.

Country radio, Dungeon observes, has “opened doors to singles that push the envelope.” But how long that door will stay open, which finally fell to ASCAP Big Ol' Truck (Songs of Alabama, BMI), is unclear. The song, which debuted at No. 1 on July 26 and peaked at No. 2 in mid-August, is a 15-19 jump on Top Country Albums. The Strait box and fellow Texan Ty Herndon's "What Matter Most" (Epic), which re-enters the chart at No. 7, are the only titles on Top Country Albums that gained units this week, which explains the absence of a Pacesetter award on the chart.

GEOFFREY PINES: Alan Jackson's affectionate cover of the George Jones and Roger Miller classic "Tall, Tall Tales" (Arista) spurs up its airplay chart (27-17) and leads the weekly Airpower honorees after just three weeks of airplay. With another N.C. artist, N.C., has hired the Jackson tape a whopping 124 times during the past three weeks, more than any station monitored for chart calculation. Dave Anthony, PD at that station, says he began airing the song the weekend prior to its shipment to radio after lifting the stereo audio from CMT, where the Jackson video was already in rotation. Anthony says his audience became so excited about the song, he left it in heavy rotation once the promo disc arrived the following Monday.

HONKY-TONK HISTORY: Jean Shepard, who spent six weeks at No. 1 on the country chart in 1953 with "A Dear John Letter" (a duet with Ferlin Husky), is the subject of a 24-song disc now on Country Music Foundation. That disc showcases many of Shepard's early hit singles, including the duet with Husky. The release coincides with Shepard's 40th anniversary as a member of the Grand Ole Opry this month. The Country Music Foundation initiated similar collections for Faron Young and Webb Pierce. In areas where product is not available, the CMF can be reached at 800-255-2315.

COUNTRY ARTISTS & MUSIC

---

KRAUSS FINDS STARDOM; CMA AWARDS GIVE HER CAREER BOOST
(Continued from page 53)

“With the incredible airplay given "Nothin' At All" and the explosion of this and the other new songs in a 'greatest hits' collection, the timing was right for Alison's music to go up on America's airwaves. I, too, am thrilled that she's now joined the list of artists who have pushed the envelope in country music,” he said.

Country radio, Dungeon observes, has “opened doors to singles that push the envelope.” But how long that door will stay open, which finally fell to ASCAP Big Ol' Truck (Songs of Alabama, BMI), is unclear. The song, which debuted at No. 1 on July 26 and peaked at No. 2 in mid-August, is a 15-19 jump on Top Country Albums. The Strait box and fellow Texan Ty Herndon's "What Matter Most" (Epic), which re-enters the chart at No. 7, are the only titles on Top Country Albums that gained units this week, which explains the absence of a Pacesetter award on the chart.

GEOFFREY PINES: Alan Jackson's affectionate cover of the George Jones and Roger Miller classic "Tall, Tall Tales" (Arista) spurs up its airplay chart (27-17) and leads the weekly Airpower honorees after just three weeks of airplay. With another N.C. artist, N.C., has hired the Jackson tape a whopping 124 times during the past three weeks, more than any station monitored for chart calculation. Dave Anthony, PD at that station, says he began airing the song the weekend prior to its shipment to radio after lifting the stereo audio from CMT, where the Jackson video was already in rotation. Anthony says his audience became so excited about the song, he left it in heavy rotation once the promo disc arrived the following Monday.

HONKY-TONK HISTORY: Jean Shepard, who spent six weeks at No. 1 on the country chart in 1953 with "A Dear John Letter" (a duet with Ferlin Husky), is the subject of a 24-song disc now on Country Music Foundation. That disc showcases many of Shepard's early hit singles, including the duet with Husky. The release coincides with Shepard's 40th anniversary as a member of the Grand Ole Opry this month. The Country Music Foundation initiated similar collections for Faron Young and Webb Pierce. In areas where product is not available, the CMF can be reached at 800-255-2315.

COUNTRY ARTISTS & MUSIC

---

KRAUSS FINDS STARDOM; CMA AWARDS GIVE HER CAREER BOOST
(Continued from page 53)

“With the incredible airplay given "Nothin' At All" and the explosion of this and the other new songs in a 'greatest hits' collection, the timing was right for Alison's music to go up on America's airwaves. I, too, am thrilled that she's now joined the list of artists who have pushed the envelope in country music,” he said.

Country radio, Dungeon observes, has “opened doors to singles that push the envelope.” But how long that door will stay open, which finally fell to ASCAP Big Ol' Truck (Songs of Alabama, BMI), is unclear. The song, which debuted at No. 1 on July 26 and peaked at No. 2 in mid-August, is a 15-19 jump on Top Country Albums. The Strait box and fellow Texan Ty Herndon's "What Matter Most" (Epic), which re-enters the chart at No. 7, are the only titles on Top Country Albums that gained units this week, which explains the absence of a Pacesetter award on the chart.

GEOFFREY PINES: Alan Jackson's affectionate cover of the George Jones and Roger Miller classic "Tall, Tall Tales" (Arista) spurs up its airplay chart (27-17) and leads the weekly Airpower honorees after just three weeks of airplay. With another N.C. artist, N.C., has hired the Jackson tape a whopping 124 times during the past three weeks, more than any station monitored for chart calculation. Dave Anthony, PD at that station, says he began airing the song the weekend prior to its shipment to radio after lifting the stereo audio from CMT, where the Jackson video was already in rotation. Anthony says his audience became so excited about the song, he left it in heavy rotation once the promo disc arrived the following Monday.

HONKY-TONK HISTORY: Jean Shepard, who spent six weeks at No. 1 on the country chart in 1953 with "A Dear John Letter" (a duet with Ferlin Husky), is the subject of a 24-song disc now on Country Music Foundation. That disc showcases many of Shepard's early hit singles, including the duet with Husky. The release coincides with Shepard's 40th anniversary as a member of the Grand Ole Opry this month. The Country Music Foundation initiated similar collections for Faron Young and Webb Pierce. In areas where product is not available, the CMF can be reached at 800-255-2315.

COUNTRY ARTISTS & MUSIC

---
...serving
the Music Industry
since Windows' 95

For information about CD Plus for Windows 95 write, fax or access our website:

Microsoft for Music • 1620 26th Street, Suite 350, South Tower • Santa Monica, CA 90404
Fax 310-829-4111 attn: Sam Henderson
http://www.eden.com/cdplus/win95

© 1995 Microsoft Corporation. All rights reserved. Microsoft and Windows are trademarks of the Microsoft Corporation.
ENHANCED CD
A BILLBOARD ADVERTISING SUPPLEMENT

ADAPTED FROM A PHOTOGRAPH BY THOMAS KELSALE OF THE THEORETICAL STUDIES BRANCH, NAIA/GODDARD SPACE FLIGHT CENTER, DURING THE MARCH 7, 1970, SOLAR ECLIPSE

RIAA CAMPAIGNS
RETAIL PREPARES
INSIDE THE LABELS
OUTSIDE DEVELOPERS
COMPLETE PRODUCT GUIDE
"SEE WHAT YOU CAN HEAR"
The Daily Practice of Perfection

COMPACT DISC, MINIDISC, CD-ROM, LASERDISC • Editing, replication, packaging and fulfillment.

Digital Audio Disc Corporation

1800 N. Fruitridge Ave., Terre Haute, Indiana 47804 • 812-462-8100
A Subsidiary of SONY CORPORATION OF AMERICA
Along the crowded music- and video-carrier horizon, each week seems to bring news of revolutionary products.

Experience proves that some will incite revolutions, while others won’t.

Enhanced CD resides firmly in the former category. It allows artists to expand the creative boundaries of their work—and the music that consumers “play.”

Enhanced CD stands virtually alone. It’s the one new format to enjoy widespread label commitment, growing consumer awareness, retail anticipation and the full support of the Recording Industry Association Of America, which commissioned this special supplement.

**QUICK-GLANCE GLOSSARY**

Enhanced CD: General term used to describe an audio compact disc that also contains multimedia computer data, which is playable in both an audio CD player and a CD-ROM drive attached to a personal computer. Enhanced CD can refer to multi-session, mixed mode, pre-gap or hybrid CDs.

CD Plus: Term used by Sony and Philips and the RIAA to describe an Enhanced CD that utilizes stamped multi-session technology as specified by the Blue Book standard.

CD-ROM: A compact-disc format that follows the Yellow Book standard for digitally storing computer data or compressed audio and video data. Describes CDs containing multimedia data to be played back on a CD-ROM drive attached to a personal computer.

Mixed Mode: Describes a type of Enhanced CD where Red Book audio and CD-ROM data share the same space on the disc. Usually requires audio-CD users to manually skip the CD-ROM data located in the first track of the disc.

Multi-session Driver: A software extension that is necessary for multi-session-compatible CD-ROM drives to be able to read and record compact discs that contain data in the multi-session or Blue Book format.

Track Zero or Pre-Gap: Type of Enhanced CD that lengthens the pre-gap area of the compact disc between index point 6 and index point 1 and places the Yellow Book CD-ROM data in this “Track Zero” area. Allows the disc to play Red Book audio from track one.

Stamped Multi-session: Describes the technology that allows two separate sessions of data to be recorded on a compact disc. The Blue Book standard specifies that Red Book audio be placed in the first session, allowing audio-CD players to read it as a normal audio CD. The Yellow Book CD-ROM data is placed in a separate second session, where an audio-CD player cannot read it but a CD-ROM drive can.

(Full story begins on page 31 of “The Enhanced CD Fact Book” by Josh Warner. Sponsored by Apple Computer, “Fact Book” is a comprehensive and easy-to-use guide for record labels, artists and music developers who want more information on the Enhanced CD format. Readers can download their own free copy of “The Enhanced CD Fact Book” from the music areas of the following World Wide Web sites: www.apple.com and www.creative.com/apple with multi-session support.)

The versatile multimedia discs provide “a new palette for artists,” and music and much more for consumers.

**BY CHARLES PAIKERT**

Ready or not, here comes Enhanced CD. The discs, which can be played on both an audio CD player and a computer with a CD-ROM drive, combine music CDs with an additional CD-ROM interactive multimedia-software track filled with hundreds of megabytes of digitized video, graphics, 3-D animation, text and pictures.

The hybrid disc will be a “new palette for artists,” predicts Jordan Ross, senior VP of marketing for Warner Music Group. Sarah McLachlan, whose current Arista release, “The Freedom Sessions,” is one of the first Enhanced CDs to hit the market and, in its combined audio and enhanced formats, already has sold over a quarter of a million units, says the multimedia track “opens up a whole new world and gives people more of a real feel for the artist than a written interview might.”

Indeed, the computer-software track on McLachlan’s CD includes home videos of a recent trip to Thailand, photos and artwork from her personal collection, interviews, lyrics and a concert itinerary. The CD-ROM track for the Enhanced CD version of Bob Dylan’s Columbia release “Greatest Hits Vol. 3,” released last month, features 17 years worth of Dylan lyrics, a year-by-year and month-by-month timeline and credits for every song on every album recorded from 1972 to 1989, as well as photos, interviews and full-length videos.

Enhanced CDs are to liner notes, in other words, what the Pacific Ocean is to a pond.

ACT-FAN-WEB LINK

The interactive multimedia portion of the discs will also include a capacity for games, interaction between artist and fan and a link to Web sites on the Internet. “We want you to feel like you’re sitting in the same room with the musicians,” says Todd Fearn, CEO of Manhattan-based REV Entertainment, one of the country’s leading music-multimedia software developers.

However, not all Enhanced CDs will have the same technical standards (see sidebar), and not all Enhanced CDs will be able to play in all existing CD-ROM drives. In fact, most industry experts estimate that as many as half of the currently installed CD-ROM drives won’t be able to play the new discs.

But most personal computers sold with CD-ROM drives in the last two years shouldn’t have any trouble playing the discs, and virtually all new computer and CD-ROM drives are expected to be compatible with Enhanced CDs.

To solve the compatibility problem with older machines, many labels, including Sony and EMI, plan to bundle a separate diagnostic disc in the jewel box to check out a computer’s hard drive and, if possible, to install new drivers—the software intermediary between the computer and the CD-ROM drive—that will allow the machine to play the disc. The RIAA also has adopted this solution for its sampler.

TECHNICAL PHONE SUPPORT

Some older computers simply won’t be able to play Enhanced CDs, and label executives recognize that it’s critical to educate consumers to avoid disappointment. “A key concern in terms of the launching of this product,” says Joe Keiner, senior VP of operations, EMI Records Group North America, “is to make certain we minimize technical disappointments with the consumer. We have to be realistic and recognize that a large portion of the installed hardware base won’t be able to play the discs.” Toll-free telephone numbers will be set up by EMI and other labels to provide technical support.

Continued on page R-30
Enhanced

PRODUCT

APLENTY

The Format’s First Offerings Are Here For The Holidays

BY STEVE TRAINEAU

(All prices are manufacturer’s suggested retail, and title information was supplied by the labels.)

Consumers should have more than 100 Enhanced CD (E-CD) albums and singles to enjoy by the holidays. And many more projects are in development by major labels, independents and a broad array of production companies. While some of the newer releases are produced in the “Blue Book” or “stamped multi-session” standard, others use the track-zero or mixed-mode formats.

The following list of titles now in stores or expected by year-end is by no means complete, but it provides a sampling of the variety of music genres and broad range of artists involved in the fudging E-CD marketplace:

BMG North America, according to Kevin Connry, VP, marketing, has Arista/Network’s Sarah McLachlan’s “The Freedom Sessions” ($13.98), which shipped over 200,000 units this summer, and the Bogmen’s “Life Begins At 40 Million” ($15.98). BMG Classics had “Classics On Line” as its first E-CD release in October—with an introduction to classical music on the multimedia track—as a mid-line RCA Victor album ($9.98). A major E-CD release for early spring is a two-disc set from James Galway on RCA Red Seal. Other projects are in the works for Arista, Arista/Nashville, RCA, RCA/Nashville, Privacy Music and Zoo Entertainment.

EMI Records Group North America, reports Joe Kerner, senior VP of operations, will have Angel Records’ “The Key To Classics” E-CD series, with six volumes featuring the music of Beethoven, Debussy, Mahler, Mozart, Tchaikovsky and Vivaldi; and Right Stuff’s “Supermodels In The Rainforest,” including tracks from Duran Duran, Soul To Soul and Enigma; plus projects underway at Capitol Records and Capitol Blue Note.

Meat Loaf, Buffet

Bob Bernstein, VP of corporate PR for MCA Music Entertainment Group, informs that the company will have a White Zombie release on Geffen. Early next year, MCA plans releases of E-CDSs from Live, the Mavericks and Meat Loaf, and such newer acts as Dime Store Hoods and the Samples. A Jimmy Buffet E-CD is anticipated, GRF Records is expected to have its first jazz E-CDS out soon, and MCA hopes to issue the first U-CD Broadway soundtracks.

The PolyGram Group, according to Jim McDermott, national director of alternative-music development, has the Cranberries’ “Deors And Windows” out on Island/Philips Media ($24.98); A&M’s Soundgarden with “Alive In The Superunknown,” continued on page R-6

JUDGING A BOOK

By Its Color

The Industry Heads Toward An Enhanced-CD Standard

BY JOSH WARNER

In the past year, representatives of Sony, Philips, Apple and Microsoft, acting with input from the Recording Industry Association Of America, have met to define a standard for a new type of audio CD called Enhanced CD. To get this diverse group in one room is hard enough, but to agree on a standard that will change—or enhance—one of the most successful entertainment formats has been more difficult.

Ironically, part of the challenge for this consortium is the success some of its record-label members are already having in creating enhanced CDs in the absence of any official standard. In the past year, easy-to-use authoring software tools, from companies such as Macromedia and Apple and an eager development community have fueled development of Enhanced CDs. Several are doing well in stores now. More are on the way.

So what’s the fuss about? Why spend time developing a standard for Enhanced CDs when the industry seems to be doing fine without one? To arrive at the proper answer requires some backtracking. In 1981, Sony and Philips jointly published a standard for the audio CD called the Red Book. Named for the color of the book it was published in, Red Book defined the physical characteristics of the audio CD so that all CDs could be played in any CD player.

In 1986, Sony and Philips published the Yellow Book, which defined the CD-ROM format for multimedia-capable personal computers. Until recently, most multimedia discs targeting the music market were full-blown CD-ROMs, such as “Xplora: Musicleya The Bradfield’s Secret World.” These discs followed the Yellow Book CD-ROM standard and were meant to be played in the CD-ROM drive of your computer.

If you’re keeping your books straight, you can probably guess what happened next. Software developers mixed the two standards—or books—together to get the best of both worlds: a CD that displayed multimedia content when placed in the CD-ROM drive of your computer and played music when put in your audio player. Aply named mixed-mode, these Enhanced CDs are on the market now, such as Sarah McLachlan’s “Freedom Sessions” on Arista.

But there’s a catch. A mixed-mode disc requires you to manually skip over the first track when playing the disc. As a standard audio CD player. That’s because the first track is generally reserved for the CD-ROM portion, or Yellow Book, and audio-CDS can only read from the second track on, where the best audio audio tracks (see accompanying illustration).

However, it wasn’t long before several enterprising developers discovered a way to work around what had become known as the Track One problem. These developers had the CD-ROM portion of the Enhanced CD in the pre-gap area just before the first track of audio. The result: Listeners don’t have to skip the first track when playing the disc in an audio CD player. This type of mixed-mode Enhanced CD, commonly referred to as track zero or pregap, is what you’ll find in most stores today.

GOOD CD BEHAVIOR

The track-zero developers feel they have cleared a major hurdle. “For audio-CD consumers, our Enhanced disc book and sound like a regular CD. It’s only when you put them into the CD-ROM drive of your computer that they act differently. Then you get all this extra stuff,” says Mark Waldrep of AIN Entertainment.

The fact that track-zero discs behave like regular audio CDs is a big reason why labels are developing the discs. But something else is helping. Labels are discovering their worst nightmare has yet to come true.

“The news on tech support is very good. After two months of over-the-counter sales, less than 2% of the people who bought either of our Enhanced CDs have called our tech support line,” says Chris Tobey, senior VP of marketing and new technologies, Warner Music Group. “Just as important, there have been no calls from consumers who have problems playing the discs on their audio equipment.”

Red = Yellow = Blue

Yet many labels and developers realize track zero may be an interim solution until Sony and Philips agree on the final specifications for a new Enhanced CD standard they announced in June. The new Enhanced CD format, often called CD Plus, has its own books—blue—and is based on a technology called “stamped multi-session.” Like CD-ROM, the technology allows two separate sessions to be stamped, or placed, on the same compact disc. The Red Book audio comes first in its own separate session, followed by interactive content. This is easier for the audio-CD player: it reads the audio portion of the disc without ever knowing that there’s a second interactive session on the disc itself.

“Track zero allows you to put discs out now, which is what everyone wants,” says Paul West, VP of studio operations for MCA Music Entertainment Group. “But the multi-session approach is an attempt to create a new international standard. Manufacturers will know what, says Ty Roberts, they need to build. Software manufacturers will have the tools and diagnostic procedures to create discs that work in all machines.”

FUTURE COMPATIBILITY

Forward compatibility between software and hardware is what makes any standard worth the effort. One example: by following the Blue Book Enhanced CD specification, “smart” audio-CDS will play just about anything and be on an Enhanced player and disc. Such software and hardware will be needed to play the “Plus” for consumers—names of audio tracks, albums, artists, liner notes and lyrics can be displayed by the audio-CD player.

Some developers feel the CD Plus format offers creative advantages, too. Yet the best way for music-related information—composer information, lyrics, song titles—to be organized in a standardized way awaits refinement. Continued on page R-28
Once, you could sit for hours and explore an album's cool photos, artwork, liner notes, inserts and more. YOU STILL CAN.

SARAH MCLACHLAN

THE FREEDOM SESSIONS

Her 8-song acoustic EP contains over 40 minutes of Multimedia, including exclusive photos and artwork, audio narration, video of Sarah backstage, on tour and in the studio, plus video or audio samples for every song from Sarah's catalog.

THE BOGMEN

LIFE BEGINS AT 40 MILLION

Their debut album features over 30 minutes of interactive video, photos, live performances, rehearsals and comics, plus track-by-track audio commentary and more.

AND INTRODUCING

AIMEE Arista Interactive Magazine Entertainment Experience VOLUME 2

A quarterly interactive magazine of new music, video and more.

For your free copy of AIMEE, e-mail: Arista95@aol.com

ARISTA INTERACTIVE: New music... and a whole new point of view.
**Outside Shops See To It That Artists’ Ideas Are Well-Developed**

**BY RICHARD HENDERSON**

With offices in San Diego and Los Angeles, nu millennia inc. is a good example of the synergy that exists between the music industry and the pioneers of new technologies.

**MUSIC-TECH SYNERGIES**

Among the label licenses artists from various labels for ECD release, spanning a variety of genres from rap to country. To date, these include White Zombie, PM Dawn and Clay Walker. The first Enhanced CD title for the label will appear in late November, with four additional titles appearing in December and another seven slated for January 96.

Bassist notes that he constructed the company on the same business model as Compton’s, to which he adds, “I took all my best employees from Compton’s to form this company.”

In Bastin’s view, “Consumers need uniqueness. The discs can’t just be interactive liner notes. You’ve got to make the product deep, so it’s not a one-shot, so as to draw the user back in over and over again.”

Our Soundgarden disc, “Alive In The Superunknown,” contains two and a half hours of playing time, in addition to the text, which makes heavy use of 3-D environments, employing the same technology used to create “Jurassic Park.”

**SUGAR, GARTH AND DYLAN**

David Russek, founder, owner and president of Mixed Media Works, describes his company’s history as “in business for five years, as a division of Mixed Media Works, based in New York. Our CD Plus projects for Sony and Rydokis are generated by Mixed Media Works, Mixed Media Productions publishes Digital Culture Stream [a CD Plus periodical]. We have the first mixed Apple computer program, a CD Plus [as yet unreleased], done for EMI, a project centered around a collection of Garth Brook’s hits.

“Our [Enhanced CD] done for Rydokis’s Sugar was the subject of a recent article in Billboard (July 29th). For Sony, we did the Bob Dylan [Enhanced CD] in Macintosh format; there was also a Microsoft format [Enhanced CD] release of the same title, and also a James Taylor ECD.

“The benefit to the customers purchasing the CD is that they can have the benefit of learning something about the history of an act, or the artist’s insights on their creative process. It really makes the musical content of a disc to be experienced in a whole different way.”

**Continued on page R-26**
Imagine a single disc combining the sound quality of an audio CD with the multimedia capabilities of a CD-ROM. Imagine video clips, artist interviews, complete lyrics, exclusive photos, fan club information and more added as a bonus to your favorite music CD.

Members of the Recording Industry Association of America invite you to "see what you can hear" with enhanced CDs. Fully compatible with your audio CD player, enhanced CDs may also be inserted into your computer CD-ROM drive to access a wealth of multimedia information — connecting you and the artist like never before.

This enhancement of the audio CD enables artists to expand the scope of their creative expression, while giving you, the fan, a new way to experience music. In fact, you'll never look at music the same way again.
In September, Intersound released 115 classical "Digital CD-ROM" titles and added 20 more in October, marketing manager Mike Kelley notes—all developed by MusicPen with the track-one CD format (about $9.99). The first group, available in a 120-anium disk display, included a 10-CD boxed set (999.99), and another individual recording that is designed to be printed on Macs, PCs, CD-ROM, and other multimedia playback devices. The Delta Music label's LaserLight scores are available on Macs, PCs, CD-ROM, and other multimedia playback devices.

SAMPLING COLTRANE AND CHAPIN CARPENTER

Microsoft is developing an "Enhanced CD Sampler" for release on this fall that will include projects from Mary Chapin Carpenter, John Coltrane and the Pat Metheny Group on various labels, and a selection of recordings from the BMG Classics’ "Alexander Nevsky School." The new format allows for the creation of multimedia CDs that include video, audio, and text information. The release is expected to include images, music, and text information to enhance the user experience.

BOWIE CROONS WITH CHAPIN CARPENTER

Ogio Records has released a 10-track CD-Rom album from L.A. Marillion's "10-year hit," 43 "Day Tornado" ($15.98). written and recorded in a single day in Tulsa, Okla., reports marketing director Maureen McCormick. An unusual CD-Rom single of "Peace On Earth/The Little Drummer Boy" ($7.98), features a multimedia track with the original 1977 TV special licensed from the Crosby estate. The project uses the multi-track format.


Dallas-based PC Music is working on Blue Book-style CD-Rom projects with four artists, according to president David Hayden. The firm recently formed a strategic alliance with Mitchell Rushkin, producer/director for Columbia's Bob Dylan CD-ROM, who will be involved in all future CD-Rom releases.

RIAA COLLECTION IN JANUARY

REV Entertainment is developing several major E-Cd projects, notes CEO Todd Fenn. The firm is responsible for the "Riaa ECD Continued on page R-11"

The emerging software format known as Enhanced CD offers a wealth of expressive possibilities to recording artists, with the potential to include lyrics, biographies and videos along with the music. For the major record companies, the appearance of a new format presents a challenge: how do we promote and sell the first wave of Enhanced CD releases, continuing in the grand tradition of "learning as we go."

"Right now, there are a lot of questions and confusion about Enhanced CD: How do we make these things? What should we be? But there's also a lot of excitement," says Steve Silber, national director of video promotion for Warner Bros. Records. However, many artists have been hesitant to develop the new format. "We sat down with a lot of artists and gave them a few of the basics, in terms of the discs' contents, isn't going to make this format take off. That's why our label wants new ways for the artists to express themselves."

"With these discs, we're looking to get away from simply making a marketing tool. For instance, in the case of the Monogram disc, there's not much information that's known about them, and the Enhanced CD captures the core of the media's role.

"Everybody's confident," Silber continues, "and with these releases there's a sense of 'Wow, we are here,' but obviously there's new territory to explore."

We are releasing 115 classical Digital CD-ROM titles and added 20 more in October, marketing manager Mike Kelley notes. It's a developmental process that allows for the creation of multimedia CDs that include video, audio, and text information to enhance the user experience. The release is expected to include images, music, and text information to enhance the user experience.

"Everybody's confident," Silber continues, "and with these releases there's a sense of 'Wow, we are here,' but obviously there's new territory to explore."

for more information, visit www.americanradiohistory.com

by richard hendersenn

ELIMINATE THE OVERHEAD

Chris Tobe, senior VP of marketing/new technologies for Warner Music, explains that Warner's "talent-based, innovative approach to technology marketing" has helped the company cut costs and stay ahead of the competition. The firm has been able to integrate the utilization of new technologies within the existing structure of the company to create a bridge between these two worlds, thereby promoting the development of a new format.

"We were one of the first major players out with an enhanced product in the form of the Mobydisc," says Tobe, "a fully interactive EP that was called Enhanced CD Super Single. It was produced for us by Charly Prevost in association with Media Vortex in Studio City, Calif., and was released last July. Mobyd is mostly known as a techno artist, so we felt that an interactive project would appeal to his curren edge fans."

Tobe notes that "it seems to be working. We have already sold substantial sales of enhanced CD-Roms, even though the buzz was only beginning to build."

"At this point, Enhanced CD capability is an application of a technology in search of a partner. For this reason, I believe there is lots of room for enhancement and development."
At DMI, We’ve Never Met a Disc We Couldn’t Make.

No matter where your disc falls on the CD spectrum, we’ve got the experience to get the job done right.

Enhanced CDs
Music
Software
Games
Interactive Multimedia
Education/Ecertainment
Databases
Photo CDs
Movies
Karaoke

As America’s first CD manufacturer, DMI has always been on the cutting edge of CD technology. That’s why we can honestly say, we’ve never met a disc we couldn’t make.

At DMI, we handle everything from music CDs, to the most complex interactive multimedia discs, including mixed-mode and multi-session discs. In fact, the bigger the technical challenge, the better we like it.

So please call right away for a quote and to learn more about DMI’s CD mastering, replication and packaging services.

DMI Audio East (212) 599-5300
Audio West (818) 953-7790
CD-ROM 1-800-433-DISC, Ext 530
Fax (302) 479-2527

Myriad Entertainment can help you develop your Enhanced CD music products or custom CD-ROM. Design, production or consultation services are available. Experienced in the evolving world of multimedia products. Call Myriad Entertainment at (818) 848-0195 or fax (818) 848-0061.
Stores Check Price, Product Profile And Presentation To Make Customers An Offer They Can’t Refuse

BY DON JEFFREY

Some retailers are saying the Enhanced CD is a product ahead of its market. But they also say it brings music into the computer age.

"It’s important that music not be left behind in new technology," says Barry McCabe, CD-ROM and videogame buyer for chain retailer Trans World Entertainment. "With the failures of DCC and DAT and MD, for the most part there’s not a lot of technological innovation going on in music."

Although some believe the Enhanced CD is aimed at two different customers—the music lover who buys audio CDs and the multimedia enthusiast who purchases CD-ROMs—others say the Enhanced CD will be an artist-driven format that appeals primarily to the most enthusiastic fans of any act.

Retailers also say the new product presents unique opportunities for cross-marketing as well as a way to draw new customers—the computer-savvy—into their stores.

But the problems and questions are evident, as they are with any new product. Packaging and space in stores are obvious concerns. And no one knows yet what price the consumer is willing to pay for ECD. Moreover, most consumers, as well as store employees, don’t know much about the product at all (though early market-research testing indicates ECD’s public profile is rising).

ELIMINATING INTIMIDATION

Music store employees often are not familiar with computer products and so cannot adequately explain what an Enhanced CD is to curious customers. "It’s intimidating for sales associates," says Trans World’s McCabe. "We’re trying to give as much basic information as possible."

Some labels are slowly starting to educate retail accounts about this new format, but too many suppliers, according to John Fonvielle, GM of the Tower Records in Paramus, N.J., are "frankly just throwing it out there."

Fonvielle says one label, Intersound, gave a demonstration, using a laptop computer, for its line of classical Enhanced CDs, which he found "pretty interesting." He adds that he has just begun tracking the new CDs and finds they are "selling pretty well, a few a day."

One constant retailers face is that they do not have enough computers in their stores to allow customers to look at the product before buying it. Some say the best way to educate consumers about Enhanced CDs and drive sales is to install PCs in the stores for demonstrations and tryouts. But others maintain that this will not work.

"We kicked the idea around," says Mike Dungan, video buyer for Camelot Music, "but we can’t justify it. It won’t drive enough sales to justify the space."

David Hohlscheu, accessories/software buyer for Strawberries, adds, "We had a PC in the store, but someone wreaked havoc on it." He suggests a video loop describing the product or perhaps some link with the stations in the stores.

DUELING CUSTOMER STRATEGIES

Where the Enhanced CD is presented in the store is important to its sales success. Most music-retail chains are stocking it right in the same bins with audio CDs. Only a sticker on the packaging tells the customer that this is a different product. The regular music consumer, then, will easily find an Enhanced CD, but the typical CD-ROM purchaser may not know where to go.

"If you want to get to the CD-ROM customer, how do you attract their attention with a finite amount of square feet?" asks McCabe. He thinks consumers with multimedia computers are a likely market for this product. "A lot of people are still building a library on CD-ROM," he adds.

Strawberries plans to have a separate area for the products in its stores. "We will rent a dedicated merchandising fixture," says Robicheau. "I want it in front of the store."

JEWELS AND LONGBOXES

Because the format is so new and space in stores is at such a premium, there has not been much in the way of merchandising displays.

Fonvielle says Tower enclosed some titles, used signage provided by labels and put some product in longboxes near the counter. Some sources believe that the product is best marketed in computer stores. But many retailers have been gouging themselves on CD-ROM prices.

Continued on page R-22.
Randy Newman
When I saw that Microsoft had put "Faust" on their sampler, with some 30 or 40 minutes of additional material, I couldn't help but think this was truly remarkable. My work turns out to be more complicated than I'm aware of it being. They explained me better through this disc, using interviews with Linda Ronstadt and James Taylor, than I could have.

Microsoft did more than I could have imagined with "Faust." If you want the extra information, they've got it; and if you don't want it, you can just play the disc. It's a startling thing, this technology. I don't know whether I'll be able to use it in my work, but I was really thrilled to see what (Microsoft's) John Kurzer did for "Faust."

PRODUCT APLENTY
Continued from page 88
Sampler, due in January with tracks from, among others, Alice in Chains, Bush, Duran Duran and Notorious B.I.G. Released in October was "SWEW4," Atlantic's ECD Sampler, with tracks from nine different acts. Next up is the ECD version of Michael Jackson's "History" for Sony Music.

Rhino Records and Compton/NeXtMedia (CMN) teamed up for two ECD compilation releases in multimedia stores in September, in "boxed" software packaging ($29.95 each), and in jewel boxes to music retailers in October, reports Bill Perinck, CMN VP of worldwide sales. "Rock Expedition: The 1960s" features cuts from The Monkees, Sonny And Cher, Iron Butterfly and The Turtles, among others. "Soul Expedition: The 1960s" features tracks by Wilson Pickett, Otis Redding, Booker T. & The MGs, and Sam & Dave, among others.

HIDDEN IN "SUGAR"
Rykodisc added a hidden ECD extra to Sugar's "Besides" album just before final production, notes special projects director Lars Murray: a video of the "Gee Angel" single. The label has a number of other ECD projects in the works, most notably a February release of Ali Farka Toure and Ry Cooder's Grammy-winning "Talking Timbuktu."

The ECD will contain interview footage, artists' diacriticals and lyrics in translation.

Seventh Wave Productions had Suzanne Ciani's "Dream Suite" as its first ECD release on Oct. 23 ($15.98), according to label president Joe Anderson. Featuring the 70-member Young Russia Orchestra, the ECD version of the album blends jazz, classical, new age and contemporary themes with interactive liner notes, the video of "Riding Heaven's Wave" and an in-depth Ciani discography.

GLOBAL DIRECTORIES
Twenty-first Century Media is involved with a number of ECD and QuickTime VR projects, notes Kevin Frazier, VP, marketing—including a development album with Stanley Jordan, "Prestige Studios Of The World" is using the Blue Book format to highlight the work at leading global production-facilities, due next April. "The Studio Directory," created for OMi distribution earlier this year to show the various ECD technologies, featured selections from Tom Waits, Huey Lewis & The News, Narada Michael Walden and Teja Bell, recorded at 10 studios in San Francisco's North Bay area. Included were Studio D, Mattress, Prairie Sun and Walden's Downtown.

Very Independent Records expects to complete its debut ECD "Circus Under The Sky," with alternative-rock group 13th Floor in mid-October, reports Michael Karnes, the band's drummer and co-writer. Phil Plessner produced the multimedia portion, created in Director as the authoring tool.

TR-1 ON E-CD
"We've had new media hype before, and often have seen it fail to deliver," says Todd Rundgren. "We've wanted to try this for a number of years, and for the past several albums have thought about utilizing the unused portion of the CD to put additional content in...[Enhanced CD] represents the industry recognizing the desire to do this and coming up with an actual standard for accomplishing it. Since we've been trying to accomplish this for so long, there was almost an obligation to take advantage of it."

"In terms of the effort that we invested in our ECD, the music part turned out to be easy by comparison. Our challenge was to have people be entertained for the duration of the music, with only a sixth of the data space to achieve this. We had to make a little data look like a lot of data; accomplishing that took a long time, aside from the fact that I get artistic goals rather than marketing goals for what we'd do with the available space."

"I don't believe in the 'MTV News' approach and the promotion of biographical material. Some people view [Enhanced CD] as a return to the days of liner notes, but it's been a long time since artists invited critics to spool on the back of their record jackets; it's not the 'Nantucket' days anymore. At least since the '70s, people have designed the packaging to try to say something about the music inside, and do that in an artistic manner, elevating the package to an art form of its own. Suddenly, people want to return to the old days and [are including] glorified promotional material, like bikes, that people used to give away in order to get an audience interested in the artist. That's annoying to me, like buying a videocassette that starts with five trailers for other films."

For 'The Individualist,' the closest thing to this so-called information is interactive lyrics, where you can go to this part of the presentation and play the record and have lyrics highlighted as the song plays: to be more interactive, you can click on a specific lyric and the audio will jump to that part of the song. The more significant part of the data involves the 10 presentations that go with each song, some of which are interactive, some of which are not. Each of the 10 uses one of five or six techniques that we've applied, each one has their own character... Some are evocative pieces, some are 'Doom'-type games. One is an exploration of how I'd like to use text and music together, kind of like the movie titkes that Saul Bass used to do."

This thing costs only slightly more than an audio CD. Plus, we've got EPs, LPs and screen savers. Platinum artists from alternative to rock to country. And $1 million to launch a national print, network cable and publicity campaign this fall with a ready-to-sell dealer kit with p.o.p., shelf-talkers and spinners. It's coming soon (!). And once it does, there's gonna be lots of people with funny hair standing at your door. Our website: ordermaster@numill.com, (800) 224-6337.
DON’T LOSE JEWELS

As for marketing Enhanced CD," Tobey adds, "we think
that the initial audience for them will be found in both music
and computer-software retailers. It is therefore essential that we
do a good job of educating all potential retailers and consumers
about Enhanced CD. Then, we must come up with new ways
to market them within the existing retail structure (as well as
through new media). This will be particularly challenging in
the software channel, where CD-ROM product has been tradition-
ally over-packaged. We want to come up with something that
works without losing the consumer-friendly and cost-effective
sell-box packaging. In the end, the consumer will see the
benefit in this effort.

SPEWING FORTH

Atlantic Records director of multimedia, Sandy Smallsens, heads
a department of five, dealing with CD-Plus, CD-ROM and the management
of activities on the Web. As Smallsens puts it, "We try to keep our cyber-
emies to the ground. We've been in unfulfilled existence since the start of
the year. "Spew-4" is our first project, and it's also the first CD to feature
full-frame, full-motion video, developed in conjunction with REV. As we go along, our projects will
be generated by the artists: we're very involved with
educating artists as to the possibilities of Enhanced CD.

Development of Enhanced CDs at Sony, by con-
trast, has largely become an in-house affair. As
described by Fred Ehrlich, senior VP and GM of
new technology and business development for
Sony Music, "Sony's has graphic artists and pro-
grammers involved, headed by Jennifer Frommer.
They then have a staff member in the new-technolo-
dy area who deals with online. There's also Mark
Ghuneim at Columbia and Barry Johnson at Epic, who are the contact
people for online and multimedia at both labels.

"We put out four CD-Plus titles in October, from Alice In Chains,
Tom Thum, Sir Mix-a-Lot, Mark Fox and Bob Reynolds. Every CD will be
more due later in the year, by Michael Jackson, Michael Bolton and James
Taylor."

As for the new format, Ehrlich acknowledges its nascent status. "Every
time, it evolves," he says. "The only mandate we have is to make the
content enticing enough for the consumer. The marketing of [Enhanced CD]
will be different in that there will be much more of a grassroots approach,
with a limited amount of advertising. The press is picking up on the for-
mat and many computer publications—as well as those devoted to
records and entertainment in general—are writing about it. I think that's
how a lot of people are going to learn about it."

IMPORTANCE OF A&R

The A&R approach to a roster of Enhanced CD titles varies from label
to label. Some companies see multimedia additions as essential to all
forthcoming releases—to the extent that some new labels mandate
Enhanced CDs for all releases—while others carefully weigh the suitabil-
ity of the medium to showcase their artists.

"The most important decision is the selection of an artist for the new
format," says Kevin Conroy, VP, marketing, for BMG Entertainment,
North America. "Enhanced CD isn't right for every artist." Conroy
describes his responsibilities in the new-technology realm in broad terms:
"Identifying resources within and without the company" and cre-
ating a team that best integrates business support and technical
knowledge.

In successfully launching new CD titles from Arista's Sarah McLachlan and the Bogmen, Conroy stresses the importance of col-
aboration between the label itself, BMG's North American marketing team
and its technology group, BMG Interactive. Six other projects are being
evaluated for release in the new format.

ENHANCING CATALOG CLASSICS

Candidates for new-media treatment are well considered in the
Burhan offices of Warner Bros. Records. Though it was still too early to
offer specifics, creative-entrepreneur VP Georgia Bergman says the label has
developed a number of Enhanced CD titles set for release the first quar-
ter of next year. Among these will be Randy Newman's "Faust," along
with a new title from Mike Oldfield. Bergman's department will be look-
ing at some Warners catalog titles for Enhanced re-release, as special ed-
tions of best-selling classic albums.

"Creative enterprises, in addition to the people who handle the technol-
ogy, has been the in-house department for multimedia at Warners,"
Bergman explains. "We're going to be looking at jointly marketing
Enhanced CD titles with other labels within the group. We're obliged to ex-
amine the complexities of marketing this new format, there are still
many unresolved issues, such as packaging, which don't fit within the
traditional record-company model [of marketing].

"The way I feel about Enhanced CD design is: if you want liner notes,
read the book. You need to create a new dimension of the artist's work.
With a classic title, the reasons why an album is classic can be explored;
with a new artist's work, the [Enhanced CD] has to expand on the mus-
cal portion of the disc. With some artists, it will be a natural progression,
and they'll begin thinking in visual as well as musical terms.

"It's best to begin anew with each project, treating it as a blank slate;
and trying not to add an approach to Enhanced CD, that's

Fortunately, you have innovative services from Nimbus.

CD listeners can be a demanding crowd. To keep them happy, you have to
keep up with the latest trends. Or better yet, start a trend of your own.
Which means you need a CD manufacturer— that can handle the out-of-the-
ordinary. You need the innovative services of Nimbus. Like 24 karat gold
 discs, Enhanced CDs, true 3-D holographic local images, high-resolution offset
printing and alternative packaging. So give us a call in the US or UK. We've
set the gold standard for CD manufacturing since 1984.

Nimbus manufacturing inc.

The CD manufacturer independents depend on.

East Coast Sales (800) 451-8725 or (201) 379-2890
West Coast Sales (800) 625-3723 or (310) 769-6660
United Kingdom 01144-833-877121

www.americanradiohistory.com
Ten years ago, the introduction of the compact disc transformed the quality of the musical experience forever. Today, a new advance in CD-ROM technology is about to raise the standard again. Enhanced CDs offer all of the benefits of traditional audio CDs, and supplement them with multimedia content such as artist biographies, interviews, photos, song lyrics, video clips and more. In doing so, they promise to add a new dimension to the way that consumers relate to their music.

However, a potential barrier to the success of interactive music titles is the inability of existing consumer hardware to recognize these new disc formats. Corel has been working with major record labels to ensure that consumers will be able to play enhanced music titles easily on their existing hardware.

Corel Drivers for Enhanced CD is a device driver upgrade kit that allows many multi-session CD-ROM drives to recognize CD Plus and hidden track music formats. It supports Windows 3.1, 3.11 and Macintosh System 7.0 or higher, and features universal CD-ROM device drivers, a diagnostic utility, autoplay capability, and a fully-featured audio player.


If you're a music publisher, call us at (613) 728-8200 and ask to speak to the Enhanced CD Product Manager to discuss OEM opportunities.
"We also provide the standards for the business-affair issues that are tied into these new products, such as the new format agreements for artists and publishing clearance items. And we supervise the distribution and sales activities back through Cema, our distribution arm for the retail music channel, as well as the activities we pursue for the software-retail channel, that's covered in this country through a sales and distribution agreement with Virgin Interactive.

Other areas under Kiener's direction are price points, marketing strategy and EMI's liaison work with NARM and the RIAA. While the label group has no "multimedia department" per se, Kiener and other scalers work to embrace a clearly defined vision of interactive activities at EMI, which is ultimately the responsibility of executive VP/GM Terry Santisii.
**MUSIC**

enhanced-cd is a new format which combines a full-length album of music--playable in your home stereo with a bonus multimedia track for your CD-ROM drive--all on one disk.

**groove active** is a compilation of Jazz, HipHop and Urban Groove. The bonus Multimedia track takes the viewer on an urban underground journey. This full screen visual experience includes concert footage, artist insights, graffiti art, spoken word, and imagery from the Jazz and HipHop scenes around the world.

**spiritual high** is a deep mix of techno-ambience, ethnic beats, and ethereal grooves. From the mountains of Tibet to the Arizona desert, the bonus Multimedia track takes you on a visual journey through spiritual and psychedelic imagery, holistic meditations, insights from the Dali Lama and reflections from Alan Watts.

**GO BIG.**

go big is a fast-paced compilation of Thrash Funk and Punk Rock. It's Multimedia track is an onslaught of snowboarding, skating, and insights into urban youth culture.

**SOUL MOTION**

soul motion is a collection of Jazzy Soul and Funky R&B from the US and Europe. The Multimedia track is a window into the soul stars of yesterday, today and tomorrow.

**TeleFunken**

The full length debut Enhanced-CD album from San Francisco's HipHop and Jazz collective "TeleFunken and the Unknown Giants". Includes artist interviews and music videos!

**ONE COMPACT DISC**

80% MUSIC | 20% INTERACTIVE | 100% FUNKY

The future of music is OM Enhanced CD

Playable on your home stereo and MAC OR PC

http://www.om-records.com
Market Survey Arms RIAA With Ammo To Prove ECD Has Legs

BY STEVE TRAIMAN

Interest in Enhanced CD (E-CD) is high, a majority of consumers appearing willing to pay a premium above the cost of a regular audio CD, and the new medium clearly has the potential to deliver on the promise of information and music needs.

These are some of the key findings from a series of RIAA commissioned focus groups, conducted by the Marketing Corp. Of America (MCA) this past August 28 and 29, with consumers in New York and Chicago.

The information derived from participants in these focus groups is being converted into a video presentation for retailers and the media, according to Hilary Rosen, RIAA president and COO. In addition, the research will serve to create program benchmarks and set a baseline level of market awareness.

According to Marriott-Dowden, in charge of the project for MCA, the groups covered by age 18 to 30, and 31 to 45. Respondents indicated almost 22% of new CD purchasers who currently own CD-ROM drives and those who intend to purchase a CD-ROM drive within 12 months.

Discussion flows started off with the participants’ music behavior backgrounds: where and when do they listen to what music. Next came a concept review with a description of E-CD, to get their overall reaction to the new medium. This was followed with a product viewing, including a demonstration of two E-CD selections.

The overall reactions to the demonstration covered such areas as whether E-CD met or exceeded expectations; what the participants liked or disliked; price expectations, including what they were willing to pay; artist expectations as to who would or would not be appropriate to be featured on an E-CD, and which genres or music types would be most appropriate for E-CD. Participants also discussed packaging preferences and what information they thought was necessary on the packaging.

Finally, the focus groups covered “channel” expectations, including the type of store in which participants would expect to buy E-CDs, where they would be found, how they would be presented, and expected retailer requirements.

KEY CONSUMER FINDINGS

Among the major findings of the focus group research are the following highlighted comments:

- Interest in E-CD was high. The concept was well-received, and product demonstrations exceeded respondents’ expectations.
- All groups would expect a choice of a traditional CD and an E-CD for the same release, and would assume the E-CD would be priced above a standard CD.
- Some respondents appeared willing to pay a $4 to $5 premium above the cost of a traditional CD. A significant number were willing to pay as much as $25 to $30 for an E-CD.
- Package expectations were consistent across groups: all multimedia features listed and clear labeling of “Enhanced CD.”
- The E-CD medium clearly has the potential to deliver on many information and music needs. These include “full-length videos” and should include information not available elsewhere.
- Simplicity is essential to E-CD acceptance. Respondents want “the same ease of use as regular CDs.”
- Genre appears to play a role in multimedia expectations. While classic and alternative rock appealed to “entertainment” needs, classical and opera seemed more tailored for “information/education” needs.
- E-CD is most appropriate for a performance/visually oriented artist such as David Bowie or Michael Jackson, and the medium was perceived to be beyond the artists’ capability.
- Some respondents perceived a danger that E-CD could become a marketing tool rather than a medium for artistic expression.
- In-store, retailer expectations were consistent across all groups: E-CDs should be marketed as traditional CDs, and an in-store demonstration is expected.

ECD ASP: The Campaign To Win Over Retailers And Consumers

BY STEVE TRAIMAN

The leadership shown by the recording industry is very important to the successful launch of the Enhanced CD, emphasizes Hilary Rosen, president and COO of the Recording Industry Assn. of America (RIAA). “There’s a long tradition of the industry being driven by new hardware,” so it’s very exciting that the E-CD is driven by the creative aspect of our business. Our See What You Can Hear campaign will get that message across loud and clear.

Rosen sees both artists and labels working together to present a more comprehensive vision of each artist’s work, and makes the important distinction that hardware formats exist that can support that exhilarating vision. The E-CD does not require new dedicated hardware, unlike the concerns consumers and retailers faced with the Minidisc (MD) and Digital Compact Cassette (DCC), among recent introductions.

70 MILLION PLAYERS

Rosen points to the 70 million CD audio players in U.S. households, with the added experience the E-CD offers to owners of properly equipped multimedia IBM and Macintosh PCs, the fastest-growing consumer-electronics product in the U.S. “In the past, we’ve created formats that have taken our music wherever consumer lifestyles have led,” she recalls. “The E-CD targets the nearly 28 million IBM and Mac users, the most rapidly growing consumer lifestyle. E-CD puts us squarely in that market and will ensure our continued leadership in the packaged media for that market.”

She continues, “Our RIAA New Technology and MultiMedia Committee viewed its main goal as ensuring a consistent and comprehensive message on the benefits of investing in E-CDs would be delivered to retailers and consumers. All of our work together is driving and projecting a vision for what is first and foremost a new music product. There’s nothing new in a CD-ROM, but what is new is that the music community is working together to use an existing technology to broaden the artist’s outreach.

Although the RIAA is supporting the recently published Blue Book, or stamped multi-session, standard for producing E-CDs, Rosen emphasizes that all technologies currently in use, including i- rope, AudioVision, and others, are getting similar support. “Our position on technical standards is to support all approaches that deliver CD audio compatibility and quality and the full range of multimedia capabilities,” she explains, “as long as they are reliable and capable of producing the E-CD.”

Rosen believes that the flexibility and compatibility of the E-CD with so many home-entertainment and computer systems provides an opportunity for long-term acceptance. "Another key factor is that computer technology is capable of expanding tenfold every month," she notes. "I, for one, am glad that the record companies are taking the lead as a "one-stop shopping" location for all artists to explore all avenues of their creative development."

LABELS-HARDWARE COOPERATION

As a guide for the E-CD, Rosen points to RIAA’s leadership role in the formation of the Compact Disc Group (CDG) in the early ’80s, the first time that record companies and hardware manufacturers joined to promote a new technology, working closely with retailers. “The CD can be used as a model for a successful product launch,” she says. “But it took almost a decade for the CD to pass the LP, and then the cassette, and we know the E-CD may not be an overnight success. Eventually, all music product may have a visual experience, but it may take a lot of time and a lot of hard work to establish the E-CD.

For our See What You Can Hear campaign to launch the E-CD, under the guidance of Edelman Public Relations Worldwide, retailers, record labels and artists have to really ‘partner’ in reaching out to the consumer for this exciting new music medium.”

RETAILER-EDUCATION PROGRAM

Recognizing that the key to E-CD success is a solid retailer-education program, Rosen explains how a vital cadre of “multimedia retailer specialists” is being created. Response has been excellent to a questionnaire included in a special Enhanced CD Buyer newsletter to more than 5,000 National Assn. of Recording Merchandisers (NARM) retail members in early September as an enclosure with the association’s own monthly newsletter. These staffers are being identified and cultivated to get continuing information on E-CD so that they can work with retailers “one-on-one” on a daily basis to create satisfaction with the new E-CD format.

- Working together, the RIAA and NARM are developing a colorful, exciting and attention-getting array of in-store signage highlighting the “See What You Can Hear” ECD campaign. It is patterned after the highly successful NARM “Give The Gift Of Music” program.

A handy four-color brochure is being created for point-of-purchase retail distribution to music and computer software outlets. It will be directed at the consumer and will define E-CDs, positioning the E-CD as primarily a music product with added multimedia features.

- Another NARM Soundings Board insert was prepared for October distribution—to serve as the official policy statement of the music industry. With extensive input from leaders of the retail community, the statement announced the campaign, outlined the basic messages and alerted retailers to the availability of camera-ready art for their use in advertising and promotion.

- Marketing Corp. Of America conducted a series of consumer focus groups to better qualify awareness concerning E-CDs. The information is highlighted in a video presentation for retailers and the media, and the research will serve to create program benchmarks and set a baseline level of market awareness (see separate story on this page).

- A special package with the NARM insert and a videotape of the focus groups was sent to a list of the top retail accounts nationwide.

- Attendees at NARM’s annual wholesaler conference in Phoenix, Ariz., Oct. 20 were shown a presentation discussing the features of E-CDs and outlining elements of the launch campaign.

- In order to maintain momentum for the campaign and reinforce the ECD message to retailers, a continuing series of articles will be published in the monthly NARM Soundings Board newsletter.

MULTIFACETED CONSUMER CAMPAIGN

- “See What You Can Hear” will get a big push in early January with the release of a special RIAA E-CD Sampler, Rosen notes, in development at Manhattan-based REV Entertainment. Affordably priced at under $10 retail list, the sampler will include music tracks from Alice In Chains, Duran Duran, Bush and Notorious B.I.G., among others. With sales of up to 8 million multimedia computer systems anticipated by year-end, release of the sampler is designed to take advantage of heightened new-owner interest.

Continued on page R-22
Angel Records you've never seen music like this before

Introducing two new and exciting interactive releases from Angel Records with the great sounds and music that you know us for.

watch for them in January 1996!!
THE DIRECTORY:
Who’s Doing What

The Billboard Enhanced CD Directory is a first effort at compiling contacts and companies involved in the business and creation of Enhanced CDs. Included in the directory are record labels, Enhanced-CD developers, software development tool companies and distributors. Each category lists where possible, the company, contact name, address and telephone number. The directory is a valuable source of information for “who’s doing what” in the new world of E-CD. It will be updated in future special issues.

RECORD LABELS

AXE Entertainment
4405 Reoers Blvd., Ste 500
West Hollywood, CA 90069-3416
CT: Mark Wishnay, president; Marilyn Earl, QD, VP sales & marketing; 213 835.4106
Includes products from Brian Music Group, Boarder’s, Cabana, Bijou, and the Indies.

Ardent Records
2003 Melrose Ave.
Memphis, TN 38104-2794
CT: Clay Biggs, director, multimedia services; 901 725.0935

BMG Entertainment North America
1450 Broadway, 36th Floor
New York, NY 10018
CT: Sabri Lewia or Kevin Carroll, VP marketing; 212 330.4000
Includes Artists Records (CT: Richard Sanders), RCA Records.

EMI Records Group North America
1200 Sixth Ave.
New York, NY 10036
CT: Joe Forman, senior VP of operations; 212 482.1708
Includes Angel, (CT: Arnie Gussman), Capitol (CT: Liz Neller, senior VP, new media), Right Stuff, Virgin (CT: Cynthia Blose, VP special projects).

Interground Audio
11810 Wilshire Blvd.
Los Angeles, CA 90025
CT: Don Johnson, president; 310 934.2292

Laserlight/Delta Music
2500 Broadway Ave., Ste 300
Santa Monica, CA 90404-3061
CT: Mike Kelley; 310 433.9594

MCA Records
70 Universal City Plaza
Universal City, CA 91606
CT: Steve Goldstone; VP music video programming; Bob Berens, VP corporate public relations; Larry Kornweil, executive VP, music entertainment; 213 638.4000
Includes A&M Records (CT: Mike Regan, senior director, product development and new technologies).

RECORD ENTERTAINMENT
72 Greene St.
New York, NY 10012
CT: Todd Fream, CEO; 212 343.1933

Rhino Records/Zeppelin’s New Media
2305 Carrera Vida Pmle
Carlsbad, CA 92127
CT: Bill Pearl; CMU VP, worldwide sales; 619 293.3500

Rhodio
3160 Market St.
San Francisco, CA 94110
CT: Harry Levy; 415 329.0647

Sono Music
150 Madison Ave.
New York, NY 10022
CT: Fred Dietch, senior VP and GM, new technology & business development; Jennifer Freniere, manager of multimedia; 212 833.0556
Includes Epic (CT: Barry Johnson) and Columbia (CT: Mark Duanam).

TNT Records
32 E. Fourth St., 3rd Floor
New York, NY 10003
CT: Paul Williams; 212 319.6610

EM Records
545 Mission St., 3rd Floor
San Francisco, CA 94105
CT: John Carroll; 415 882.6800

PC Music
Positive Force Center, Ste 1-14
Delta, WA 98013
CT: David Haydn, president; 214 491.1425

PolyGram
125 Eighth Ave.
New York, NY 10013
CT: Jim McDermott, national director of alternative sales development; 212 332.8157

Windham Hill Records
99 Willow Road
Menlo Park, CA 94025
CT: Tom Gaudette, VP of marketing; 415 529.6667

DEVELOPERS

AUX Entertainment
(See RECORD LABELS)

Apple Interactive Music Group
150 E. 53rd St., 20th Floor
New York, NY 10022
CT: David Friedman; 212 339.3602

Ardent Records
(See RECORD LABELS)

CD Direct, Inc.
4400 California Place #344
Long Beach, CA 90807
CT: Tom Smith; 323 887.0111

Continued on page R-20
All access.

CD Plus™ Your pass to the future.
Seven Reasons Why Ardent Enhanced CDs Don't Suck

1. Professional Audio Engineering
2. Back Catalog Positioning
3. Award Winning Video and Multimedia Team
4. Best Selling Enhanced CD To Date
5. Proprietary Continuous Audio Feature
6. Collector's Series & Back Catalog Positioning
7. 30 Years Music Experience
From mastering and production through six-color screen printing and custom packaging, EMI Manufacturing (USA) knows what it takes to make a world of difference.

Our commitment to quality, service, and competitive prices has earned EMI Manufacturing its position as a world leader for three decades. And with the latest equipment, increasing production capabilities, and leading-edge technology, EMI Manufacturing is transforming the information and sound recording industry.

When you’re looking for a world of difference in cassette duplication or CD replication, you’ll find it precisely at EMI Manufacturing (USA).

EMI MANUFACTURING (USA)

1 Capitol Way • Jacksonville, IL 62650 • 217-245-9631

Music/Audio Cassettes, Optical Discs - CD-Audio, CD-Video, CD-ROM, CD-i
Analog Promotion For Digital Technology™
For interactivity at retail. For multimedia coverage at both record
and software channels (& on-line). For 25 years of experience.
MLM is for you.
Macey Lipman Marketing. LIP SERVICE newsletter.
8739 Sunset Blvd., Los Angeles, CA 90069
310.652.0818 fax:310.652.0907 e-mail: mlm@mls.com
LIP SERVICE
MACEY LIPMAN MARKETING
Visit our Web site at http://cdnow/lipservice

LEAVE IT TO WEA MEDIA SERVICES TO ENHANCE THE ENHANCED CD

As the U.S. leader in CD manufacturing and an industry innovator, we at
WEA Manufacturing, a Warner Music Group Company, take pride in staying more
than a few steps ahead of the pack. The latest example of this is the development of
Multimode Methodology #2.

With the new enhanced CD format becoming increasingly popular, we saw an opportunity
to make a great new product even better. This innovative enhanced CD format hides the
CD-ROM data when placed in your CD audio player. That means, users do not have to manually
skip over track one to hear their favorite music. The MM#2 technology also
does not require a pre-configured multisession compatible CD-ROM drive. Considering
that WEA Manufacturing has produced more high density discs than all other companies
combined, it’s not surprising that we’ve also taken the lead in the development of enhanced CDs.

Here are some of the services that comprise our
total turn-key solution for third party business clients:

- Unmatched pre-mastering capability.
- Rigorous quality assurance testing.
- State-of-the-art replication.
- Creative packaging solutions designed by our sister
  company, Ivy Hill—the world’s largest multimedia
  packaging and printing supplier.
- Fast turn-around times.
- Shipping and delivery to multiple destinations
  within the U.S. and abroad.

But don’t take our word for it, read what the industry
leaders in enhanced CD development have to say about us...

"From the first inception of stamped multimedia and
Blue Book, WEA Manufacturing has been a pleasure
to deal with, quintessential professional, knowledgeable
and helpful."
—Alhly Galsten
Vice President, Technology
ION

"I think that WEA Manufacturing has been the best solution
for our enhanced CD needs. They have infinite patience and expertise,
and know how to translate the creative needs into a
technical art form."
—Ken Caillat
President
Highway One Media Entertainment

"We want to thank WEA Manufacturing for always
coming up with the solution for our enhanced CD
needs. They have infinite patience and expertise,
and know how to translate the creative needs into
a technical art form."
—Paul Atkinson
President
m.millennia/records

"Total commitment to quality and reliability, that’s
their calling card."
—Charly Prevost
The Charly Prevost Company

WHERE TO PRICE
Pricing is another issue because the market is too small at present
for labels to know how much to charge. Some titles are a few dollars more
than the corresponding CD, and some are about the same price. Most
retailers are pricing the product at $20 to $25—about $3 to $5
higher than a corresponding audio CD. But some titles are at a lower price.
Sarah McLachlan’s “Freedom Sessions” Enhanced CD, for instance, is selling at $3.96.

Retailers agree that the Enhanced CD must be close to the CD price
in order to be competitive. WEA Manufacturing prefers $4.99 or
more.

“Pricing has to be exactly the same,” maintains Rhodicheau. “It’s a
CD, really, it’s not far away from what the actual CD is.

Most retailers are expecting the labels to come up with co-op advertising dollars around
the holidays for discount pricing and promotion of the product. Although labels are not pushing a lot of titles yet, retailers
expect holiday season promotions to begin soon.

Meanwhile, retailers are taking a show-me attitude toward the
new format. Some say that it’s just a regular CD in a repackaged form.

Where will the market for this new product, besides a suite of
programs?

The backwards compatibility with regular CD players is our best
opportunity to sell,” says Wang, who also notes, “When there’s enough programming in different categories and enough product
to make an impact, then you’ll see it cross over to the computer buyer.”

RIAA CAMPAIGN
Continued from page R-16

---

A special media breakfast formally launched the industry-wide
E-CD campaign, with attenders including music entertainment
trade press, national marketing and advertising writers, computer
and retail reporters and national business press. Key messages includ-
ed how the industry is excited and enthusiastic about the possi-
bilities inherent in E-CDs; elements of the industry-wide “See
What You Can Hear” marketing and public relations campaign
aimed at educating consumers and retailers; and the fact that all
technologies to create the E-CDs are being supported by RIAA

- Key radio programmers are being invited to a series of lunch-
  sessions in New York, Chicago, Nashville and Los Angeles to
discuss the E-CD and review on-air strategies.

Summing up the E-CD message, Rosen emphasizes, “Retailers
who stock E-CDs will be sending a powerful message of
growth to their customers. They will be in a position to say,
‘We are the place to purchase all forms of music entertainment soft-
ware.’ This message will go out to existing customers as well as
computer shoppers, who know that E-CDs for the best
music stores for the future.

Everyone behind this product is committed to taking the time
necessary to deliver a format we can point to with pride. The
‘see What You Can Hear’ program will enable us to support you in
customer education efforts. The RIAA is committed to Enhanced CD
and our overriding goal is to make sure you can stock this product
with total confidence.”
NAVARRE CORPORATION

There From The Beginning
With Great
Music...
& So Much
More.

enhanced CD™
SEE WHAT YOU CAN HEAR

Distributed Exclusively By
NAVARRE CORPORATION
800-728-4000 / 612-535-8333

Todd Rundgren - The Individualist
Kitaro - An Enchanted Evening
Saga - The Saga Softworks
Trae - Unimaginative
LaserLight Digital
NUMBER #1 IN QUALITY BUDGET CLASSICAL
Light Years Ahead in Classical Technology

THE COMPLETE SCORES
The multi part orchestral scores are synchronized with the music. Simply follow along, while zooming in and out for different views. Any single page or the entire score can be easily outputted on a home printer, with the highest quality available, eliminating the need to purchase sheet music.

NOTES ABOUT THE COMPOSER AND SCORE
Biographical and introspective information about the composer and the specific musical composition are printable. The biographical notes were written specifically for Laserlight and can be used, without permission, for book reports, term papers and other reference.

VIDEO REFERENCES
Colorful video footage demonstrating the ambiance of the composers’ native countryside which is evidenced in their creations.

PLAY THE MUSIC PROGRAM IN YOUR CD PLAYER
Each Laserlight CD+ROM is a fully digital (DDD) compact disc playable on any conventional CD player. When playing the CD+ROM in your CD player, simply start the music by selecting track two, the ROM information is stored on track one.

LISTEN TO DIGITAL MUSIC ON YOUR COMPUTER
The CD+ROM booklet gives a simple one-step procedure to allow you to listen to the music while using another computer program. And for full audio effect, the Laserlight CD+ROM booklet provides a diagram on how to connect your computer to your stereo system.

TECHNICAL SUPPORT
Each Laserlight CD+ROM has been thoroughly tested. In the unlikely event that you experience a problem, the CD+ROM booklet provides you with a telephone number for technical assistance.

$9.99 Suggested Retail

Complete P.O.P. Program

"LaserLight has brought budget CD+ROMs to the marketplace"... and "One can be sure that even the big companies...will be watching closely"*

Member of NAIRID

DESIGNED AND DEVELOPED BY FOR DELTA MUSIC INC.

*All quotes are from Fanfare Magazine, October 1995

www.americanradiohistory.com
Twenty New Titles Available

Thirty-five Titles of the World’s Greatest Music

Mozart, Symphony No. 40 (Cat.#90001)
Mozart, Symphony No. 41 “Jupiter” (Cat.#90002)
Beethoven, Symphony No. 1 (Cat.#90003)
Beethoven, Symphony No. 2 (Cat.#90004)
Beethoven, Symphony No. 3 “Eroica” (Cat.#90005)
Beethoven, Symphony No. 4 (Cat.#90006)
Beethoven, Symphony No. 5 (Cat.#90007)
Beethoven, Symphony No. 6 “Pastorale” (Cat.#90008)
Beethoven, Symphony No. 7 (Cat.#90009)
Beethoven, Symphony No. 8 (Cat.#90010)
Beethoven, Symphony No. 9 “Choral” Vol.I (Cat.#90011a)
Beethoven, Symphony No. 9 “Choral” Vol.II (Cat.#90011b)
Vivaldi, The Four Seasons (Cat.#90012)
Bach, Brandenburg Concertos 1-3 (Cat.#90013)
Bach, Brandenburg Concertos 4-6 (Cat.#90014)
Dvorak, Symphony No. 9 “From The New World” (Cat.#90015)
Chopin, Piano Concerto No. 1 (Cat.#90016)
Chopin, Piano Concerto No. 2 (Cat.#90017)

Mozart, Eine Kleine Nachtmusik and Divertimentos (Cat.#90018)
Tchaikovsky, Symphony No. 5 (Cat.#90019)
Baroque Highlights (Cat.#90020)
Liszt, Piano Concerto No. 2 (Cat.#90021)
Tchaikovsky, Ballet Suites (Cat.#90022)
Tchaikovsky, The Nutcracker (Cat.#90023)
Masters of Classical Music, Mozart (Cat.#90024)
Masters of Classical Music, J. S. Bach (Cat.#90025)
Masters of Classical Music, Beethoven (Cat.#90026)
Masters of Classical Music, Strauss (Cat.#90027)
Masters of Classical Music, Wagner (Cat.#90028)
Masters of Classical Music, Tchaikovsky (Cat.#90029)
Masters of Classical Music, Vivaldi (Cat.#90030)
Masters of Classical Music, Chopin (Cat.#90031)
Masters of Classical Music, Schubert (Cat.#90032)
Masters of Classical Music, Verdi (Cat.#90033)
Bach, Orchestral Suites Nos. 1 & 2 (Cat.#90034)
Jack Lemmon - Prokofiev’s Peter and the Wolf (Cat.#90035)
physical-graffiti inspiration

"There was a great need to educate people in the industry with respect to this new format," Russek continues. "For the most part, over the past six to eight months, that education has happened. Now a recording artist can consider new possibilities: 'Maybe I'm in the studio, or on tour, I'll get some footage.'

"This becomes a process not unlike getting an artist involved with videos or album artwork. When you recall Led Zeppelin's "Physical Graffiti," with the pop-ups on its cover, and how that influenced musicians to get involved, you can predict the attraction of this new medium. A new breed of artists has embraced CD Plus and is creating a whole new art form. Bands can preview a new remix; you can get a whole song with a magazine instead of downloading snippets of music."

ADDs Dan Newman, editor and creator at Mixed Media Music, "[Enhanced CD] gives you a huge advantage for the price point, as these discs cost the same as a regular album. [Enhanced CD] doesn't necessarily have to focus on the audio side. With our Digital Culture Stream, 85% of the storage capacity has been allowed for video, with instructions on how audio CDs can be ordered from our web site."

from "tusk" to "graceLand"

In addition to developing the Bush Enhanced CD with his firm for Trauma/Interscope, Leo Rossi, VP of Santa Monica, Calif.-based Highway One, consults for EMI on Enhanced CD technology. "Believe me," Rossi notes, "there are less of developers who think if they can get something to move in an interesting way onscreen alongside some music, they've got a product. It's not enough. That's why I travel around the country putting out fires.

"Highway One is very much grounded in the music business; we're not just computers nerds trying to make ourselves understood by record companies. There are four members of our company. Ken Caillat produced Rumors and Tusk for Fleetwood Mac; Jim Martone was the founder of Enigma Records, and his marketing and A&R background has led him to handle this side of things for us.

"There's our junior partner, Dave Antel, and myself. I came from music production and tour management in the '70s. By the '80s, I had become interested in future technologies and began developing projects. After a Fleetwood Mac tour, Ken and I became partners, first in Crunch Media, for whom we did several CD-ROM projects. Among these were Stephen Hawking's 'A Brief History Of Time,' "Talk" for Yes (done two years ago), as well as 'Virtual GraceLand.'"

Rossi says partner Jim Martone feels that, "if there's room on the CD, there should be digital information. This way, you can have the single, a live version of the single, and the videos to go with each—all on one disc."

Among the projects that Rossi has done for EMI are multi-session discs for Angel Records—done to Blue Book standard, and including a diagnostic disc that tells you what kind of CD-ROM player you have and whether or not it's Enhanced-CD-capable.

supermodels in the rainforest

"We've done 'Supermodels In The Rainforest' for CEMA Special Markets, which enables you to, among other things, do your own photo session with the models," Rossi explains. "It also contains several Red Book (regular CD audio) tracks. We'll also be working on packaging hits from CEMA's back catalog.

"Our strength is in understanding the music industry and the path of an artist's creativity. The tools for interactivity should be given to the artists as easily as when they're writing tunes. For instance, Bush shot lots of 8mm video footage on the road, with the E-CD in mind. The artist has to be involved; asking the developer to come up with the appropriate disc content is like asking me to write the band's next single. Why wants refurbished MTV News?"

ion's evangelist

Having already established a reputation for innovation in the CD-ROM field with David Bowie's "Jump," and "Headcrandy," the latter featuring music by Brian Eno, ION Interactive Records has waxed evangelical on behalf of the Enhanced CD sweepstakes almost since the company's inception in 1992.

Ann E. Greenberg, co-founder and senior VP of business affairs and marketing for the San Rafael, Calif.-based firm, describes the 10 tracks of Red Book audio-plus-multimedia content on The Residents' "Gingerbread Man" disc as being "the first true Enhanced CD." The entire E-CD movement has advanced two or three years because of ION's pioneering work,

"with the company's demo for the Crash Test Dummies—done almost two years ago—being many record executives' first exposure to the new medium.

Greenberg defines ION's creative imperative as "keeping the creation of the disc, and the technical issues that are bundled in with that, manageable to the point where developers and musicians can collaborate on groundbreaking material." To this end, the firm has partnered with Macromedia, to offer the first cross-platform authoring software for Enhanced CD development, the Macromedia Director Enhanced CD Toolkit.

sticking individualism

ION founder and chief technology officer Ty Roberts, having just completed work on Todd Rundgren's "The Individualist," notes that Rundgren thought to put a sticker on his new ION release: "contains absolutely no artist bios whatsoever," a sentiment shared by Roberts. He is pleased to note that his efforts on the Rundgren disc allow for an hour of multimedia entertainment in addition to an hour of music, with...
LOVE IS
THE TRAMMELL STARKS PROJECT

Lush jazz instrumentals
of twelve modern
romantic favorites.

SKELETON
CREW
PRE-HISTORIC... DIG!
Rock

“pre-historic... dig! is the best rock-related album
to come from Detroit talent, arguably since
'Strange In Town’”
—Stewart Francke, Detroit Metro Times

A MUSICAL ODYSSEY
A JOURNEY THROUGH THE CLASSICS

One of an eleven-title series
presenting historic masterpieces
in a new light.

Intersound®
The Future of Music Innovation
Music you can see

Intersound
11810 Wills Road • P.O. Box 1724 • Roswell, Georgia 30077 • (770) 664-9262 • Fax (770) 664-7316 • In Canada: Intersound Inc. • 1 Select Ave., Unit 10 • Scarborough, Ontario M 1V 5J3 • (416) 609-9718 • Fax (416) 609-9773
E-Mail Address: intersound@intersound.com

www.americanradiohistory.com
A natured lyrics added. The first single from Rundgren’s album could define ION’s insistent push for acceptance of Enhanced CDs. “If Not Now, When?”

“A RAVE ON A DISC”
Barbany’s Media Vortex, founded two years ago by Ron Ballard, worked on the Enhanced CD showcasing the techno-and-beyond talents of Elektra Records’ Moby. “Because he’s a remaster and an artist, [Moby’s Enhanced CD] was an attractive project,” notes Ballard, who took visual material from numerous sources, including previously unseen B&H videos to create “a rave on a disc.” A multimedia CD for Jefferson Starship guitarist Craig Chaquico, built around his solo recording for Higher Octave, is another recent project.

Media Vortex sister company, Mythic Entertainment, assists music clients in “avoiding many of the financial, turn-around time and programming difficulties that seem to be stumbling blocks” in the development of Enhanced titles, according to executive VP Sue Simone.

REFLECTING ARTIST-SENSIBILITIES
David Leventhal, VP of strategic development for Luminaire in San Francisco, explains Luminaire’s recently completed “I Talk To Planets,” featuring the AD&D band Monster Magnet. “Larry Hennhy, VP of AD&D at AD&D, spoke highly of our ability to add value to the content and make the music seem larger within the interactive medium,” says Leventhal. “That sums up our philosophy. When we approach one of these projects and we go into development, we’re basically looking to immerse ourselves in the world of that artist, because the discs have to reflect—in so many ways—the artist’s sensibility.

“We have 11 full-time staff in various departments: creative services, technology and project managers. Then there is the Luminaire extended family of contractors and service organizations that we bring in on a freelance basis. If a band needs a particular look and feel, we go out and find that look and feel. I’ve heard record executives talking about assembling the audio portion at the label, then leaving it to the developers to come up with designs that suit vid-grid, karaoke or whatever. That’s not what multimedia is all about for me. With the Monster Magnet piece, we tried to speculate what MTV would be like if it were interactive.”

A DIGITAL TWIST ON “SPEW”
Todd Feam is the CEO of Manhattan-based REV Entertainment, a developer that has been in existence for a year and a half, specializing in Enhanced CD and CD-ROM titles. Of his company’s recent progress, Feam explains, “REV signed a deal with Atlantic in November for five titles in ’95. The first title for Atlantic is ‘Spew +,’ which originally was a quarterly newsletter for fans, containing new artist info, tour dates and the like. We put a digital twist on that. Basically, we took one song from each of the nine new bands; the multimedia portion of the disk contains the storyboards for each band, and there’s a ‘Spew’ character who guides you through the story.

“Michael Jackson’s ‘History’ CD Plus is our first project at Sony Music, working with Fred Ehrlich and Jennifer Frommer. We’re also working on the RIAA sampler due out in January, as well as on projects for MTV/Viacom.”

Feam claims REV has “taken a little different approach than some of our competitors. We don’t use authoring tools. We have our own CD-Plus code and our own proprietary engines, video, sound, graphics and navigation. We have a partnership with the Duck Corporation, which provides us with a full-screen, full-motion video capability on Macs and PCs. We do any format we want, be it Enhanced CD or Blue Book.”

“We hired Regina Joseph, the founder of Bender magazine (a pioneering digi-zine), to work on the ‘Spew +’ sampler Enhanced CD. She’s functioning as the producer on that project.

“If we get over the technical hurdles for CD Plus, I think that every disc in the future will be a CD Plus or Enhanced CD, at least the large majority. Multimedia will become more important and will merge with music in the creative process. Just as artists got involved in the making of videos, and how that altered songwriting, the same thing will happen with CD Plus.”

JUDGING A BOOK
Continued from page R-4

ROBIN GOODRIDGE, Bush

The reason we did the [Enhanced CD] was because of the Internet. It made America and the world a smaller place.

Also, we wanted to give our fans an idea of how touring looks, how it looks from the stage, as well as interviews. It was a good chance to clear up some mysteries about us. Were we American, as some people seemed to think? I like that [Enhanced CD] brings listeners closer to their favorite bands, and I certainly like the thought of destroying the mysteries, for whatever reason.

(The Enhanced-CD developers) have got the tools, and we oversaw the project, like a video. All our tours have been documented in one way or another, I mean, it’s all information, isn’t it?

“We’ve opened the door to a new format, looking toward the next record. We’ve been talking to Apple (Computers); they met us when we played in San Francisco. It was great for us because we really wanted to know what technology will be available by next summer, when our new album comes out.

“We’ve got hours of footage. [The Enhanced CD] is one more thing, beyond the record itself, that we’ve got control over.”
MOBY DISK <Mac and PC Compatible>

MOBY

Moby unleashes a torrent of invertebrate grooves and images on Disk, the companion disk to his acclaimed album Everything is Wrong. Disk is a first, complete with three full frequency audio tracks and an exciting assortment of co-nom selections:
- Four tracks (one a remix)
- One previously unreleased song
- Two full-length videos
- Video clip
- A history of techno, with animated text
- An interactive "click it" section that is completely different every time.
All in a fluid, music-filled, constantly moving format.

Randy Newman Faust

A crowning achievement from one of music's most prodigiously talented composers. An epic in modern form, a musical meditation on the nature of good and evil, and a thrilling entertainment experience. Featuring seventeen Newman originals, Faust is both a major stage production and a star-studded album with performances by James Taylor, Don Henley, Elton John, Linda Ronstadt, Donnie McAllister, and Newman himself.

The CD features the entire album score, along with interview segments with Newman, graphics, liner notes, lyrics, album artwork, and a guide to Newman's entire audio catalog.

Mike Oldfield The Songs of Distant Earth

Inspired by the Arthur C. Clarke book of the same name, The Songs of Distant Earth was written, arranged and produced by Oldfield. On screen, navigate a city inside a huge spaceship and view stunning computer generated graphics, all to the accompaniment of Oldfield's music. The CD-ROM information will also feature the video for the first single "Let there be light."
Featuring the music of Enigma, Duran Duran, Soul II Soul, and others...

Stunning Multimedia for your CD-ROM...

Over 40 Minutes of Video • Over 75 Stills • Interactive Photo Session

Distributed by

SuperModels in the Rainforest

MARK WYKE, the Bogmen

I think the [Enhanced CD] is a great tool, because it gives our fans a more tangible sense of who we are as a band, rather than a heavily edited, chopped up video-soundbite. We also enjoy the idea that we are riding the wave of the future.

TIMELY LAUNCH
Continued from page R-3

Overall, the labels expect the technical issue to be short-lived and are focusing on the long-term potential of the product. "It's not a chicken-and-egg thing," says Rose. "The CD-ROM players are out there, and the growth curve is very impressive."

LOW-KEY LAUNCH

Label executives agree that the launch of Enhanced CD product should emphasize the music above all else—and be relatively low key.

"It's extremely important that Enhanced CD be viewed as a music product with distinct appeal," says Kevin Conroy, VP of marketing for BMG North America, "and be marketed, merchandised and sold that way."

"The underlying premise," says EMI's Keiner, "is that you're selling to a music consumer." "We're clearly piggybacking on the audio CD," adds Rose. "Music is the core product."

FAN BASES AND BOXED SETS

The interactive multimedia-track feature is being treated by the labels as a line extension, not a new format.

"Consumers will have the option of a kind of deluxe version of the album," says Fred Ehrlich, senior VP and GM, new technology and business development, for Sony Music Entertainment.

Warner's Rose compares Enhanced CD to the inclusive, deluxe appeal of a boxed set to a fan willing to make a more extravagant purchase for a personal collection—or as a gift. "Keep in mind," he notes, "that the music fan is a 'fan-base driven' act, such as the Grateful Dead, Smashing Pumpkins or Pearl Jam, are ideally suited for the new disc. (And he mentions albums such as the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' and Pink Floyd's 'Dark Side Of The Moon' as ideal candidates for 'back-catalog remixes'.)

Yet the labels are extremely wary of over-hyping Enhanced CD. "It can't be forced down people's throats," says Rose. "We have to see what artists—and software developers—come up with over time."

Even Sony, which will be ahead of the field this fall—with released four Enhanced CDs in October using the Sony-Philips "Blachook" standard they're calling "CD Plus"—is keeping the hype level down.

"It won't be a short-term blowout," says Ehrlich. "We want it to be more grassroots, to develop organically. It's the beginning of a new product line, and

Continued on page R-32
Experience The Enhanced CD-

PRIMUS

Enhanced CD-Super Single

Tales From the Punchbowl

Full length CD, videos,
a primal voyage and other tasty little tid-bits.

Unreleased tracks • Jukebox
Sample twelve songs • Music
Videos • Interviews • Lyrics
Wander the Tour Bus • Behind
The Scenes • Home Movies • Video
Game • Bush Online Preview

Macintosh or Windows

All graphics subject © 1995 Interscope Records. All rights reserved.
Turn every Enhanced CD into a walking, talking, singing, strumming, screaming, moshing promotion for all of your titles.

With our exclusive MusicNet previewing technology, you can turn Enhanced CDs into an opportunity to sell more music. Simply, it allows listeners to preview albums and artists in your catalog, including audio tracks, videos, cover art and editorial material. They can even order titles directly from their computers.

And with three years experience designing, producing and marketing music previewing technologies to consumers, we're well ahead of the crowd.

MNI Interactive, 501 Second Street, Suite 350, San Francisco, CA 94107
© 1995 MusicNet Interactive, Inc. All rights reserved. MusicNet® the eighth note logo and ring are trademarks of MNI Interactive Inc.

Know all the options before your second Enhanced CD.

• MultiPlatform Interfaces
• Online Order Capture
• Direct WEB/Forum Links
• Metered Software
• Customized Screen Savers
• Tools • Targeted Channels
• Development & Fulfillment

Get the Free Guide: "Enhanced CD Solutions"
Fax your Business Card to #310-124-4964
Voice: 800-838-2772 • CDPlus2000@aol.com

BOB MOULD, Sugar
When it was proposed that we do an [Enhanced CD], I said, "Sure, let's give it a try." It's exciting for me, no one else had been doing it. Rykodisc didn't force me to do it, certainly. Making a record is a sacred thing, and musicians shouldn't have to become software providers, but every artist will eventually find out what they should do with this technology.

I expect [Enhanced CD] will behave like any emerging technology: At first, we'll have some dodgy efforts, but once it shakes out, they'll get good. As to what should be included in the multimedia portion of the disc—be it screen savers, notation, director's cuts of videos—it's important to know what the audience will tolerate. As long as the customer doesn't have to bear extra cost, and as long as the emphasis is on music over multimedia, I'm fine with it.

TIMELY LAUNCH
Continued from page R-30

if unforeseen problems develop, we don't want to have gone to the masses prematurely.

BMG, while satisfied with the quarter-million unit sales of the McLachlan Enhanced CD, is releasing only one other Enhanced CD this year, a debut release by the Bgamin. The technical and compatibility issues with the "Freedom Sessions" disc were "not significantly problematic," according to BMG's Conroy.

But, he adds, "the industry has to be careful not to rush into it too quickly. The most critical thing we have to do is make good decisions regarding which artists should use the technology and which developers they should work with, because not every developer's design is right for every artist. We also have to do our product testing, provide tech support and get the pricing right."

WHAT PRICE ENHANCEMENT?
Conroy suggests charging "a modest premium" for better-known acts and using the multimedia track as an "added-value" bonus for no extra charge to introduce new acts. Arista's list price for McLachlan's Enhanced CD was $15.98.

Sony's list price for the forthcoming Enhanced CDs by Dylan, Van Halen, Carey and Toad the Wet Sprocket will be $22.98, and a $16.98 list has been set for an EMI album. Enhanced CDs by Michael Jackson ("HIStory"), James Taylor ("Live-Greatest Hits") and a new greatest hits package by Michael Bolton will be released for Christmas.

Conroy says he anticipates EMI's pop Enhanced CDs will list for "slightly above" audio CDs, most likely at $20. EMI won't have any titles out in the fourth quarter but will release six classical Enhanced CDs in the first quarter of 1996. Ross says Warner will likely charge "a modest increment over current list prices."

Pricing for enhanced versions of older catalog product may be lower, he says.

While urging caution, the labels are essentially optimistic about Enhanced CD's prospects. "We're tailoring to the converted," says Ross. "We're going after people who like music, who like a particular artist and a particular recording. A certain percentage of those people are going to be interested in more—and that's exactly what we can give them."
Artists & Music

Quartet Rocks: The Hampton String Quartet, which has been a best seller for RCA with such themed projects as "What If Mozart A MERRY LITTLE CHRISTMAS," is back on the independent Dolphin label and determined to make as big a splash as possible for its latest creation, an album of amusing string-quartet arrangements of pop and rock classics titled "Symphony For The Devil." To capitalize on the Halloween connection, its distributor, Allegro, devised a promotion of high, but attention-getting silliness: The CD, gift-wrapped in black paper with a five-inch red, plastic devil attached to a red ribbon, went to 50 key radio and retail contacts in time for Friday, Oct. 13, accompanied by a slightly scorded, scrolld note, with letterhead reading "Lucifer & Associates, 666 Transylvania Avenue (no phone calls)" and beginning, naturally, "Please allow me to introduce myself." Dolphin secured the use of the Rolling Stones' devil art from their "Symphony For The Devil!" for a companion scroll and the inside of the booklet, and an Allegro staff (aka "Lucifer") made snarling calls to all recipients, warning them to open the package at once.

"Since it's a small label without much money, we have to come at it from the guerilla approach," says Robert Russell, product marketing coordinator at Allegro, who conceives that maybe devil's voice was not quite the suame Mephistopheles he was expecting.

Quartet Rocks: The Hampton String Quartet, which has been a best seller for RCA with such themed projects as "What If Mozart A MERRY LITTLE CHRISTMAS," is back on the independent Dolphin label and determined to make as big a splash as possible for its latest creation, an album of amusing string-quartet arrangements of pop and rock classics titled "Symphony For The Devil." To capitalize on the Halloween connection, its distributor, Allegro, devised a promotion of high, but attention-getting silliness: The CD, gift-wrapped in black paper with a five-inch red, plastic devil attached to a red ribbon, went to 50 key radio and retail contacts in time for Friday, Oct. 13, accompanied by a slightly scorded, scrolld note, with letterhead reading "Lucifer & Associates, 666 Transylvania Avenue (no phone calls)" and beginning, naturally, "Please allow me to introduce myself." Dolphin secured the use of the Rolling Stones' devil art from their "Symphony For The Devil!" for a companion scroll and the inside of the booklet, and an Allegro staff (aka "Lucifer") made snarling calls to all recipients, warning them to open the package at once.

"Since it's a small label without much money, we have to come at it from the guerilla approach," says Robert Russell, product marketing coordinator at Allegro, who conceives that maybe devil's voice was not quite the suame Mephistopheles he was expecting.

**TOP CLASSICAL ALBUMS**

**For the week ending November 4, 1995**

**Artist**

| No. 1 | SOUNDBRAIN STRING QUARTET "What If Mozart A MERRY LITTLE CHRISTMAS" |
| No. 2 | CECILIA BARTOLI "A PAIR OF PINTS"
| No. 3 | CARRERAS, DOMINGO, PAVAROTTI "TIRO" |
| No. 4 | BENEDICTINE MONKS "SANTO DOMINGO DE SILOS"
| No. 5 | BENEDICTINE MONKS "SANTO DOMINGO DE SILOS"
| No. 6 | SANTOS, DOMINGO, PAVAROTTI "Hallelujah"
| No. 7 | BERLIN PHILHARMONIC "KARAJAN"
| No. 8 | EVGENY KISSIN "RCA Signature" |
| No. 9 | VANESSA MAE "THE VIOLIN PLAYER"
| No. 10 | KATHLEEN BATTLE "SOPHIE'S DOMESTIC TITLES"
| No. 11 | VARIOUS ARTISTS "HERO" |
| No. 12 | CINNAMON "THE MAGIC OF DISNEY"
| No. 13 | VARIOUS ARTISTS "HEIGH HO! MOZART"
| No. 14 | JOHN WILLIAMS "THE ROMANTICS"
| No. 15 | MICHAEL NYMAN "THE PIANO"
| No. 16 | JOHN WILLIAMS "THOR" |
| No. 17 | VARIOUS ARTISTS "THE ROMANTICS"
| No. 18 | LONDON ORCHESTRA "THE STAR WARS TRILOGY"
| No. 19 | VARIOUS ARTISTS "SHAKESPEARE'S SONNETS"
| No. 20 | THE ROMANISTS "CALIFORNIA GIRLS"

**NEW**

| No. 21 | VANESSA MAE "SOPHIE'S DOMESTIC TITLES"
| No. 22 | JOHN WILLIAMS "THE ROMANTICS"
| No. 23 | KATHLEEN BATTLE "SOPHIE'S DOMESTIC TITLES"
| No. 24 | VARIOUS ARTISTS "THE ROMANTICS"
| No. 25 | LONDON ORCHESTRA "THE STAR WARS TRILOGY"
| No. 26 | VARIOUS ARTISTS "SHAKESPEARE'S SONNETS"
| No. 27 | THE ROMANISTS "CALIFORNIA GIRLS"

**TOP CLASSICAL CROSSOVER**

| No. 1 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 2 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 3 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 4 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 5 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 6 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 7 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 8 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 9 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 10 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 11 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 12 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 13 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 14 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 15 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 16 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 17 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 18 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 19 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 20 | LONDON PHILHARMONIC "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"

**TOP OFF-PRICE CLASSICAL**

| No. 1 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 2 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 3 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 4 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 5 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 6 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 7 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 8 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 9 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 10 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 11 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 12 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 13 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 14 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 15 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 16 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 17 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 18 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 19 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
| No. 20 | VARIOUS ARTISTS "THE IDIOT'S GUIDE TO CLASSICAL MUSIC"
Sony Argentina’s Recent Nuggets

Sony Argentina Sizzles: The Argentinean record industry may be struggling nowadays, but Sony Argentina continues to mine platinum (90,000 units sold) and gold (30,000 units, particularly) within international Latino artists. Among those ringing up superb sales figures are Ricardo Arjona (“Historias,” 350,000 units, José Luis Rodríguez (“Razones Para Una Sonrisa,” 230,000 units), José Luis Perales (“Mis 30 Mejores Canciones,” 150,000 units), and Julio Iglesias (“La Carretera,” 105,000 units). Ricky Martin’s “A Medio Vivir,” which already has sold 70,000 units, is expected to surpass 100,000 by dint of his upcoming tour. Singer-songwriter duo Dona & Estefano recently hit gold with their self-titled debut.

Sony’s Argentinian stars Los Fabulosos Cadillacs have scored big as well, selling nearly 500,000 units of their latest album, “Rey Azúcar.” Other domestic acts performing strongly at the moment are Luis Perales (“Entrelazados” and “La Llamarada,” gold), Charly García (“Un uomo vittorioso,” gold), and Emanuel Ortega (“Sólo,” gold). Moreover, the soundtrack to the Argentine teen soap opera “Chiquititas” has gone platinum.

Elsewhere, Los Brujos have completed their label debut for Sony, titled “Guerra De Nervios.” Special guest appearances were delivered by Soda Stereo’s Gustavo Cerati and Daniel Melero, plus percussionist Andrea Alvarez.

Los Jaivas Censored: A Santiago, Chile, TV station has banned the video of the title cut of Los Jaivas’ album, “High on the Sierra” (Tyco), alleging that some scenes of the clip could be viewed as “misrepresentative” toward the Roman Catholic tradition of that country. Actually, the ban seems to be much ado about nothing. The supposedly controversial re-embellishment of Leonardo da Vinci’s “Last Supper” with members of the folkloric rock band and extra replacing the apostles.

Argentina Notas: Roberto “Chacho” Ruiz, president of Warner Argentina, promises to strongly support and continue the catalog of the upstart Warner Classics, which contains four labels: Teldec, Erato, EMI, and Warner. The full batch of music videos and 50 units of the album “The Tango Sensations,” the Krinos Quartet’s vision of the late tango luminary Astor Piazzolla, and Etorre Stratta’s “Symphonic Tango,” which was boosted by a promo visit from Stratta… After the well-received Krinos’ two releases, the group landed commercially discrete albums for Sony, Los Siete Delfines have issued “Desierto,” their debut for Sony’s Elektra/DBN. The group is led by Richard Coleman, Colin’s cohort in the mid-’80s act Fricción, included a CD-ROM track featuring interviews and a radio program with cameo appearances by Radio FM personalities Mario Pergolini, Juan Dinatale, and Conrado Geiger.

Roadwork: The 1995 Marlboro Music Latin Concert Tour is to conclude with two shows: the fifth annual Miami Latin Festival, Nov. 12 at Miami’s Bayfront Park, and Marlboro Music’s Thanksgiving Dance, Nov. 25 at the San José (Calif.) Convention Center. Booked to appear at the former are Marc Anthony, Grupo Niche, Tito Rojas, and Ramón Orlando Y Los Cantantes, and at the latter are Los Temerarios, Banda Maguey, Banda El Mexicano, Los Tucanes, and Grupo Primavera. Both events are being produced by Cárdenas, Fernández & Associates… Rock-Island legend John Elton and A&M hot-singer-songwriter Shelly Crow are set to embark on a six-date swing through Latin America this month. Nov. 16 in Quito, Colombia. John is also booked to perform Nov. 7 in Mexico City… EMI Argentina’s hard-working rockers The Standells have announced plans to launch a U.S. tour in Nov. 20 in Miami. The band recently completed a two-month trek in Mexico… Wine Spectators has announced it will host a multi-artist concert to celebrate legendary Brazilian composer Antônio Carlos Jobim, which is scheduled to take place Nov. 30 at Carnegie Hall (Continued on next page).
Macho Ponce Raps Up Latin Charts

Spanish-Language ‘Short Dick Man’ An Unexpected Hit

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A Spanish-lang-

guage rendition of the rap hit “Short Dick Man” is providing big-time album sales for Argentinian dance act Machi-

to Ponce.

The Latino version of “Short Dick Man,” which has the same title as the U.S. release, has unexpectedly shot near the top of the radio charts in southern Latin America and Spain over the past several months. The song was so huge in Spain that the band played 32 shows there between June and September.

In addition, “Short Dick Man” helped to propel Machito Ponce’s first album, “Ponte A Brincar,” toward plat-

form status in Argentina (sales of 60,000 units). The album has been a hit in Uruguay and Paraguay as well.

“Ponte A Brincar” was recorded on the BMG Argentina-distributed label Rave On, which is owned by producer

Bernardo Bergeret. Four years ago,

Bergeret made another Argentine dance act, the Sacados, a household name in the Latin music world with the smash “Ritmo De La Noche.”

In fact, two Sacados band members, Darío Moscatelli and Gustavo Radael-

li, created Machito Ponce as a studio project while on tour last year.

The album originally was slated for release in September, but when “Short Dick Man” became an immediate smash at the club and radio level in March, the release date was moved up to May.

Moscatelli, who composed five of the 10 songs on the album, was astonished by the song’s success.

“‘Short Dick Man’ was just dropped in the U.S., as well as in Mex-

ico, Colombia, Chile, Ecuador, Peru, Venezuela, and even the Philippines.

Moscatelli and Radaeli are not just sitting on their unexpected prosperity.

The duo is already working on a follow-

up album, due out in January. Sales superstars Celia Cruz and Rubén Bidas have been confirmed as guest artists.

LATIN TRACKS A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>107 54</td>
<td>MANNHEIM STEAMROLLER</td>
</tr>
</tbody>
</table>

Twice-Platinum Romance. WEA Latina VP/GM Sergio Rozenblat, left, presents Recording Industry Assn. of America-certified discs to singing idol Luis Miguel for his WEA Latina albums “Romance” and “Segundo Romance.” The presenta-

tion was made Sept. 28 backstage at New York’s Radio City Music Hall on the opening night of Miguel’s four-show sold-out engagement.

TOLL FREE: 800-329-7664

CR: 305-621-0070 / FAX: 621-0465

Discos compactos, videocassettes, cassettes, accessorios, videos y mucho más

MACHITO PONCE

Twice-Platinum Romance. WEA Latina VP/GM Sergio Rozenblat, left, presents Recording Industry Assn. of America-certified discs to singing idol Luis Miguel for his WEA Latina albums “Romance” and “Segundo Romance.” The presenta-

tion was made Sept. 28 backstage at New York’s Radio City Music Hall on the opening night of Miguel’s four-show sold-out engagement.

TOLL FREE: 800-329-7664

CR: 305-621-0070 / FAX: 621-0465

Twice-Platinum Romance. WEA Latina VP/GM Sergio Rozenblat, left, presents Recording Industry Assn. of America-certified discs to singing idol Luis Miguel for his WEA Latina albums “Romance” and “Segundo Romance.” The presenta-

tion was made Sept. 28 backstage at New York’s Radio City Music Hall on the opening night of Miguel’s four-show sold-out engagement.

TOLL FREE: 800-329-7664

CR: 305-621-0070 / FAX: 621-0465

Twice-Platinum Romance. WEA Latina VP/GM Sergio Rozenblat, left, presents Recording Industry Assn. of America-certified discs to singing idol Luis Miguel for his WEA Latina albums “Romance” and “Segundo Romance.” The presenta-

presentation was made Sept. 28 backstage at New York’s Radio City Music Hall on the opening night of Miguel’s four-show sold-out engagement.
"I just want someone to say to me
I'll always be there when you wake
Ya know I'd like to keep my cheeks
Dry today
So stay with me and I'll have
It made."

- No Rain

Shannon Hoon
1967-1995
PEN Music Group Makes Its Mark
Two-Man Co. Off To A Successful Start

BY IRV LICHTMAN

NEW YORK—Although it started business a year and a half ago, PEN Music Group Inc. in Los Angeles is still basically a two-man show, but it’s got a little name going for it now, as well as hopes for the future.

Operating the company, which has ASCAP (Pennywise) and BMI (Penname) affiliates, is Michael Eames, a trained musician who specialized in film music and continues to show up at Los Angeles clubs as a pianist. His partner is Pat Hoyman, a musician who left Los Angeles to return to his native Colorado.

After relocating from the East Coast, Eames got his feet wet in music publishing by working for Brian Wilson’s publishing company, where he handled the Beach Boy composer’s new works. He moved on to a position at MCA Music Publishing and then went to the Don Williams Music Group in Encino, Calif., which administers copyrights by Jimi Hendrix and Chicago.

“I worked there for 3½ years and had two main functions: handling their international business and trying to get film and TV exposure for their material,” says Eames. Through his international responsibilities, Eames met various publishers, a U.K. publisher who runs Westbury Music Consultants Ltd. When he left the Don Williams firm, he picked up U.S. rights to Cat Stevens’ material held by Pettican. Together with a childhood friend, Jackie Kroft of the Motion Picture Co., Eames works the Stevens songs for film and TV covers. Stevens’ publishing firm, Cat Music Ltd., has about 100 copyrights penned by Stevens since 1978.

In addition, Eames has a deal with Pettican that includes the songwriting catalog of Fontana/Mercury performer Oleta Adams, whose company is called Sage ‘N Sun Music. Her third album for the label is due out.

Eames has made his own co-publishing deals. With writer Michael Ford, he handles Ruff Mix Music, Baffo Music, which was established by Karla Bonoff, Bonnie Raitt, David Sanborn, and Roberta Flack, among other names.

Eames recognizes that as a modest start-up company he has “no major source of funding, so it’s hard to compete for artists and song catalogs looking for large advances.” But while he concedes that large advances are required by some groups as seed money to get their performing careers going, he claims that writers today are more willing “to live on the back end [earnings] than the front end [advances].” Eames says many big publishers may make big advances, but because they have to administer so many catalogs, they cannot do an effective job in recoupable advances.

In addition to his publishing career, Eames is still a freelance pianist who performs in nightclubs and at recording sessions. As a student at Atlanta’s performing arts high school, he wrote a theme for the Atlanta school system and composed the music for two student plays.

As for his dreams regarding his place in the publishing universe, Eames says the largest one he ever wanted to be is that of Kondor Music (the company owned by Herb Alpert and Jerry Moss). “I’m not about competing for market share.”

Co-Pub Deal. Windswept Pacific has made a co-publishing deal with Paul Stewart, chief of PMP Records, through his management firm. Stewart is associated with such artists as Cooilo and the Pharcyde. Shown, from left, are Jonathan Stone, senior VP/GM of Windswept Pacific; Steven Ray, director of urban music at Windswept Pacific; Evan Meadow, president of Windswept Pacific; and Stewart.

Cream Hit Now Sells Nissans; Alshire Publishing Cos. Sold

A JINGLE IN JAPAN: Cream’s classic hit “White Room” is being used for the first time ever in a TV commercial—in Japan. The tune, instantly recognizable in Japan, is used as background music while a narrator extols the virtues of a new sedan manufactured by Nissan.

The ad agency that handles the Nissan account in Japan had originally wanted to use an Eric Clapton song such as “Layla” or “ Tears In Heaven,” but that proved impossible, according to Carol Abe, who’s in charge of international relations at Nichion Inc. The firm reps Warners/Chappell in Japan and is the country’s biggest music publisher.

“A lot of work went into this project,” says Abe. “It’s the first time in the world that ‘White Room’ has been used in a TV ad.” The song was originally released in 1968 and was written by Cream bassist Jack Bruce and lyricist Pete Brown. Meanwhile, John Lennon’s “Love,” sung by British-based reggae outfit Janet Kaye, is being used in a Sony commercial in Japan.

FILM MUSIC FELLOWSHIP: The BMI Foundation has set up its ninth annual Peter Carpenter Fellowship for aspiring film composers under the age of 30. The fellowship was established by the BMI Foundation and Carpenter’s family, colleagues, and friends to honor the late co-composer of themes and scores for such TV shows as “The A Team,” “Magnum, P.I.,” and “The Rockford Files.”

The successful candidate will have the opportunity to work in Los Angeles on a day-to-day basis with distinguished theatrical, film, and TV composers for one month. The winner will also receive as much as $2,000 for travel and living expenses.

Applications for the fellowship can be obtained by writing to BMI headquarters in New York or accessing the information section of BMI’s World Wide Web site on the Internet at http://bmi.com. Deadline for entries is Nov. 30.

WHAT’S OLD, WHAT’S NEW: “Music, Cinema & Cyberspace” will be the topic of a Nov. 6 meeting of Brita Music & Cinema Unit at the Sutton Place Synagogue in New York. Moderated by entertainment lawyer Ed Cramer, a panel will consist of industry lawyers Alan Shulman of Silverman & Shulman, Michael Rudell of Franklin Weisbrud Rudell & Vassallo, Linda Rein of BMG Records, and Fred Silber of MCA Music. There is a $10 charge, which includes a buffet dinner. Doors open at 6 p.m., and the panel begins at 7 p.m.

PRINT ON PRINT: The following are the best-selling follies from Music Saver’s Tracking service:

1. Natalie Merchant, “Tigerlily.”
2. Eric Clapton, “A Life In The Shadows” (guitar tab).
3. Tori Amos, “The Bee Sides.”
5. The Piano: Music From The Film.

Assistance in preparing this column provided by Steve McCure in Japan.
Masterfonics Opens Tracking Room State-Of-Art Facility Has Infrasonic Capability

BY PAUL VERN

Masterfonics, one of the world's premier recording and mastering facilities, opened its long-awaited Tracking Room Oct. 19 in Nashville. Designed by industry pioneer Tom Hilley to accommodate frequencies below the audible spectrum, and featuring a customized Solid State Logic SL 9000 J, the Tracking Room is a state-of-the-art facility that cost approximately $3 million to design and build, according to a statement from the World Studio Group, of which Masterfonics is a member.

Masterfonics president Glenn Meadows says, "The Tracking Room is totally clean and accurate down to the infrasonic, 10-hertz region of the sound-pressure spectrum." Meadows says the enclosure of the SL 9000 board in the new studio was modified to improve the symmetryal dispersion of sound from the main speaker system, thus allowing infrasonic frequencies to be reproduced in the room.

Another of the studio's unique features is a pit trap underneath the floor of the control room that acts as an escape hatch for sonic energy that would otherwise bounce back into the room. Hilley says the trap system is "symmetrical unloading" and says it is based on acoustic principles he observed at the ancient amphitheater in the Greek city of Delphi.

"If someone stands on the stage of the old amphitheater at Delphi and talks, you can understand every word from the top row," says Hilley. "This concept is not new; it's hundreds of years old. All we've done is take these fundamental principles and apply them to a three-dimensional room."

The Recording Studio is believed to be the first studio in the U.S. — and the second in the world — to be "infrasonic-ready." The only other facility with infrasonic monitoring capabilities is Rhino Recording Studios (formerly Bop Recording Studios) in Bophuthatswana, Southern Africa. However, who also designed and built Bop, says the Tracking Room offers slight improvements over the Southern African facility in the side-wall treatments and in the modified SSL.

"The room is a recording," notes Meadows, explaining that its acoustics are so good that engineers using it are advised to watch their monitoring level to avoid the risk of hearing damage.

In addition to its infrasonic control room, the new Masterfonics facility features a 73-by-33-foot main studio that is large enough to accommodate a full orchestra, according to the World Studio Group statement. In addition, the Tracking Room has five isolation booths, each with varying acoustics and set on separate slabs.

The control room, which measures 30 feet by 24 feet, is set on a 16-inch-thick concrete slab that floats on industrial springs that isolate the room down to 3.2 hertz.

"To my knowledge, this is the only studio in North America that has an open truss system beneath the floating floor matching the cubic volume of the ceiling trap, which is the only way to assure that the low-frequency reflection characteristics of the monitors to the room are symmetric," says Hilley. "The shell on the SSL puts the finishing touch on a room designed as one of today's few acoustically advanced mixing environments."

Masterfonics is not stranger to sonic innovation. In 1986, it became the first studio in the world to achieve the 20-hertz spectrum in a mix room that now houses an SSL 4000 G/E series console retrofitted with the AT&T DISQ digital mixer.

"The Tracking Room is not only important to Masterfonics but to Nashville's entire studio industry," says Meadows. "This city is an international music center that demands dedication and serious investment to continue with the phenomenal growth we've experienced over the past decade."

The SL 9000 at Masterfonics is one of only 20 installed worldwide, and the only one featuring the Hilley modification. Other SSL studio setups include Ocean Way, Right Track, the Record Plant, Starstruck, 20th Century Fox, and Larrabee in the U.S.; Nippon Columbia, Onkio Haus, and King Records in Japan; Gillelaume Tell and Mega in France; Wisseloord in the Netherlands; Synchronsound in Malaysia, Platinum in Taiwan; and S&R in Hong Kong.

All Mixed Up. Impressed with the debut showing of the Yamaha 02R 8 bus digital mixer at the recent Audio Engineering Society Convention in New York, Howard Schwartz, right, purchased six units for his eponymous recording complex. Shown with Schwartz is Peter Chakan, product manager of recording products for Yamaha's professional audio department.

Recording Engineer Mosley, 63, Dies In Plane Crash

BY DAN DALEY

John Mosley, 63, noted classical music recording engineer and audio technology developer, died in a plane crash Oct. 7.


He returned to London the following year as VP of engineering for Pye Records, where he was in charge of the company's studio design construction and maintenance. In 1969, he returned to New York as VP of engineering for Audio Fidelity Records. During his stints with these classical labels, Mosley was involved in the first commercial recordings of stereophonic recordings. Until 1976, when he relocated to Los Angeles, Mosley designed and built several recording facilities in England, France, and the U.S.

In 1972, he worked with Japanese audio manufacturer Sansui on the development of four-channel audio. He later developed and patented a four-channel film sound system, which was used in the 1974 Columbia Pictures film "Tommy." It became the basis for today's multi-channel film sound.

In 1985, after working on the audio for numerous feature films and contributing significantly to the improvement of 70-mm film sound, Mosley was honored with the Scientist and Engineering Award from the Academy of Motion Picture Arts & Sciences. In June, 1986, he was awarded the Lifetime Achievement Award by the Audio Engineering Society for his technical recording contributions - a field in which he held several patents. He was a member of virtually every major technical audio organization, including AES and the Society of Motion Picture & Television Engineers.

Of late, Mosley was central in the development of a portable console and signal processing technology for Utah-based NTT Inc., for which he served on the board of directors. His last completed classical work was a recording of Handel's "Messiah" made last January with the Mormon Tabernacle Choir and released on NightPro Records.

Mosley's death occurred while he was serving as co-pilot in the annual Amelia Earhart air race in Southern California. The crash has initially been determined to be due to engine failure.

Memorial services were held October 13 at University Synagogue in the Brentwood section of Los Angeles. Mosley is survived by his wife, Mirah, and five daughters.
Harmony Reigns In The Pacific

Songwriters’ Summit Merges East, West

BY MIKE LEVIN

JAKARTA, Indonesia—This year, Alan Scott has decided to help bridge the musical gap between Asia and the West. What's more, the Los Angeles-based singer-songwriter/producer would like to see it happen in about 10 days.

Scott has teamed up with an unusual partner, the government of Indonesia, to organize Pacific Harmony/Indonesia 95, which runs Oct. 25-Nov. 5. This first-ever, Asian/Western songwriters’ summit is being backed by Indonesian State Secretary in Mandarin, to help celebrate the country's 50th anniversary of independence.

The summit has sequestered about 60 composers—half from Southeast Asia and half from the U.S. at a resort in Bali, Indonesia. Their homework will be collected at the end of five days of collaboration; it will be rehearsed and judged, then performed at a concert in Jakarta during the last two days of the event.

The Western contingent includes Patty Smyth, the Scorpions, Sheila E., Desmond Child, and Tommy Page. Asian attendees include Elsia Ade (Indonesia), M. Nair (Malaysia), Wu Bai (Taiwan), Eugenia Ma (Hong Kong), and Vehnee Saturno (Philippines).

“No one really knows how this project will work, but it must be one of the most realistic ways of bringing cultures together,” says Scott, who is no stranger to mixing musical traditions. In 1988, Scott created Music Speaks Louder Than Words, a collaboration between U.S. and Russian songwriters in Moscow, and co-founded Country & Eastern, a Western/Eastern European, country-music event in Bucharest, Romania.

The Indonesian version includes participant seminars and a charity concert to support a local scholarship program for aspiring artists and composers. There are plans to domestically and regionally release an album recorded at the concert, although discussions are still underway as to which Indonesian label will get the rights.

Composers were split into groups of four during the first day; they are free to collaborate with whichever they want during the final four days of songwriting. The results will depend on widely diverse factors, from language to cultural sensitivities.

Logistically, Indonesian and Malaysian songwriters have the best chances to mesh with Western counterparts, because their Bahasa language is closer to English in grammar and syntax than are Cantonesan, Mandarin, or Thai. Also, Bahasa artists have a modern musical heritage that is far more open to international-oriented repertoire.

“Sure it's ahead of its time, but isn't every experiment?” asks David Leichter, Asia-Pacific managing director of BMI Publishing and one of the project's main supporters. “With the people involved, you just know something is going to click.”

Perhaps the most interesting aspect of Pacific Harmony is that it is backed by music publishers, rather than being a label-led PR exercise for international record companies angling to get official permission to open subsidiaries in other countries. “We're hoping that it will open the doors for everyone, including labels, but it is a nonfrontal project,” says Scott.

While the cultural ramifications are obvious,A bigger issue is the future of Asian music and what opportunities exist for the rapidly growing industry as a whole. One thing is for sure: the goal is to get both sides to think beyond the square, a push for the Western side to get involved in this rich area, and for the Asians to understand that what they produce is an asset not just at home,” says Leichter.

Throughout Asia, songwriters are usually paid a flat fee for their songs; they sign away most royalty rights. BMI Publishing, Warner/Chappell, and EMI Publishing are investing in the region to introduce royalty opportunities that have never existed before.

International record companies are waiting for the Indonesian government to grant them full foreign ownership of local partners and a bigger share of the $140 million Indonesian music market.

But for Scott and his organizers, Pacific Harmony/Indonesia 95 has few commercial considerations, unless intercultural creativity can have some sort of dollar value attached to it.

1996 Brit Awards Moving To Central Site In London

BY JEFF CLARK-MEADS

LONDON—The Brit Awards are moving to “the music capital of the world.”

The awards ceremony, to be held Feb. 16, 1996, is being shifted from Alexandra Palace on the north edge of London, where it has been held for the past two years, to Earls Court Exhibition Centre, the central London hall that has previously hosted shows from pop and rock’s biggest names.

New Yorker Paul Burger, chairman/CEO of Sony Music Entertainment U.K. and chairman of the British Phonographic Industry’s Brit committee, characterizes the move by saying, “Our intention was to move the show back to the center of the music capital of the world.”

The show, which is seen by a U.K. television audience of 9 million-10 million and broadcast to more than 20 countries worldwide, will be given extra impact this year: The U.K.’s ITV network will air a 30-minute preview the week before the event.

Executive producer Malcolm Gerrie states that several “major acts” have already offered to appear on the show. He says that the 30-minute preview program will look back on “a fantastic year for British pop music.”

The 14 Brit Awards—nine British, five international—are voted on by a 500-member constituency of music industry professionals, retailers, journalists, and broadcasters, and for the first time this year, representatives of the International Managers Forum.

PolyGram-owned mail-order company Britannia Music Club is in the “final stages” of negotiations with the BPI, which organizes the Brit Awards, to renew its sponsorship of the event, according to Britannia chairman John Nelligan.

Britannia has been associated with the Brits since 1989. Last year, for the first time, the company’s marketing program included broadcast sponsorship of the awards show.

First there were credible charts. Now there’s incredible news!

Airplay Monitor—everything you expected and news coverage too!

Airplay Monitor...very special for you...

Special Offer for Billboard Subscribers

Receive Top 40 Airplay Monitor for the discount rate of $75/year. Receive any of the other Airplay Monitors (Rock, R&B, Country) for the discount rate of $40/year. That’s a 25% discount off the regular subscription rates!

CALL 1-800-722-2346 TO SUBSCRIBE!

Part of the Billboard Music Group.


International

NEW FLAMENCO SHOCKS PURISTS, THRILLS FANS
(Continued from preceding page)

commercial success eluded them—until this year. Ketama is now switching from the last live recording, "Do Aki A Ketama," that has sold more than 100,000 units since its June release, three times more than its previous best seller.

Amarok, who spent much of the '80s and part of the '90s in the Data Negra with his brother, Rafael, this year launched the first album under his name after collaborating on more than 30 albums and often the label "Gerundiva." It has sold 40,000 units, and, more importantly for Amarok, one of his idols, B.B. King, recorded two of the tracks.

The Madrid concert—widely described as "historical" because it underscored the long-awaited commercial success of young gypsy musicians who grew up listening to pop/rock and jazz—has surely opened the doors to broader international recognition for Ketama.

"Do Aki A Ketama" will be released in Latin America in November and in the U.S. next year, Ketama's ninth album in the Easter. The band's current tour began in Paris and is scheduled to end next year in a town in Morocco's Rif Mountains.

Ketama's label, Mercury, is sure that the band has matured into a major force with strong crossover potential that its plans for a concert in Cuba were sidelined because of the reaction it might have provoked among the Cuban exile community in Miami.

Ketama appears in the Carlos Saura film "Flamenco," which is not only critical acclaim in the U.S. and which will do nothing to harm the group's ambitions in the region. In the U.S. In fact, Ketama played at New York's New Music Seminar in 1990 with El Ultimo De La Fila, currently Spain's No. 27 contemporary hit album, and the late "prince of flamenco" Camaron de la Isla.

Brothers Juan and Antonio, guitarist Jos references, I'll probably never get away from Joplin covers because of the comparison," says Marshall. "I don't own that song, I've just been given permission to use it for one song."

"I really liked the voice and her phrasing," says Tyson. "There were some decent songs on the tape, but there wasn't much to get me opening to imply a musical direction."

Under Tyson's guidance while recording the album from February to May 1995, Marshall was challenged to overcome the accumulated burden of inexperience and fear and learn to trust herself. The taking of risks was a real life-changing experience," says Tyson. "I was in a strange city by myself and I was on my own in this apartment, writing songs and getting around without a car. I was taking cabs and buses. It was really exciting."

One of the first songs Tyson presented to Marshall was "Birmingham," which he'd been working on with collaborators Dean McCaggart and Ger-
The 1st annual
NINO ROTA
award

ENNIO MORRICONE

for lifetime achievement and contribution
to music for cinema.

CAM • THE WORLD LEADER IN CINEMA SOUNDTRACKS

For information contact Alessandra Balzano at CAM • Tel. (39.6) 6874220 • Fax (39.6) 6874046
### Japan

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Netherlands

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Italy

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Artists &amp; Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td><strong>WEEK 2</strong></td>
<td><strong>WEEK 3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
<td><strong>SINGLE</strong></td>
</tr>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
<td><strong>ALBUM</strong></td>
</tr>
</tbody>
</table>

---

**Hits of the World**


---

**NEW** indicates first entry or re-entry into chart shown.
**Belgium**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. HET EEN Nacht...IJEWEINSGEHT GUIS 2. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Austria**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. I WANNNE YOU ARE NOT ALONE MICHAEL JACKSON (MICROPHONE) 2. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Denmark**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. YOUR DU LA VER TIM &amp; GORDON (LCF) 2. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Ireland**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. BOOMBOX BOOMBOX BOOMBOX 2. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Portugal**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Hong Kong**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>2 NEW</td>
</tr>
<tr>
<td>2</td>
<td>1. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>3</td>
<td>3. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>4</td>
<td>4. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>5</td>
<td>5. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>6</td>
<td>6. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>7</td>
<td>7. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>8</td>
<td>8. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>9</td>
<td>9. NEW</td>
<td>1 2 NEW</td>
</tr>
<tr>
<td>10</td>
<td>10. NEW</td>
<td>1 2 NEW</td>
</tr>
</tbody>
</table>

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**

**Philippines**

**Poland**

**Ireland**

**Belgium**

**Austria**

**Denmark**

**Holland**

**Netherlands**

**Portugal**

**Hong Kong**
When the show hits the road, the music industry turns to the premier reference guide.

The International Talent & Touring Directory

Order Now!

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1996 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 16,000 listings in the U.S. and 22 countries worldwide!

- Agents & Managers
- Sound & Lighting Services
- Venues
- Clubs
- Instrument Rentals
- Staging & Special Effects
- Security Services
- Charter Transportation
- Merchandisers

Save time, save worry and make money — order the 1996 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1996 International Talent & Touring Directory.

I am enclosing $ per copy plus $ shipping and handling ($12 for international orders).

NY, NJ, CA, TX, MA, IL, PA & DC please add applicable sales tax.

# of copies

Charge $ to my: □ American Express □ MasterCard □ Visa

Card #

Exp. Date

Signature (required)

Cardholder (please print)

Name

Company

Address

City, State, Zip

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156.
Camelot Looks Past Music With New Mall Prototype

BY ED CHRISTMAN

MENTOR, Ohio—With free-standing superstores currently dominating the entertainment software landscape, many are ringing the death knoll for mall record stores. But Camelot Music has reaffirmed its belief in the mall by opening its entry in the store-of-the-future sweepstakes.

That concept, which debuted here Oct. 14 in the Great Lakes Mall, is a 17,000 square-foot lifestyle store that carries a wide variety of merchandise, as well as 60,000 music titles. In designing this prototype, Camelot executives say their main objective was to build a store that looks and feels different from typical mall record stores.

Jim Bond, president of the North Canton, Ohio-based chain, acknowledges that mall record outlets, which used to be the driving force behind the sales growth of the music industry, have become old and tired, with most competitors taking a cookie-cutter approach to building their stores. Moreover, mall store operators, in their competitiveness to expand, fell into the trap of paying high rents, which became a big burden once some discounters launched a CD price war two years ago.

In evaluating the environment, Bond says that Camelot never considered following its competitors in building a free-standing concept. “The other guys have a huge head start out there,” he says. “Besides, it’s my belief that the industry is already over-stored outside the mall, and soon you will see fallout in that category as well.”

Bond says that the mall music business will regain its health when shopping-center owners begin decreasing the number of record stores in each mall. He predicts that the typical mall will support one good record store and that as this trend develops, Camelot wants to position itself as the chain that shopping-center developers will want to fill that slot.

“We see a need to be more than just a music store,” he says. “We decided that the store we wanted to build would be one where people would come to be entertained and see something new in fashion. We wanted a store that not only had music and other entertainment software, but also carried complementary product lines that would be a lifestyle store.”

This nonmusic merchandise is seen as key to the store’s overall profitability, since Camelot is banking on those lines to generate higher margins than music, which has become a difficult business in which to make money. On the other hand, Camelot executives note that not only is music the company’s core business, but that it is generally the main ingredient in creating lifestyles.

Dave Roy, Camelot director of pur-
(Continued on next page)

Artist-Owned Labels Quietly Thriving

Alternative Retail Focus, Concert Sales Pay Off

BY DOUGLAS REECE

LOS ANGELES—Musicanship and business savvy are combining at several artist-owned labels that focus on alternative retail outlets, at-concert sales, and direct mail retail presence. In some cases, these companies are achieving remarkable sales and penetrating the distribution and retail mainstream while retaining a strong presence in the alternative market.

Time Line Productions Inc., run by pop/new-age pianist Lorie Line, traces its beginnings to the artist’s employment as in-store pianist for Minneapolis-based department-store web Dayton’s. In six years, she has overcome unresponsive retailers and built Wayzata, Minn.-based Time Line into a multimillion-dollar company, tallying sales in excess of 1 million albums. That is a far cry from the respectable 40 albums that Line sold on the first day she decided to display product at Dayton’s.

Although she earned her B.A. in piano performance, Line was pruned for her transition to businesswoman while working as a marketing executive for a construction company.

“She never made the mistake of confusing Lorie Line the artist with Lorie Line the director of her company!” says John Kolstad, president of Mill City Music in Minneapolis.

In fact, Line has discovered a synergy that feeds her music and business careers. “When I get tired of the business side of things, I tend to get creative and start working on my arrangements,” she says. “When those sound good, I’m more motivated to take them to the business world. I would be bored if I did one or the other exclusively.”

Time Line’s success is partially attributable to the label’s involvement with Lifeline distribution, a Portland, Ore.-based gift-store distributor that began testing her product in 1990.

“I remember we sold through on their first order, and I received a check for a little more than $800,” says Line. “I was floored that I could actually be selling product and not playing piano. I could be sleeping.”

Line, enthused by the additional income, aggressively sought out nine more distributors in the alternative market. After a groundswell of sales in the gift shop/bookstore/museum-store circuit, major chains began adding Time Line in 1993. Time Line now sells direct to such stores as Target, Musicland, and Best Buy.

Still, the company relies on what is considered “alternative” marketing for a significant portion of its revenue.

This year, an estimated $1 million of Time Line’s $1 million in gross sales will come from gift-store sales. Another third will come from product sales at concerts.

The final third will come from traditional retail outlets and from Dayton’s, which carries Time Line as the sole music line in its 62 stores.

Another label conducting the majority of its business through alternative marketing is Buffalo, N.Y.-based Righteous Babe records. The label, run by 25-year-old singer/guitarist Ani DiFranco, estimates that only 31% of sales occur at traditional chain stores.

Scott Fisher, president of Righteous Babe, says that the company’s use of alternative markets has helped to keep DiFranco independent and has given her more control over her product.

“I suppose we could sell a million records if we did it another way,” says Fisher, “but we have total control over our albums, and it’s a lot of fun, too.”

A study conducted by Who’s Listening? International indicates that the majority of Righteous Babe’s product sales occur through mail order, independent record and book stores, and album sales at live appearances. Still, since the label opened in 1990, it has sold more than 290,000 units.

Although DiFranco’s newest album, “Not A Pretty Girl,” will be handled in mainstream markets by distributor Koch International, alternative marketing remains a priority.

Golden Rod/Horizon and Lacy Slipper, which specialize in women’s music, gay and lesbian, and eclectic and folk titles, have been working with DiFranco for several years. As part of Righteous Babe’s agreement with Koch, these companies will be retained to handle what has been a traditionally strong market for the performer.

“In the store sales and small independent retail stores are the absolute foundation and core of most artists who make it big in the women’s field or indie music,” says Jennifer Emborn, director of Golden Rod Horizon’s East Coast division. “Indigo Girls didn’t just record on Epic, they used to be hucksters. They were played at women’s and gay/lesbian bookstores for years.”

Gilda Bruckman, owner of the women’s bookstore New Words in Cambridge, Mass., backs Emborn’s statement. “People are constantly asking about DiFranco’s new album, and it’s because we are our audience, and we are tuned in because of the way she is distributed. It keeps the audience intact as a buying group.”

Other companies are also tapping the potential in alternative markets. On a smaller scale, Cephas Records, owned by bluegrass/country artists Alison Brown and Gary West, has found a niche in new age bookstores with its release of Australian-artist performances on the didgeridoo, a sacred Aboriginal instrument. Compass uses Boulder, Colo.-based White Swan Music Inc. to reach the metaphorical market.

Moreover, Brown and West emphasize their unique business perspective as artists as their ultimate selling tool.

“Our relationship with our artists is as
(Continued on page 75)
SEX AUDIOBOOKS: Not What You Think
Erotic Releases Find Small But Growing Market

By TRUDI MILLER ROSENBLUM

NEW YORK — In today's society, sex is everywhere: TV, movies... and now, audiobooks.

The erotic audiobook market is, as yet, a tiny niche in the industry. But some see it as one with a promising future. This year saw the launch of Passion Press, an audio publisher devoted solely to erotica. Other publishers, too, are beginning to dabble in the genre—nearly all of the two dozen or so erotic audio titles available were released within the past 18 months. In fact, it was only this year that there were enough titles for audio-only stores to give erotica its own shelf. Having done so, these stores say the section more pays for itself.

“We have only about 20 titles, but per square foot, it's one of the best-paying sections in the store,” says Linda Bramick, senior buyer of BookTronics in Houston. “They do very well,” agrees Tony through record stores, says VP of operations Judy McGuinn. The project, licensed from Lisa Palac, editor of Future Sex magazine, features a series of spoken-word vignettes with music, sound effects, and special recording techniques. That it was available on CD as well as tape also helped attract record stores.

“Cyborgasm had two things going for it,” she says. “First, we had the creative use of Lisa Palac. Then, we used a 3D virtual-reality recording process, which literally put you in the middle of the story, creating a very immersive experience.”

But erotic audio publishers face an uphill battle, since bookstore chains (where most audiobooks are sold) are unwilling to carry their releases. So alternative marketing is key. For example, Time Warner’s “Cyborgasm,” cited as one of the most popular erotic titles, was mainly sold fact, it was only this year that there were enough titles for audio-only stores to give erotica its own shelf. Having done so, these stores say the section more pays for itself.

“We have only about 20 titles, but per square foot, it's one of the best-paying sections in the store,” says Linda Bramick, senior buyer of BookTronics in Houston. “They do very well,” agrees Tony through record stores, says VP of operations Judy McGuinn. The project, licensed from Lisa Palac, editor of Future Sex magazine, features a series of spoken-word vignettes with music, sound effects, and special recording techniques. That it was available on CD as well as tape also helped attract record stores.

“Cyborgasm had two things going for it,” she says. “First, we had the creative use of Lisa Palac. Then, we used a 3D virtual-reality recording process, which literally put you in the middle of the story, creating a very immersive experience.”

But erotic audio publishers face an uphill battle, since bookstore chains (where most audiobooks are sold) are unwilling to carry their releases. So alternative marketing is key. For example, Time Warner’s “Cyborgasm,” cited as one of the most popular erotic titles, was mainly sold

EXECUTIVE TURNTABLES

DISTRIBUTION: Cema Distribution appoints Vince Hans district manager, Marilyn Gardner sales representative, and Kristen Bartrum single sales specialist, all in Cleveland. Hans was a sales representative for Cema, Gardner was a regional sales representative for Columbia Records, and Bartrum was store manager at My Generation Records. Additionally, Cema appoints Stephanie Timberlake marketing manager in Chicago. She was a national account manager for Camelot.

AEC Music Distribution in Ridgefield, Conn., promotes Lou Miranda to VP of sales and marketing from director of marketing; Curtis Hawkins to national director of sales from national sales coordinator; Paul Del Campo to director of marketing from marketing manager; Ira Kessler to head of purchasing from head buyer; Nelson Perez to head buyer from vendor; Kevin Quigley to senior marketing coordinator from marketing assistant; and Paul Washington to urban marketing manager from urban promotions coordinator.

Darian Martyniuk is named domestic buyer at Feedback Music Distribution in Glendale Heights, Ill. He was the buyer for Rotz Distribution.

HOME VIDEO: Neal Edelson is appointed VP of legal and business affairs for BMG Video in New York. He was senior counsel, legal and business affairs, BMG Entertainment.

The Video Software Dealers Assn., in Encino, Calif., promotes Bob Finlayson to VP of communications and Richard Nissenbaum to VP of finance and administration. They were, respectively, director of public relations and controller.

CAMELOT’S NEW MALL PROTOTYPE

(Continued from preceding page)

Chasing, says that in order to take the Mentor store beyond the realm of CDs and cassettes, the company hired lifestyle buyers, who traveled around the country looking for merchandise and ideas that would make the outlet unique and different. The target audience of the store is 18-24 years old.

The store, which has its own entrance from the parking lot, as well as one in the mall, devotes the first third of its space to boutique items in creative merchandising displays and to hot-product walls. Many of the displays cross-merchandise seven or eight product lines with a common theme. For instance, an Elvis Presley display has CDs, T-shirts, books, and other licensed Elvis memorabilia.

That area also had a vintage jeans rack, as well as a boutique line of goods, such as leather bags and notebooks, designed with an old car license plate on the front. The latter was a particularly hot seller on opening day.

In moving back through the store, consumers enter a wider space that contains Sears, Kmart, and other major companies, as well as other books, on the left. In the center of this area is a round lounge that also functions as a stage for in-stores.

In buying inventory, Roy says there was "no holds barred." The Mentor store has jeans, belts, watches, lights, portable electronics, trading cards, maracas, tambourines, and harmonicas. It also has toy buses, such nostalgia...
ARTIST-OWNED LABELS QUIETLY THRIVING

(Continued from page 73)

Fishier also sees an incongruity between sales figures and chart positions. He says that although Righteous Babe received payment for 45,000 units of DiFranco's last album, SoundScan tabulated only 11,000 sales, indicating that 75% of the sales were unreported.

In the cases of DiFranco and Line, a portion of these unreported numbers comes from sales at concerts. Righteous Babe and Time Line claim that sales at shows account for 25% and 33% of their gross sales, respectively.

Another hidden figure lies in direct sales. Both DiFranco and Marmont mailing lists of 15,000 fans. Besides helping to draw crowds to shows, which in turn results in sales, these lists help the companies cultivate direct-mail sales of catalog. Also, Righteous Babe conducts credit-card sales via an 800 number. Now that Line and DiFranco are displaying consistently strong sales in a wide market, the artists/CEOs regularly refurbish offerings from major labels.

DiFranco, who opposes major labels for philosophical reasons, took some degree of pleasure in turning away would-be suitors. Line looks at the issue from a more commercial perspective, considering outsiders ill-suited to improve a business with a marketing philosophy that they don't understand.

"They don't know the secrets of how to make this business work," Line says. "We are not out to put product everywhere. We are out to sell product. I don't want to have all these returns because we weren't able to penetrate the market. We are very selective about who we do business with."
NARM\'s 1995 Conference Brings Up Myriad Longstanding Issues

NARM AHQ: The National Assn. of Recording Merchandisers convened its annual retailer/wholesalers conference in Phoenix Oct. 20-25, and many of the issues that were prominent at 1994\'s even resurfaced this year. Let\'s look at them individually.

SOURCE TAGGING: The "long road to source tagging" may finally be ending, said NARM president Ann Lieff in an address to the convention. The industry, which has chosen to use axiom might have lost the technology, tested source tagging over the summer. Source tagging would apply electronic articles\' surveillance tags at the point of manufacture. Currently, tags are applied in the store on the outside of packages, making theft easier.

"Feedback on field testing of bulk activation has been positive," reported Lieff, who is president of Spec\'s Music in Miami. Later, in a panel discussion, John Burns, president of Uni Distribution, said that, so far, the operating results of source tagging had been "very good." However, he explained, the process shows that the industry needs "thinner" tags. With enough of these thin tags, "Uni could do source tagging within six months," he said.

Pam Horovitz, NARM executive VP, who moderated the panel, noted that the consensus is to put the tag on the tray inside the jewel box. But the question of who will do this, the jewel box manufacturers or the six majors, is still up in the air. In order to completely smoothen out the process and hopefully begin source tagging, the distribution heads requested one more meeting with retail and manufacturer\'s operations executives who were in attendance at the meeting.

PRODUCT FLOW: Retailers, one-stops, and rackjobbers have long complained about the propensity of the majors to release most of their superstars product in the fourth quarter. This year—which is shaping up to be one of the weakest, in terms of sales volume—the product flow has been one of the most lopsided ever, they complain. Other than a couple of releases early in the year, such as Van Halen\'s, and some big releases during June and July, such as those by Michael Jackson, Pink Floyd, and Bon Jovi, most superstar acts\' albums are being released now.

The onslaught of superstar releases will result in some getting lost in the shuffle, accounts complain. Albums coming out now from other established acts and developing artists stand even less of a chance of achieving their sales potential.

For example, one buyer with a major account says, "Given the number of superstar releases coming out now, does anyone think that Tom Jones, or the Pussycats, can have a chance in reviving its sales." Sales of the set have slowed significantly since its debut seven weeks ago.

During the panel discussion, the distribution president was asked if they release the records when the artists deliver them and if it is that difficult to speed up the creative process.

Furthermore, they pointed out that the fourth quarter is when most of the traffic is in the stores. Artists and their managers realize this and try to take advantage of it.

Peter Jones, BMG Distribution president, asked the retailers to provide him with proof that store traffic is highest in January and February so he can make a case with artists and managers. Russ Bach, Cema president, called on NARM to implement a study on store traffic.

The Cassette: Although cassette sales are down about 15% from last year, the format still accounts for 35% of the total album market. However, according to Paul Smith, president of Sony Music Distribution, some accounts have been walking away from the cassette. Uni\'s Burns echoed Smith\'s incredulity. "If you don\'t have it, you can\'t sell it," he said.

Eric Paulson, Navarre president, noted that the decline of cassette sales was due to more accounts taking advantage of the industry\'s sales weakness this year.

All distribution presidents urged accounts to support the cassette.

Street-Date Maneuvering: While accounts were giving Capitol and Cema a tough time, their plans to release a Beatles album on Monday, other labels were quietly discussing whether they should let the Beatles have an advantage over the superstar releases they had coming out that week.

Although Capitol has backed off its Monday street date (it will now release the Beatles on Tuesday, Nov. 21), one major has decided to take advantage of the excitement. Uni Distribution will release all of its albums for that week on Monday, Nov. 20. Among the albums coming out then will be a new one from Vince Gill, Don Henley\'s greatest hits, and a Tom Petty boxed set.

Bob Schnieders, Uni executive VP, explains that Uni was reacting to Capitol\'s plans for the Beatles, and even though Capitol has backed off, Uni will proceed with its plans to have product in stores on Monday. The early arrival will mean having albums at one-stop by Thursday, so that they have time to turn around and get it to accounts for a Monday street date, he said.

BOXED IN: Sources say that WEA is shifting from its standard of packing 25 albums in a box to packing 30. Such a shift would bring WEA in line with NARM\'s recommended carton size and would leave Cema as the last of the majors with 25 to a carton. Russ Bach, Cema president, described the WEA move as "interesting" and declined to comment further.
LAST TANGO IN PHOENIX? Nothing so exemplified the massive changes of recent years in independent distribution as the subdued atmosphere at this year’s independents conference at the National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix.

The poolside cabanas at the Arizona Biltmore, which in years past hummed with three days of wheeling and dealing, were comparatively sedate this year; the majority of meetings between distributors and labels appeared to take place during the Saturday session of the Oct. 20-21 conclave.

The biggest meeting of the conference happened before business officially began: On Oct. 19, representatives of Independent National Distributors Inc. held a four-hour session with executives of PolyGram’s ILS, which recently sealed an exclusive national distribution pact with the Alliance-owned firm (Billboard, July 7). Representatives of several PolyGram labels, including London Records president Peter Koepeke, also took part.

The very noticeable calm in Phoenix reflected the prevailing shift away from regional distribution toward national deals. As one attendee noted, “If you’ve only got one distributor, why bother coming?”

Labels with national representation weren’t the only no-shows. Some distributors, such as Cambridge, Mass.-based Distribution North America, arrived with a smaller staff complement than usual; Rob Simonds, president of the REP Co. in Minneapolis, stayed home, leaving meetings to sales VP and the company’s regional sales directors.

In years past, the Biltmore lobby was a campsite for new labels in the hunt for distributors; this year, there appeared to be reduced traffic in neo-phyte companies as well.

The showdown at the indies conference had another wondering aloud if the fall event would continue in its present form. The future of the Wholesalers Conference was already murky, given the Recording Industry Assn. of America’s plans for an autumn American Music Festival (Declarations of Independence, Billboard, July 8).

However, NARM VP of communications and events Jim Donio claimed that attendance at the Wholesalers Conference was slightly up overall from ’94’s session. “It’s a strong attendance in a very difficult time for a lot of companies,” Donio said.

Donio maintained that the Whole-
salers Conference will continue (“It’s just a question of what the dollars will buy and where it will be”) and that the AMPF may not present an obstacle for the fall NARM event. “I’m inclined to think [the festival] may not bump heads with us.”

Nonetheless, it seems unavoidable that fundamental changes must be made in the organization of the indie conference if it is to remain a pertinent concern for a smaller universe of indie wholesalers.

NIGHTCLUBBING: One important announcement pertaining to the indies came out of NARM’s Oct. 20 Independent Nightclub Convention in Washington, D.C., a night-club site will be made available for nightly presentations.

Donio says that the Sheraton Washington Hotel will put a disused cabaret at the disposal of the independents each evening during the March 22-25 event. The club will be the only night-time showcase at the convention.

“It’s a real equitable option,” Donio says. “We’ll be able to give a lot of different companies a lot of opportunities.

The proposed setup may assuage some of the groaning that followed the poorly attended indie presentation at the ’96 convention in San Diego. Individual labels will be able to exhibit a higher profile than that available to them in the traditional two-hour presentation, in a more convivial atmosphere conducive to late-night hanging out.

Nuts and bolts of the nightclub presentations will be worked out in confer-
ces between NARM and member companies later this month.

SEX AUDIOBOOKS: NOT WHAT YOU THINK (Continued from page 73)

open as to what they will buy. Chains are much more conservative,” says Tierney. Audio-only stores and a few video stores round out the list.

Another “lyceum” erotic publisher is Passion Press, based in Newark, Calif. “About two years ago, I started hearing a lot about women-authored erotic- and sexual fantasy,” says founder Keith Hatches. “I started talking to booksellers and found that this market was growing. Booksellers who used to just carry ‘The Story Of O’ now carry about 100 different erotic titles. We thought, ‘They couldn’t be building up the section if it wasn’t selling.’”


“Our focus is more and more toward women-centered and women-authored stories,” says Hatches. “We’ve gotten a lot of mail from consumers saying they like the fact that it’s ‘before, during, and after’, not just during. People can relate to the characters, and the sexual encounters are woven into the story.”

Packaging was also crucial, says Hatches. “We felt that if the target audience was female, we needed to create something attractive and engaging. The cover designs are subtle, soft, and as much as possible, lead into the story.”

Passion Press is distributed by Ingram, Baker & Taylor, and Book People. The company sells mail order via such adult catalogs as Xandria and has gotten into some adult boutiques, as well as audio-only stores.

Contrasting with Passion Press’ women-targeted audio are the definitely men-oriented “Penthouse Forum” audios, licensed from the magazine. Los Angeles-based Experience Entertainment. Experience has released 10 titles, including a Christmas-themed album and a volume titled “Women. Women.” Sales are up to five figures,” says president Ernie Campagna, mainly through such record chains as Tower, Virgin, Strawberries, and Camelot. An audience points out, the demographic that reads Penthouse—men ages 18-35—in the same demographic frequents record stores. “We also do direct mail with ads in adult magazines,” he says.

A related genre is sexual “how-to” audio books, such as Harper’s “The Erotic Mind” and Time Warner’s “Nice Couples Do.” At Boston AudioBooks,
Seattle Symphony Goes Grunge Online

BY MARILYN A. GILLEN

LOS ANGELES—In an era of breathless innovation, technological "firsts" are falling fast. Put the latest checkmark next to "first symphonic concert to be cybercast over the Internet," and credit the boost to the Seattle Symphony's forthcoming presentation of "Cyberian Rhapsody."

The concert, set to take place Nov. 10 at Seattle's Paramount Theatre, will feature symphonic performances of music from such home-grown bands as Pearl Jam, Nirvana, Alice in Chains, Queensryche, and Screaming Trees. Several members of those bands will also participate on-site in what is being touted as a ground-breaking live multimedia event, benefitting the United Way of King County.

The multimedia element will extend well outside the theater's walls, however, via a simultaneous online audio/visual broadcast featuring on-demand music and all-original multimedia content, according to Craig Ragland, director of multimedia for the Seattle Landmarks Assn., the nonprofit organization that operates the recently revamped and totally "wired" Paramount.

It's the unique position, multimedia director for a live venue, itself speaks of an emerging new music-event reality, one tangled with the potentials of such things as fiber-optic lines installed on-site, newly accessible home-computer technologies, and highly imaginative—and eager—young artists.

"We are throwing down a gauntlet," says Ragland, "and setting up a new challenge for ourselves and others to stretch the envelope of what a musical experience can and should be."

The first big nudge in that direction came late last year, with two revolutionary online broadcasts of concerts by an indie band, World Domination's Sky Cries Mary, and a megaband, Virgin's Rolling Stones (Billboard, Nov. 20, 1994). Both cybercasts offered live online audio and video feeds, albeit of relatively low quality and accessible only by those with high-end computer setups—which generally limited access to institutional settings.

Not quite one year and some technological breakthroughs later, it's becoming increasingly common for home PC owners to be able to access live audio through their computer lines—a capability being tapped into by radio stations, record labels, and individual bands. Others are pushing ahead in other directions and experimenting with 3D renderings of venues into which digitized video of bands is being dropped.

At the Paramount, the plan is to combine elements of a straight audio cybercast of the live-event music feed with an interactive multimedia experience custom-designed to complement the music.

The visual element, which will not include an actual video feed, is being created by four multimedia teams—EPG Media, ASI Media, the Center for Multimedia, and a group at the University of Washington—using imagery from Corbis Media, Microsoft, co-founder Bill Gates' privately held multimedia company and the world's largest single owner of visual images. Corbis is a sponsor of the event, along with other Seattle-area multimedia companies, including Progressive Networks, developer of the RealAudio technology that will be used for the audio broadcast. The concert is being produced by Seattle-based Intertalent.

"It's like a music video, but an interactive one," Ragland says. "The user creates his own unique experience by browsing custom-designed [World Wide] Web pages on the Internet while listening to the music. No two experiences will be the same."

To access the online event, users will need at least a 28.8 modem and "Cyberian Rhapsody" CyberTix, which can be acquired through the online site at http://www.the-paramount.com/intertalent/. The online tickets, which are free, are intended to "gate access," Ragland says, in effect staggering admission to different "showtimes." The concert will also be archived after the live broadcast, for access in the Web site.

"The response has been overwhelming already," says Ragland. "I think what's happened is that the nature of this event has captured the imagination of a bunch of different segments demographically, so we have people that are totally into classical music that think it's cool and people that are into Pearl Jam and Soundgarden and Nirvana that can't wait to experience it."

Sky Cries Mary Updates History

SEATTLE BAND Sky Cries Mary made history as the first band to broadcast a complete audio/video concert live on the Internet (nR. 26, Dec. 20, 1994). Now it's making tracks in support of another music-related technological innovation—the CD Plus. In a 17-mile road show sponsored by Microsoft and also featuring bands Sweet 75 and Hawercurt, Sky Cries Mary will tour West Coast colleges through Nov. 26, talking up its latest album on World Domination Records, "This Timeless Turning," and its forthcoming full CD Plus title, produced by Microsoft.

Microsoft, meanwhile, will be talking up the new music format. It will have kiosks set up in the clubs to show off its CD Plus sampler, which, in addition to Sky Cries Mary, features Randy Newman, Pat Metheny, Mary Chapin Carpenter, Sarah McLachlan, Soundgarden, John Coltrane, All-Farca Touré with Ry Cooder, and music from Prakofiev. The sampler will be bundled with Windows 95 products beginning this Christmas.

ELEKTRA has mounted a hi-tech take on "Name That Tune" as part of a major online push behind the new AC/DC album, "Ballbreaker" on EastWest Records. Visitors to the AC/DC pages within the Elektra site (http://www.elektra.com) before Nov. 10 can listen to a medley of 5- to 8-second snippets of eight AC/DC songs and take a stab at identifying all eight. "And it's not just the easy stuff, the choruses," says John Mefford, Elektra's manager of multimedia. One grand-prize winner gets a grab bag of AC/DC goodies. The contest soundbytes are being posted via RealAudio, which allows instant access of the audio without "download" delays.

NULLMILLENNIA RECORDS Los Angeles continues to staff up. The newly launched interactive record label (Billboard, Oct. 21) has brought on two new A&R reps and a multimedia producer, all reporting to label president Paul Atkinson. New on board as A&R representatives are Declan Morrel, formerly of WindswEEP, and Ireland's Solid Records, and Monti Olson, formerly of WindsweEEP and MCA Music. Joining as executive multimedia producer is Sue Silva, most recently director of video promotion at A&M Records.
Brit Vids Whet Anglophile Appetites

NVG Releases Take Over Where PBS Left Off

BY DREW WHEELER

If the old chestnut that the English and Americans are a people separated by a common language, can videos from the other side of the Big Pond be "too British" for the U.S. market? Not to worry, says Steve Savage, president of New Video Group in New York, adding, "To an Anglophile, nothing is too British." CBS/Fox Video, MPI Home Video, and MGM-UA Home Entertainment would agree. All are adding "British" titles to their benches this fall, seeking to get a foothold in the lucrative home video market.

NVG's Oct. 25 release of "Lipstick On Your Collar" is a sumptuous, sexy story of two young soldiers and their passionate pursuit, dotted with provocative images, and the TV series was successful in the U.S.

Savage's company is following the trend, adding, "We're going to stay on the cutting edge with our programming. We will not sell a tape that we don't find profound. We will not sell something that we don't think is socially acceptable."

NVG released its fourth production, "Lipstick on Your Collar," on Oct. 25. The series, a six-hour miniseries created by the late Dennis Potter, whose "The Singing Detective" and "Pennies From Heaven" were critical and popular hits. The series is packaged in a boxed set of three two-hour cassettes and lists at $39.95.

Weather Channel Is Predicting Success For Vid, CD-ROM Titles

BY CATHERINE APPLEDAY

WASHINGTON, D.C.—Although skeptics once scoffed at the viability of 24-hour programming devoted to sunshine, rain, and whatever else the heavens have to offer, the Weather Channel has developed a devoted following that hangs on its every forecast.

Now it's aiming for a clutter-free reception in the special-interest video and CD-ROM markets. The Atlanta-based channel has stepped up its marketing efforts, applying muscle to a list of titles that includes documentaries on tornado tracking and the impact of weather forecasting on the D-Day landings in 1944.

"We were inspired by customer response to the broadcast of programs and inquiries about how [customers] could receive copies of certain programs," says Weather Channel VP of enterprises Wendy Stahl of the company's decision to move into home video two years ago. "We try to select the topics for videos based on consumer feedback."

For the most part, Weather Channel documents its titles, priced at $19.95, via direct mail. But it's looking for shelf space. "We've done a little bit with catalogs, and we are in the middle of talking with several different "Get it free" options," Stahl says, declining to name wholesalers. "We hope to be at retail next year. We think our consumers would appreciate being able to purchase our videos in stores, because of the convenience factor."

In the meantime, cross-media opportunities are beginning to gel. Weather Channel advertises titles or its basic cable channel, which is viewed in about 70 million households, as well as on its World Wide Web site on the Internet (http://www.weather.com/weather).

Weather Channel has seven titles on the market, and it plans to add more every year. "We are finding that our products have a good, strong shelf life," Stahl says. "We link our video growth plans with our programming plans, and we are going to continue to do a diverse collection of titles."

Multimedia has potential as well. This month, the Weather Channel released its first CD-ROM title, "Everything Weather," which Stahl describes as a "family reference product." Developed in conjunction with Atlanta-based Crawford Multimedia, the title represents what Stahl claims will become a powerful presence in interactive products.

Retailers Stuck In A 4-Quarter Rut: A Mail-Order Rush For Limbaugh Tapes

DOLDRUMS REDUX: Video retailing remains stuck in a rut that only Hollywood can undo. The publicly held chains need hot fourth-quarter titles to crank up sales and share prices. Until then, major store acquisitions are at a standstill, and at least one new store offering likely won't happen until next year.

Home Video in Brainsick, Maine, has filed a preliminary registration with the Securities and Exchange Commission in preparation for a $75 million stock sale in November. But Providence, R.I.-based analyst Curt Alexander of Media Group Research says the chances are one in five that the initial public offering will be launched next month. The odds are hardly better in December, when though the snows have fallen, and ski vacations blossom on wintry Wall Street. Anyhow, Alexander says, there's no rush, since Hollywood Entertainment, Movieland, and Movies have to be bumped up 25%-25% more than current levels before Home Video can reasonably expect the IPO price it seeks (which is still unstated).

Giant Video is in the same boat (Billboard, Oct. 21). However, traders have indicated that management has a more urgent reason to file an IPO this year. According to the terms of the merger agreement with West Coast Entertainment, Giant Video must pay off the former West Coast owners in cash by year's end or give them board seats. The money could be borrowed, but using stock-sale cash is easier and interest-free.

Meanwhile, the short-sellers are circling over the public chains. Cambridge, Mass., consultancy Off Wall Street recommends committing to the sale of Hollywood Entertainment stock in expectation of repurchasing it at a lower price and selling the stock. Off Wall Street thinks that overpriced Hollywood and Movie Gallery shares are vulnerable to the decline in rentals. The bullish Alexander, a one-man street squall fighting bearish opinions, titles his upbeat board members "Get Sold!."

None of this has helped Peter Balner sell his New Jersey-based Palmer Video chain. Once the ace of Choices Entertainment with West Coast title wick, Palmer has been talking plenty since that house of cards collapsed. "Everyone is interested in using Palmer as a base in the New York area," he says, acknowledging that the stock declines "didn't help us. It's killing retailers." Others aren't so sure that Palmer is as desirable as Balner thinks. Alexander suspects he wants too much cash, that he's not on the A-list of chains shying away from big-city challenges, and that he "has no choice except to wait."

Cowy says New York is a hard place to do business, considering RKO Warner Video. Born as Video Stock, it's the oldest chain in the area and one of the first anywhere. RKO Warner has been in Chapter 11 for several years, closing stores to stay afloat. Now, owner Michael Landes is fighting speculation that the company is about to go under. Landes says he's reduced the store count from 13 to eight, shedding those overseas and suburban locations that weren't earning the keep in a highly competitive market.

"You don't need 6,000 square feet at a high rental," he says. "But all of our city stores are alive and well. The news of our demise is grossly exaggerated." Landes, a bankruptcy lawyer, says the court just approved the latest disclosure statement that goes to creditors. He expects to emerge from Chapter 11 early next year.

RUSH SELLS: New Video Group, used to selling the Brits by the thousands (see story, this page), may be participating in a seven-figure title. That would be "Sometimes You Just Gotta Laugh," the best of Rush Limbaugh. Television syndicator Multimedia, which handles America's favorite right-wing comic and commentator, has begun offering the title via direct response television and radio. Cable and print are likely to follow. New Video is Multimedia's retail distributor but will have a piece of all of the action, even though stores won't be getting the cassette until much later, according to Multimedia executive VP Dick Coveny.

No wonder: Limbaugh's audience represents major mail-order potential. Coveny says that Multimedia is hoping to sell more than 1 million units, at $19.95 each. More important, the 800 number accompanying the pitch allows Multimedia to upsell its call-in customers. For an additional $10, they can buy "Rush Limbaugh's American Dream," a 90-minute collection of weightier thoughts. The offer did not go unnoticed in the first week the two tapes were available. Sources have it moving to Warner Home Video, one of several proposals under consideration.

VIBRATES: Exercise-conscious Warner Vision should be fit to travel soon. Sources have it moving to Warner Home Video, one of several proposals under consideration.
London women have been a huge hit for cable channel Comedy Central and has spawned American imitations. Released on four cassettes retailing at $18.98 each, the "AbFab" series can be found in the top 10 of Billboard's Video Sales chart. Advertisements for the series encourage readers to order via an 800 number. In addition to "AbFab," CBS/Fox, which markets and distributes BCB Video in the U.S. and Canada, offers first-run series such as "Fawlty Towers," "The Black Adder," "The Young Ones," and "Ripping Yarns," plus sit-com titles including "The Hitchhiker's Guide To The Galaxy" and 10 episodes of the "Dr. Who." Many of these titles have already come into the public consciousness through the BCB's relationship with America's public broadcasting. "FISB is just a tremendous asset," says Joe Blasini, a CBS/Fox account executive for The Beatles, whose videos have been sold. "Our own internal network and the Beatles' fan clubs and conventions, a level rivalled only by Paramount's 'Star Trek.' CBS/XBox sends release information to distributors, but that may not be necessary.

"When it's something that's a cult hit like that, it's because they're probably not really interested in any mainstream marketing appeal," Blasini says. "They run their own press releases on the Internet and their own chat rooms. They're extremely loyal customers."

The most anticipated feature a "Grand Day Out," by Academy Award-winning director Nick Park, has benefited from special promotions. "We teamed up with the Fox Kids Network, who did a special airing and promotional spot targeted at children ages 2-11," says Blasini. "We also did a video giveaway contest with the Fox Kids affiliation, and we did a similar kind of giveaway with Fox Kids Count-down Radio affiliates. The stars of "A Grand Day Out," are two of the ideal ambassadors of British eccentric charm: The former is an oddball inventor, the latter his much more sensible dog.

On Oct. 17, CBS/XBox launched its "BBC Christmas Collection," which includes "A Grand Day Out," as well as "The Complete Beatles Anthology," "Sense And Sensibility," "Mansfield Park," and "Pride And Prejudice." It's part of an effort to create brand stature for the major players. "I think that British product tends to be more niche-oriented [than its U.S. counterpart]," says Blasini. That entails a slightly different approach. "I think there's more awareness-building that you have to do with British product," she says. "The need is to leverage one to the other. We need to think about marketing elements to drive awareness or educate consumers. It's more of a matter of availability and distribution and a promotional spin."

Savage sees NVG's experience with British-produced A&K product as a boon. "When we took out 'Upstairs Downstairs' with A&K, it had already been released and put out on moratorium, and most people thought the vitality of that product was gone," he says. "It's become one of our strongest sellers."

For perennial British favorites, nothing can match the Beatles, whose popularity has been unbroken with the upcoming ABC documentary "Anthology." On Tuesday (6), MIPF released digitized master tapes of "A Hard Day's Night" and "Help!" each at $19.98. MGM/UA is taking advantage of the theatrical release of the new James Bond movie, "GoldenEye," to release eight Bond titles, including "Dr. No" and "Goldfinger." The titles are packaged in gift sets that include an extra behind-the-scenes cassette. A "License To Thrill" sweepstakes has as its grand prize a customized BMW like that in "GoldenEye."
An All-New Feature-Length Adventure!

**THE LAND BEFORE TIME III**

**THE TIME OF THE GREAT GIVING**

- **CASH IN ON A WINNING FRANCHISE!**
  Altogether, *The Land Before Time* franchise has amassed over $145 million in retail revenue.


- **DINO-SIZED MEDIA BLITZ!** National advertising campaign (top 50 markets targeting Women 25-49 and Kids 2-11) includes Spot TV, Cable and Print. Massive advertising support will generate **over 635 million consumer impressions!**
  **Reach & Frequency:** 97% of all Women 25-49, 7.3 times. 98% of all Women 55+ ("Grandmothers"), 11.1 times. 70% of all Kids 2-11, 4.1 times.

- **EXCITING MINOLTA® PROMOTION!** Consumers can receive up to $10.00 off any camera from Minolta®. Discount coupon can be found inside *The Land Before Time* III videocassette. Minolta® will tag the availability of *The Land Before Time* III in consumer print publications.

- **EVEN MORE ADDED VALUE!** A "sneak-peek" music video from *The Land Before Time* IV: Journey Through the Mists appears on the front of *The Land Before Time* III.

- **DAZZLING P.O.P.!** Boost sales with 12, 24 and 48-unit merchandisers. Plus, 2-sided standee (*The Land Before Time III/CASPER* holiday), one-sheet, E & W line-art coloring sheets, in-store loop tape.

---

**NATIONALLY ADVERTISED AVAILABILITY DATE:** DECEMBER 15, 1995

**RETAIL AVAILABILITY DATE:** DECEMBER 12, 1995

---

**FREE 8-PAGE STICKER FUN BOOKLET INSIDE EVERY VIDEOCASSETTE!**
MCA/Universal Sets Earlier Launch for ‘Apollo 13’

NO PROBLEM, HOUSTON: Fear- ing massive street-date violations, MCA/Universal Home Video will put “Apollo 13” into retail orbit one week earlier than originally planned.

The video was originally scheduled for a Nov 28 release date, but senior VP of sales and marketing Andrew Kairey says the video studio was concerned that anxious retailers wouldn’t be able to hold the title during the shopping spree that begins the day after Thanksgiving (Nov 26).

Now the title is set to arrive in stores Nov 21, just in time to greet turkey-stuffed shoppers heading for the mall. “The potential of street-date violations was a real issue,” says Kairey. “And we were able to accomplish our duplication goals fined for the 28th.”

As you may recall, last year’s run-away violations on “Jurassic Park” left the studio with a dinosaur egg on its face.

Meanwhile, Kairey reports that 50% of the “Casper” units, on the street since Oct. 10, have been sold. He predicts the sell-off rate will top 70% a month after street date. “Casper” sales are about equal to that of Buena Vista Home Video’s “Cinderella,” and better in some cases. A few dealers put first-week sales for the Buena Vista title closer to 30%-40%. Consumer demand for “Cinderella” took a beating on its first day out, which just happened to be when the O.J. Simpson jury delivered its not guilty verdict.

Mr. Bill Turns 20: TV’s most popular clay star since Gumby celebrates his 20th year in show biz with the release of an anniversary video from Anchor Bay Entertainment.

“Mr. Bill’s 20th Anniversary” arriving in stores Nov 11 at $12.95 suggested list, features highlights from the show’s 250-episode run on NBC’s “Saturday Night Live.” It is set up as a television reunion show, complete with audience members also made out of Play-Doh. Old co-stars Spot, Miss Sally, and Mr. Hands join Mr. Bill, with arch-enemy Sluggo serving as director.

The 40-minute tape also includes new features, such as Mr. Bill checking out the O.J. Simpson trial and a short feature titled “Mr. Bill Goes To Washington.”

Anchor Bay will support the video with a limited-edition Mr. Bill souvenir credit card, “good anywhere except here.” The cards will be packed inside the first 50,000 units duplciated. Inserts to order include the Bill T-shirts and hats are included in all cassette boxes.

Creator Walter William, who still crafts each Mr. Bill model by hand, will be available for in-store appearances. In addition to the video, William has produced a half-hour special that he plans to syndicate next year via satellite through his Wigg-o Broadcasting System.

Anchor Bay VP Mitch Periis says the first “Mr. Bill” video, released through Starmaker Video several years ago, has sold approximately 100,000 units. Starmaker was acquired by Anchor Bay in 1986. Periis says the anniversary issue will initially appeal to “the Saturday Night Live crowd,” but he is looking for a crossover kids audience. The goal may not be too far-fetched, thanks to a 2-year-old Pizza Hut ad campaign Williams created for a Play-Doh character called “Pizza Head.”

It features TV commercials that run through Saturday morning cartoon hours. “When kids see Mr. Bill they think it’s a Pizza Head rip-off,” says Periis. “But Mr. Bill is standard slapstick, and kids seem to pick it up on.”

**PRISCILLA** CROSS-DRESSED FOR SALE: Hot on the spoked heels of the success of “To Wong Foo, Thanks For Everything, Julie Newmar,” PolyGram Video is peddling the drag queen hit, “The Adventures of Priscilla, Queen Of The Desert,” for self-sell release Nov 14. Priced at $19.95, the Aussie import will feature an instant-win contest. Scratch-off game cards will be placed in each cassette; two of the cards will award trips to Australia.

PolyGram VP of marketing David Koss says the title’s reputation is “one of the most anticipated” of the year. “Retailers have been selling the title at its rental price,” he says. The video was released in April and remained on Billboard’s Top Video Rentals chart for 13 weeks, peaking at No. 14.

Based on “Priscilla’s” theatrical success and that of “To Wong Foo,” Koss says the image of drag queens has moved into the mainstream. “This will be something that won’t be problematic to merchandise to a general audience,” he says. “It’s not niche product.” With plenty of traffic in stores to snap up the slew of new fourth-quarter product, retailers will see “Priscilla” lives up to PolyGram’s expectations.

Only in L.A.: Anyone who has driven around Los Angeles knows Angelene as that scantily clad bathing beauty plastered on billboards from Sunset Boulevard to Santa Monica. World Artists Home Video aimed to uncover the story behind the babe on the billboard with the video release of the un-titled “Angelene.”

The 25-minute video features interviews with “the key people in Angelene’s life,” such as her financial backer, her fan club president, her psychiatrist, and her lawyer consultant.

It will be in stores by Christmas, and costs $14.98.

---

Top Video Sales

**Table: Top Video Sales**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Label/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 113</td>
<td>Cinderella</td>
<td>MCA/Universal Home Video</td>
</tr>
<tr>
<td>2 333</td>
<td>Casper</td>
<td>Universal Home Video</td>
</tr>
<tr>
<td>3 333</td>
<td>Legends of the Fall</td>
<td>Columbia TriStar Video</td>
</tr>
<tr>
<td>4 333</td>
<td>Star Wars Trilogy</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>5 333</td>
<td>Playb. 13. Pamel Anderson</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>6 444</td>
<td>Little Princess</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>7 333</td>
<td>A Good Movie</td>
<td>MCA/Universal Home Video</td>
</tr>
<tr>
<td>8 333</td>
<td>Janet Jackson: Design of a Decade 1966-96</td>
<td>A&amp;M Video</td>
</tr>
<tr>
<td>9 333</td>
<td>Mortal Kombat-The Animated Video</td>
<td>New Line Home Video</td>
</tr>
<tr>
<td>10 333</td>
<td>Playb. 13. Pamel Anderson</td>
<td>Playb. Home Video</td>
</tr>
<tr>
<td>11 333</td>
<td>Return of the Jedi</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>12 333</td>
<td>Playb. 13. Pamel Anderson</td>
<td>Playb. Home Video</td>
</tr>
<tr>
<td>13 333</td>
<td>Star Wars</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>14 333</td>
<td>Clear and Present Danger</td>
<td>Paramount Home Video</td>
</tr>
<tr>
<td>15 333</td>
<td>Stargate</td>
<td>Live Home Video</td>
</tr>
<tr>
<td>16 333</td>
<td>The Empire Strikes Back</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>17 333</td>
<td>Absolutely Fabulous Series 1, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>18 333</td>
<td>Playb. 13. Pamel Anderson</td>
<td>Playb. Home Video</td>
</tr>
<tr>
<td>19 333</td>
<td>Absolutely Fabulous Series 1, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>20 333</td>
<td>Absolutely Fabulous Series 1, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>21 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>22 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>23 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>24 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>25 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>26 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>27 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>28 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>29 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>30 333</td>
<td>Absolutely Fabulous Series 2, Part 1</td>
<td>BBC Video</td>
</tr>
<tr>
<td>31 333</td>
<td>Naturally Born Killers</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>32 333</td>
<td>Barney: Riding in Barney's Car</td>
<td>Barney Home Video</td>
</tr>
<tr>
<td>33 333</td>
<td>The Peble and the Penguin</td>
<td>MCA Home Video</td>
</tr>
<tr>
<td>34 333</td>
<td>Touchstone Home Video</td>
<td>Touchstone Home Video</td>
</tr>
<tr>
<td>35 333</td>
<td>Forrest Gump</td>
<td>Paramount Home Video</td>
</tr>
<tr>
<td>36 333</td>
<td>The Swan Princess</td>
<td>Turner Home Video</td>
</tr>
<tr>
<td>37 333</td>
<td>The Crow</td>
<td>Warner Bros Video</td>
</tr>
<tr>
<td>38 333</td>
<td>Winnie the Pooh: Frankey Pooh</td>
<td>Warner Bros Video</td>
</tr>
<tr>
<td>39 333</td>
<td>Reservoir Dogs</td>
<td>Live Home Video</td>
</tr>
</tbody>
</table>

**Notes:**

* RIAA gold certificiation for a minimum of 500,000 units or $5 million in sales at suggested retail.
* RIAA platinum certification for a minimum of 1,000,000 units or a dollar volume of $10 million at retail for theatrically released programs, or at least 25,000 units and $1 million at retail for nontheatrical titles.
* Optional platinum certification for a minimum of 250,000 units in a dollar volume of $1.5 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles.
* © 1995 Billboard Communications.
LET CASPER PUT YOU IN THE HOLIDAY SPIRIT!
With A Whole New Holiday Marketing Campaign!

- MORE SPOOKTACULAR MEDIA SUPPORT!
  Including Cable, Spot TV, Print

- CASPER HOLIDAY AUDIENCE DELIVERY!
  Warner 25-49: Reach: 91%, Frequency: 3.8 Times
  Kids 21+: Reach: 78%, Frequency: 3.1 Times
  Warner 55+ ("Grandmothers"): Reach: 95%, Frequency: 5.3 Times

- PLUS ONGOING MARKETING SUPPORT THAT’S SURE TO PUT CUSTOMERS IN THE SPIRIT!
  National Pepsi® cross promotion runs till 4/30/96, and consumers can continue to scoop up CASPER® at over 2,400 Baskin-Robbins® locations nationwide (Video to be featured in a nationwide FSI, circulation 48 million!).

TOTAL COMBINED ADVERTISING AND PROMOTIONAL CAMPAIGNS GENERATE OVER 2 BILLION CONSUMER IMPRESSIONS!

- MORE EYE-POPPING P.O.P.!
  An exciting new holiday-themed standee is sure to scare up sales!

- NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1996
- M.A.P. PROGRAM
- STREET DATE VIOLATIONS HOTLINE: 800-921-1212

ONLY $22.98 S.R.P.

Color/1 Hour 41 Mins. Videocassette #82506 (S22.98 s.r.p.)
Color Laserdisc #42571 (S34.98 s.r.p.) Spanish Dubbed Videocassette #82586 (S22.98 s.r.p.)

**REAL ESTATE TO THE STARS**

For Real Estate information call Susan Mazo
In NY (212) 536-5173

Real Estate To The Stars
$70.00 per inch

ALL MAJOR CREDIT CARDS ACCEPTED

---

**SERVICES**

- **500 Cassettes** $995
  - Composite negs from your camera ready art
  - Test cassette
  - Apex printing on cassette
  - Lube, shrink wrap
  - Norvelo box (100 for reorder)

- **1000 4-color Cassettes** $999
  - Cassette running master
  - Apex printing on cassette
  - Frame inserts from your print-ready film
  - Norvelo box shrink wrap

- **COMPACT DISCS** $89 EACH
  - (Built from your C.D. ready master and logo position)
  - Minimum 1000
  - Complete CD and Cassette Packages Available in quantities of 250/500/1000

- **Cassettes**
  - 1000 $899
  - 2500 $999
  - 5000 $1499
  - Custom printing & duplication

- **PROFESSIONAL RECORDING AND Duplicating Supplies**
  - Custom Audio Cassette Blank 1 4" 120 min
  - Loaded w/ Pro Audio(Returnable)
  - Choral Cha-Cha Plastic Super 5 High Bias Tape

- **CD-Audio or CD-ROM**
  - Factory direct!
  - Sticker price as low as $75

- **CASSETTE PACKAGES**
  - Affordable single copy CDs starting at $35
  - Wide variety of sizes, colors, and materials

- **DIGITAL SERVICES**
  - Replication
  - Mastering
  - Printing

- **FAX**
  - 212-536-5055

---

**PROMOTION**

National promotion, distribution and marketing of the highest caliber. In years 1995 & 1996

**RCI RECORDS, INC.**

4721 Trousdale Drive, Nashville, TN 37220
(815) 333-2922 / Fax (815) 333-2101
(1-800)-737-9752

---

**COMPACT DISC PROMOTIONS**

- **1000 DISCS** 4000 CASSETTES $2495
  - FREE CATALOG
  - FREE DIGITAL BIN DEMO
  - CALL 1-800-955-7271

---

**CD HOTLINE**

800-323-7225

---

**BILLSBOARD**

November 4, 1995

---

**COMPACT DISC PROMOTIONS**

- **1000 DISCS** 1000 $899
  - Digital Bin Duplication
  - Chrome - HR PRO

- **1000 DISCS** 1000 $1890
  - Free Reference CD

- **DIGITAL SERVICES**
  - Replication
  - Mastering
  - Printing

---

**SERVICES**

- **DIGITAL FORCE**
  - 212-333-9595
  - E-Mail: digitalforce@morebbs.com
  - TOTAL CD, CD-ROM & CASSETTE PRODUCTION

- **ESSENTIAL RECORDINGS**
  - 212-536-5055

---

**Glossy Photos**

- In Quantity
  - B&W 8x10's from 27 cents
  - Color from 70 cents

- Jeff Perlmutter
  - 303/722-2525

---

**POPULAR SERVICES**

- **DIGITAL'RAM**
  - FOR COMPACT DISC • CD-ROM
  - REAL TIME & HIGH SPEED AUDIO CASSETTES

- **DIGITAL SERVICES**
  - Replication
  - Mastering
  - Printing
  - Additional Services

---

**Call Toll-Free**

1-800-257-9225

For a FREE BROCHURE
SERVICES

HELP WANTED

SPECIAL PRODUCTS MANAGER
Fast growing, national independent distributor has an opening for a Special Products Manager based in Portland, OR. Applicants must have at least 5 years experience selling special and custom developed products to both traditional and non-traditional accounts, the ability to manage both the creative and logistical processes involved with special product development, have a good understanding of music and music distribution channels, and first rate analytical and communication skills. We offer a competitive base salary, comprehensive benefits, and performance bonus. Interested parties should write to: Special Products Manager Position, Allegro Corporation, 12630 NE Marx St., Portland, OR 97228. Fax 503-257-9601. All applications kept confidential. No phone calls please. Allegro is an equal opportunity employer.

ALLEGRO
America's Independent Distributor

N E W S O N G S
wanted?
0 0 6 7 2 3 4 4 2 8 0
International Music Line

EQUIPMENT FOR SALE

RETURNS PROCESSING SYSTEM FOR SALE
Derner Returns Processing System available immediately. Will provide VRS, audio cassettes and CDS simultaneously. New. $1,000,000 or best offer. Will sacrifice. Call Fred or Dan @ UAV Corporation, (803) 548-7300

PROFESSIONAL SERVICES

Songs Wanted?
Call:
(+672) 3 4 4 4 4 3
(+672) 3 4 4 4 4 4
(+672) 3 4 4 4 4 5

HELP WANTED

SALES POSITION
Fast Growing New York Based One-Stop / Trading Card Distributor Seeks Self-Motivated Experienced Salesperson(s).

IN-HOUSE TELEPHONE SALES

Must Have Strong Knowledge of Music + Hip Hop, Dance, R&B, Reggae, Folk, Rock, etc. +++ Motivated / Professional Style Awareness of Customer Satisfaction and Service

MUSIC PUBLISHING OPPORTUNITY
Small independent publisher seeks a bright, ambitious individual with excellent music industry contacts to become May of Creative & Acct. Services. Exp. in songplugging, synchronization placements, copyright adv. and royalties is ideal. Please send letter & resume to: Box 8283, Billboard Classified 1515 Broadway, New York, NY 10036

Unique Position.
Looking for energetic individual to assist in publishing a bi-monthly industry Music Report. Knowledge of A&R process necessary, also writing skills. Journalistic skill a plus. Unique position, responsibilities will increase.

Full Time.
Call (310) 276-9166, ask for Gary.

ADVERTISING DIRECTOR
CCI is a successful publishing company with a number of market leaders in the entertainment, computer and cable industry. We are seeking to appoint an Advertising Director to help us manage and develop our enterprise.

Applications are invited from proven leaders in the computer, music or entertainment area with a successful track record of multiple client sales, an established ability to work on their own initiative and to control, manage and motivate a small team. Successful applicants will have a minimum of 5-7 years experience in ad sales, demonstrate capability to act as product champion, and develop a strategic plan for growing core business.

We are an equal opportunity employer offering an attractive salary/commission/bonus package which includes excellent health benefits. Send resume and cover letter to:

Cnnell Communications, Inc., - 86 Elm Street - Peterborough, NH 03458

ADVERTISING DIRECTOR

SALES MANAGER
Successful full-line Nashville-based INDI distributed label seeks exp. energetic prof. to develop & implement marketing strategies for print, DVR, catalog & Internet. In a lifetime career opportunity w/profit-sharing & equity possibilities for innovative, detail-oriented, hard-working leader. FAX 619-792-6899 with resume, reference & salary requirements.

WANTED: PUBLICIST FOR WEST HOLLYWOOD ADULT-STYLE INDIE LABEL WORLD, AMBIENT, JAZZ 2 YEAR EXP/MAC SKILLS A MUST. FAX RESUME TO:

PUBLICITY DEPT. 213-550-1016

SALES MANAGER
Successful full-line Nashville-based INDI distributed label seeks exp. energetic prof. to develop & implement marketing strategies for print, DVR, catalog & Internet. In a lifetime career opportunity w/profit-sharing & equity possibilities for innovative, detail-oriented, hard-working leader. FAX 619-792-6899 with resume, reference & salary requirements.

WANTED: PUBLICIST FOR WEST HOLLYWOOD ADULT-STYLE INDIE LABEL WORLD, AMBIENT, JAZZ 2 YEAR EXP/MAC SKILLS A MUST. FAX RESUME TO:

PUBLICITY DEPT. 213-550-1016

SPECIAL MARKETS MANAGER
Telarc International Corporation is seeking a Special Markets Manager to assist the Sales & Marketing Staff in the research, creation and implementation of special marketing opportunities, to develop secondary exploitation for catalog and current releases, and to conduct research and analysis in a number of different marketing areas.

This position reports to the Director of Sales & Marketing & requires a proven "roll-starter" with 3-5 years music industry experience (preferably in special markets), a 4 yr. degree (Music Industry education preferred) and a dynamic, energetic and results-oriented style. Must be willing to relocate to Cleveland.

Qualified applicants may submit resumes and salary requirements in confidence to:

(NO PHONE CALLS PLEASE)

TELARC INTERNATIONAL CORPORATION
Attn: Human Resources Manager
23307 Commerce Park Rd.
Cleveland, OH 44122
EOE/MLF/B/V

ADVERTISING ASSISTANT
BILLBOARD/AIRPLAY MONITOR
HEAVY CLERICAL/ ADMINISTRATIVE, ENTRY LEVEL SALARY MICROSOFT WORD AND EXCEL A MUST. NO CALLS.

SEND RESUME TO:
BILLBOARD MAGAZINE
1515 BROADWAY
NEW YORK, NY 10036
ATTN: DEPT MJ

ADVERTISING WANTED

SINGLE MINTED
MAJOR LABEL SEeks
NATIONAL SINGLES COORDINATOR
West Coast Major seeks motivated person with a strong background in single sales. Must have ability to coordinate and implement national sales campaigns, as well as interface with distribution staff and national account base. Strong retail/distribution background with some manufacturing experience a plus.

Send resume to:
Box 8282
Billboard Classified
1515 Broadway
New York, N.Y. 10036

LIVE MUSIC TALENT BUYER
1600 capacity concert club in Detroit suburban needs experienced talent buyer. Must have agency and record company contacts:

1-800-340-0110

"Well-financed Los Angeles based independent record label seeks experienced sales, marketing and advertising personnel with substantial experience in breaking musical artists throughout the United States and in foreign territories. Send all resumes and current references required."

A&R MANAGER
Windham Hill Records is looking for an A&R Production Manager. Responsibilities include assembly, editing, mastering on Sonic Solutions system, reg-ing, talent acquisition. Strong technical skills essential. Previous label experience preferred. Mac literate. Please send letter, resume, tape and salary history to:

Box 8283
Billboard Magazine
1515 Broadway
New York, N.Y. 10036

National Sales Manager
Fast growing NY based entertainment apparel company is seeking a National Sales Manager to head the National Sales Division. A minimum of 5+ years sales management and administration experience as well as the ability to manage a national sales force and its distribution channels are required. Superior analytical, interpersonal, and organizational skills is essential. For confidential consideration, please forward resume and cover letter including salary requirements to: TMP, Box #5839P, 1633 Broadway, 32rd Floor, New York, NY 10019.

ADVERTISING OPPORTUNITIES

"BURGLAR BUSTER CASSETTE WARNING DEVICE" Company sought to license and manufacture this new product. Write the inventor at: 22 DUTCHES AVENUE, STATEN ISLAND, NEW YORK 10304, U.S.A.

"Management and distribution wanted for established hard rock band with independent CD, airplay and touring experience. For more info, contact 718.449.9415."

NOVELTIES

MUSIC MERCHANDISE
The perfect gift for the music industry professional - PORTABLE T-SHIRTS, STICKERS, PATCHES, CDS, JEWELRY, TRAVEL TOOLS, ETC. Same day shipping / NO minimums (GET IT ALL WITH ONE CALL) DELIVERIES ONLY • 1-800-688-2358 • CALL OR CATALOG ZEMACH'S PROMOTES, INC. (203) 696-3239 • FAX (203) 688-1924 1711 WASHINGTON AVE, Suite 123, Norwalk, CT 06851 SERVICE IS OUR #1 GOAL

FIXTURES

USED LIFT FIXTURES
1. Storage cabinets
2. Wall / Center units
"Call for best selection and price" (408) 446-0276
(Continued on next page)

BILLBOARD NOVEMBER 4, 1995

91

www.americanradiohistory.com
WANTED
ARTISTS / GROUPS / SONGWRITERS
Canyon Records Looking for acts of all styles and languages. Management and Lawyers Welcome! Submit non-returnable package containing tape or CD, Video or photo, and Bio to Canyon Productions P.O. Box 1207 Laguna Beach, CA 92652 Phone 714-497-6152 Fax 714-497-4192

RETAIL FOR
FOR 8555
of OAK
Call Sr.
LOWEST
Mailers Dividers Norelcos OUT
"Deletions /Overstocks" OUT DEALERS ONLY
Blisters Security Packaging 7th Ave.

LEASE FOR SALE
In Major Western Nassau County Strip Mall (with major anchor stores). For use of records, tapes, CD’s etc. Reply To: Art Gle Company, 45-45 B. Austin Blvd. – Suite 124 Island Park, NY 11558

LOWEST PRICE!
• CDs - LP’s - Tapes
• Cut Outs - Over Stocks
• Budget - Midline
• Call For Your Free Catalog Today! MUSIC WORLD 8055 Tonnelle Ave., N. Bergen, NJ 07647 Tel: (201) 662-7000 Fax: (201) 662-9060

WANTED TO BUY
NASHVILLE Showcase/ Beat ‘N Track Cafe;
50- seats: 48K
(615) 889-4192

WANTED FOR SALE
Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD’s, cassettes and LP’s as low as 50¢. Your choice from the music and merchandise listings available. For free catalog call (609) 860-6600 * FAX: (609) 860-5247 or write SCORPIO MUSIC, INC. P.O. BOX A TRENTON, NJ 08691-0020

BUSINESS FOR SALE
NASHVILLE SHOWCASE/ BEAT ‘N TRACK CAFE;
50-SEATS: 48K
(615) 889-4192

REAL ESTATE TO THE STARS
VIRGINIA LAKEFRONT MINI-ESTATE
5000 sq. ft. luxurious 5-yr. stone/ cedar 12-room, 4 BR home on close to 1 Acre. Over 265 Lakefront w/private dock & pontoon boat. 4 bld & 2 half-baths, 4 wetbars; steamroom; Finnish saun; jacuzzi; game room; library; 2 fireplaces; garage; 3000 sq. ft. view-deck; custom landscaping; satellite dish; and more. 24-hr. security. Adjacent sand beach; tennis; cloister; pool. 70 mi. from D.C.
Partially or fully furnished for immediate occupancy. $499 K. Seller: Provencer (804) 448-0011

TALENT

FOR SALE

FOR SALE

FOR SALE

For Record Stores DISTRIBUTORS SUPPLIER}

LEAVE YOUR VOICE MAIL AT 1-800-545-9090 Order Online at www.americanradiohistory.com Help make your business more music friendly exclusively for your staff

WANTED
MERCHANDISE

ÅNDISPLAY

WE BUY NAME BRAND MERCHANDISE

ACCESSORIES

APPAREL

ACCESORIES

Record Trak

APPLIANCES

BUY DIRECT FROM MANUFACTURER ALL SIZES AVAILABLE Dies & Die Cutting

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS

CASH - CASH - CASH

DIVIDER CARDS
**PRETENDERS**

Pretenders: by the Book

**VITAL REISSUES**

**S P O T L I G H T**

**OSZZY OSLBURGEE OZMOSCE**

**V A R I O U S A R T I S T S**

**S P O T L I G H T**

**SMASHING PUMPKINS**

**STREET LIGHT ROCKERS**

**O P P**

**ALP**

**PRESCIDENTS PRECENDENTS**

**R E V I E W S & P R E V I E W S**

**ALP**

**STOP THEFT...AND SECURE SALES!**

The industry leader provides security solutions for:

- CDs
- Cassettes
- Videos
- Video Games including SATURN™ and PlayStation™
- And more...
- E.A.S. Tag Compatible

Call (800) 505-3401 for free product samples or the distributor nearest you.

**ALPHA SECURITY**

**B I L L B O A R D**

**NOVEMBER 4, 1995**

**HEATHER EATMAN**

**MASCARA FALLS**

**OH BOY 014**

**ARThur SIEGEL**

**LIVE AT THE B ALLROOM**

**ORIGINAL CAST**

**9526**

**THE LATE ARTHUR SIEGEL WAS A CHARMING VOCALIST/PianIST WHO KEPT ALIVE THE GOLDEN ERA OF BROADWAY SONGWRITERS.**

(Continued on next page)
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE (no cover art): New albums of particular chart potential, scored by the editors to hit the top half of the chart in the corresponding format. NEW AND NOTeworthy: Highlights new and noteworthy albums, including albums of special interest within the parameters of the chart. \n
SPOTLIGHT: New releases with significant chart potential, scored by the editors to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
ALBUMS

SPOTTED: Reviews released by the review editors to deserve special attention based on the basis of musical merit and Billboard chart potential. VITAL: REISSUES: Reissues of albums of special artistic, archival, and commercial interest, and outstanding performances released as works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO HELLISH VORPOTENTIAL: New releases with chart potential that are likely to fail. CRITICS CHOICE (no cover art): New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases, including albums of special interest within the parameters of the chart. \n
warily warm. The song is a solid, well-written tune about the complexities of a relationship, and Hill delivers it in a voice tinged with pain and passion. As good as she sounds on upbeat numbers, Hill really shines on a ballad. Her phrasing is rich, never without ever sounding clichéd. Put another notch on her lipstick case. This is a hit.

Castle 10322 (EM 3d single)
Your favorite classic country release from recent CMA winner Marty Raybon and pals from their fine "In The Vicinity Of The Heart" collection. Raybon puts his signature vocals on this pretty ballad, accented by Cook's skilled production. Sounds like a hit.

- RICKY SKAGGS Solid Ground (2:17)
Field 10711 (EM 3d single)
This first single and title cut from Skaggs' excellent new Atlantic album chronicles the elements that have previously earned him numerous accolades—including CMA entertainer of the year. This uplifting country music is raw, strong, positive lyric, great musicianship, and Skaggs' wonderfully distinctive voice. It should perk up program playlists and find a welcome home on country radio.

JAMES BONAMY Drag On A Test Bed (4:20)
PRODUCER: Doug Archibald WRITERS: M. Haines, House PUBLISHERS: Magnatune, BMI, BMI
Epic 78916 (EM 3d single)
Now for James Bonamy: a winning vocal personality, and, as always, Doug Johnon's production is magic. Perhaps this single has a bit of energy, and the harmonics on the extended dance mix is great. But where is the country? Country music fans love a good song, sweet song, or unconvoluted love song, but this tune just does not cut it on any count.

HOLLY DUNN It's Not About Blame (3:48)
PRODUCER: Joe Thompson, Holly Dunn WRITERS: R. Simpkins, R. Simpkins PUBLISHERS: NRB, NRB, BMI
Virgin New 51418 (EM 3d single)
When you see songwriters Linda Dunn and Dunn's brother Chris who have written the tracks that you know you have to be a great song and this one is Dunn's pretty voice brings life and the lyrical content of the song is singer perfectly. A solid single that deserves a listen.

DANCE

- WALL OF SOUND FEATURING GERALD LATHAM Run To Me (1:38)
Remington, Marnie Jordan, URB Project
Ensemble 77012 (EM 3d single)
It has been longer than a hot second since this act wood punners with the new class-ic house anthem "Flavoured". This view of the act's long-promised debut album, "Storytellin'" follows a bright, vibrant, tech toward gospel-charged house blues. Latham is in particularly strong voice, and he is bolstered by astute post-production by Maurice Joshua and the URB Project, both of whom spruce up the songs with bells, piano lines and milky discol-ished strings. Perfect hour-club prominence is a given.

CLUB FEATURING ANNETTE TAYLOR & KIM COHEN FEATURING PAUL PICIONI (5:37)
Ensemble 77012 (EM 3d single)
An acetate release from a club to make friends in this corner of the world with this giddy poppy house fest from the fes-tive "Adults Only" album. The exchange of diva vocals by Taylor and Cooper is down-right electrive. Dive deeper into the CD version and have some fun with the act's cover of the high-pulp chestnut "Warm Leatherette."
ZAPOLeon
MEDIA STRATEGIES
9.9.5
CONSULTANT OF THE YEAR
TOP 40
CONSULTANT OF THE YEAR
ADULT
1 • 9 • 9 • 5
THANK YOU!
**Rocky Overhaul Of Russian Radio**

**Western Firms Help To Fund Privatization**

**BY LYNNIE GROSS**

**MOSCOW**—This time, it’s a different kind of privatization.

Since glasnost brought sweeping reforms to Russia four years ago, dramatic changes have taken place on the nation’s radio dial.

Today, Moscow’s FM band stands as a model of Western influence, to the tune of Janet Jackson, Whitney Houston, and Mariah Carey. As many as a dozen private radio stations have sprung up since 1991, co-existing with the existing state system.

The leap to privatization has been so striking, in fact, that in many ways, it overshadows the move toward commercialized radio in the U.K. and Germany. While Western Europe grew up with a public radio structure that had government regulation and input, the Soviet radio system was totalitarian—controlled, owned, operated, and censored by the government.

“Jumping to a profit-based structure where individuals are empowered to make decisions has been challenging but gracefule,” says Bert Kleinman, president of WHS International, an American company with 50% ownership of Radio Maximum. “Today, Moscow is as competitive as any major city in the world.”

 Foremost, Russians have been willing to accept financial, programming, and management help from outside organizations. Some private stations are owned in part by U.S., French, and Norwegian companies.

Among the most influential is rock-'n'-roll-oriented Radio Maximum, started in Moscow in 1991. The station, simulcast at 73.8 (Russias UKW band) and 102.5, garnered its American financing after Westwood One CEO Norm Pattiz traveled to Russia to lead an East-West conference. He eventually teamed with San Francisco-based program supplier StoryFirst Communications and equipment manufacturer/distributor Harris Corp. to form WHS International.

The other half of the station is owned by Russian newspaper Moscow News, which was founded during the Stalin era and, by the late 60s, had become an influential, intellectual newspaper written by young journalists who favored Mikhail Gorbachev. When the state radio monopoly was abolished, Moscow News formed a joint venture with WHS to operate Radio Maximum as the first Russian-American radio station.

Although the staff at Radio Maximum consists of young Russians, Kleinman has made many trips to Moscow to advise and encourage them. He also maintains daily contact with radio station management by E-mail, fax, and phone.

“Bert has excellent cultural sensitivity and a very supportive manner,” says PD Misha Kozareff. “We really value his advice.”

Another powerhouse Moscow radio presence with an American interest is Radio 7, launched in 1992. Less than 20% of the station is owned by several Russian entities; the rest is financed by two American companies, Wyomng-based CeMo and Dallas-based MetroMedia.

The general manager of Radio 7 is Michael Lonneke, an American stationed permanently in Moscow; some salespeople and DJs are also American. Most of the staff, however, is composed of young Russians similar to those operating Radio Maximum.

The AC station, which broadcasts a good deal of its programming in English at 104.7, features a morning zoo, contests, and news.

Europa Plus, which became the first private radio service in 1990, predates American influence in the nation. The Moscow-based outlet is a joint venture between Russian interests and the large French media company FranceTel. The service targets adults with a mix of contemporary and classic rock and is simulcast in dozens of cities across Russia. (The American owners of Radio Maximum and Radio 7 also have their eyes on expanding outside of Moscow, through ownership and affiliate agreements.)

The evolution of programming has been every bit as dramatic as ownership changes in Russia. Once the home of classical music, news, and government pronouncements, Russian radio stations now air a heavy diet of rock and talk. They obtain CDs of Western music from American hit-disc services, labels, touring artists, and staff who travel to Europe or the U.S.

Most labels are reluctant to sell music in Russian stores because of rampant bootlegging. Many private stations have counterculture and rock music in rotation—a new idea to Russian programmers, who, during the Soviet era, did not play any piece of music more than once a day.

Stations also vary in the amount of freedom given to DJs. Europa Plus has a fairly regulated playlist that gives locals a good deal of discretion. Generally, they play classic rock or other great rock tracks, such as the Beatles or Rolling Stones, then a more recent song.

Radio 7 started programming large-ly in English, but now many of its shows are in Russian. Radio 7 programs about 50% Russian music; the rest is primarily U.K. and American. The DJs have some free reign as to what they play and, they also conduct contests and give away tickets, T-shirts, and other items.

Anything that involves listener call-in in Russia is difficult because the phone lines are so antiquated. The vocal quality is poor, and such features as a hold button are often unavailable.

Radio Maximum has been instrumental in developing new Russian pop and rock artists. Under the Soviet system, only one government-run recording organization existed in the country, and it produced few rock albums.

“Rock groups were in existence, but they were mostly underground—literally practicing in basements,” says Kozareff. “Radio Maximum nurtured some of these groups, and now we play Russian hits in hot rotation.”

Nowadays, a number of labels are thriving in Russia, and many rock groups have released CDs. Radio Maximum programs about 20% Russian music.

Radio Maximum was also the first station to sponsor a concert of all-Russian rock acts, Maxibrone, in May.

“Many people told us we wouldn’t work because it was happening at a time when outside performers, such as Elton John and Paul Floyd, were coming to Moscow,” Kozareff says. “They said no one would come to hear Russian musicians when they could hear foreign performers of such high quality.”

However, people did come—17,000 to overlow Olympic Stadium for a concert that was broadcast both musically and technically. “We imported lights from Austria and had audio engineers who really worked to create good sound. People told me this concert could have been happening in London or Los Angeles,” Kozareff says.

One reason that the concert was such a success was promotion. A record promotion company helped the station with posters, tapes, ads, and on-air promo. Another new presence on Russian radio is public service announcements, now heard on a regular basis on Radio Maximum. The staff targeted five subjects: rape, drug and alcohol addiction, AIDS, family violence, and teenage problems. Although there are organizations in Moscow to deal with these problems, they are hard to find because they get little publicity.

The staff assembled a computer database of legitimate, licensed organizations that deal with these problems. Then they produced a series of spots, using their own DJs and foreign and local musicians for voice-overs.

“These are the people our listeners trust,” Kozareff says. “Calls to the AIDS agencies tripled shortly after we started airing their PSAs.”

While the face of Russian radio has changed, a number of obstacles still lay ahead for broadcasters blazing the private trail. One study claims that only 48% of the nation’s potential 12 million listeners have Western FM radios capable of tuning above 77 MHz. Ratings-based advertising is also a new, challenging concept for private stations.

Even so, listeners and radio station personnel like their new-found freedom over the airwaves. The future for private radio in Russia looks promising.
Format Leaders, Label Execs Gather For Billboard/Monitor Radio Awards

Industry leaders from radio stations and record labels gathered for the Billboard/Airplay Monitor Radio Seminar and Awards, Oct. 12-14 at New York’s Marriott Marquis. The event featured sessions, artist showcases, and an awards dinner and ceremony with 88 awards.

(Photos: Chuck Pulin)
WRKS New York's Ken "Spider" Webb takes his turn as a presenter at the awards gala.

Jon Zellmer of KTHT Fresno, Calif., left, and Scott Shannon of WPLJ New York show off their small- and major-market PD awards to Billboard radio editor Chuck Taylor, right.

Virgin Records' Bridgette Hollenback and Michael Plen share a New York minute with Miss Liberty at Friday's festivities.

WPEG/WBAV GM Wayne Brown, right, offers fashion tips to WRCX Chicago's Mancow Muller, awards ceremony host and major-market rock personality winner, who sported a bright orange suit at the gala.

One of the few quiet moments of Saturday's vibrant "Artist Wars: Radio's Divisive Issue" session, is witnessed here. Panelists, from left, are David Linton, Arista Records; Dave Lombardi, Warner Bros.; Craig Lambert, Elektra Entertainment; and Jon Lytle, Decca Records.

Medium-market Spanish PD and local air personality winner Guillermo Prince of KBRG San Jose, Calif., left, is shown with 1995's major-market Spanish air personality honoree, Paco of WSKG New York.

Elektra act Silk glides through its Saturday awards ceremony set.

How the West was won: Radio and record execs at the 1995 Atlantic Bowl. Final score: West, 28; East 24.

Virgin Records' Bridgette Hollenback and Michael Plen share a New York minute with Miss Liberty at Friday's festivities.

Billboard editor in chief Timothy White congratulates executives from five-award winner WPLJ New York. Shown, from left, are WPLJ president/GM Mitch Dolan, WPLJ VP of programming Tom Cuddy, and White.

Medium-market Spanish PD and local air personality winner Guillermo Prince of KBRG San Jose, Calif., left, is shown with 1995's major-market Spanish air personality honoree, Paco of WSKG New York.

Billboard editor in chief Timothy White congratulates executives from five-award winner WPLJ New York. Shown, from left, are WPLJ president/GM Mitch Dolan, WPLJ VP of programming Tom Cuddy, and White.

Medium-market Spanish PD and local air personality winner Guillermo Prince of KBRG San Jose, Calif., left, is shown with 1995's major-market Spanish air personality honoree, Paco of WSKG New York.

Billboard editor in chief Timothy White congratulates executives from five-award winner WPLJ New York. Shown, from left, are WPLJ president/GM Mitch Dolan, WPLJ VP of programming Tom Cuddy, and White.
Cedric Hollywood, music director of WJHM (102 Jamz) Orlando, Fla., displays his Billboard/Airplay Monitor trophy after being named top R&B medium-market music director.

Phyllis Stark, managing editor of Country Airplay Monitor, congratulates country local air personality winners. Shown, from left, are Robynn Jaymes, WYDY Lynchburg, Va.; Gerry House, WSIX Nashville; Stark; and Moby, WNOK-FM Atlanta.

Celebrating their award for medium-market station of the year, from left, are: WFLZ Tampa, Fla., PD B.J. Harris, local top 40 personality winner Bubba the Love Sponge, and morning talent M.J. Kelli.

The three facilitators of Saturday’s "Album Rock: Two Faces Of A Format" session, from left, are Dave Richards of WRQX Chicago; Billboard album rock chart manager Anthony Colombo, and DeMers Programming Consultants’ Jim Owen.

Radio Programming

Cedric Hollywood, music director of WFLZ Tampa, Florida, is shown with the award celebrating their award for medium-market album rock chart manager Anthony Geffen of KKBQ Working the crowd, from left, are Columbia Records’ Jerry Lombrzo, KKBQ Houston’s Dene Hallam, and Geffen Records’ Bob Catania.

Billboard Hot 100 chair manager Jerry McKenna, left, and Top 40 Airplay Monitor managing editor Kevin Carter, second from right, congratulate award winners, from left: Kid Kelly, WBHT Scranton, Pa.; Steve Kingston, WHTZ New York; and Steve Robbins, WQCI Columbus, Ohio.

Working the crowd, from left, are Country Airplay Monitor Editor Kevin Carter, second from right, congratulates award winners, from left: Kid Kelly, WBHT Scranton, Pa.; Steve Kingston, WHTZ New York; and Steve Robbins, WQCI Columbus, Ohio.

Sharing titles as adult music directors of the year, from left, are Mike Preston, major-market WPLJ New York, and Stan Phillips, small-market WMGS Wilkes-Barre, Pa.

Danny Goldberg

(Continued from page 6)

big plus at this point in my career.

Neither Levy nor Eckstine was available to comment on Eckstine’s departure from Mercury. In the statement, Eckstine says, “I have loved working at Mercury, and I’ll miss the people here. I’m very proud of the company and our artists. However, I will look forward to getting back to what I love best — working in the studio hands-on, creative manner, directing a small number of artists. I appreciate Alan Levy’s support in helping me realize that dream.”

Among the artists Eckstine broke at Wing and Mercury are Vanessa Williams, Tony Toni Tone, and Brian McKnight.

Assistance in preparing this story was provided by Ed Christman in Phoenix.

Danny Goldberg

(Continued from page 6)

The parents surveyed also felt that store policies, such as warning signs about stickered product, are the “best way to address the issue,” as opposed to legislative solutions.

Reaction to the expanded logo program is mixed. C. DeLores Tucker, president of the National Political Congress of Black Women, says that the effort won’t solve the problem in the African-American community.

“Parental advisory stickers haven’t worked before, because parents don’t buy these records, our children do . . . Unless kids are forbidden by law to buy these records, nothing’s going to change, whether the logo program is expanded or not.”

RIAA chairman/CEO Joel Merman responds, “Each retailer will handle this in their own way, have their own policy, but we can’t be a substitute for parents, and the government can’t be a substitute for parents, either.”

Pennsylvania legislator T.J. Rooney, one of the most visible state lawmakers to demand changes in the industry’s handling of recordings with offensive lyrics, says he is “encouraged” by the announcement, “if they follow through.” Says Rooney, “I’ve said all along I’d prefer the industry take the bull by the horns, so there’d be no need for government intervention.”

Rooney sponsored a bill in Pennsylvania, still pending, that would not only fine retailers selling stickered albums to minors, but would also require kids caught purchasing stickered albums to serve 10 to 25 hours of community service (Billboard, May). Five other “harmful to minors” bills in state legislatures deal with the sale of recordings with potentially offensive lyrics, according to the RIAA, although all are currently inactive.

Assistance in preparing this story was provided by Ed Christman in Phoenix.

Change at Mute

(Continued from page 6)

verse schedule of releases,” he says.

Kicking off Mute’s agenda of releases this year is Nick Cave & the Bad Seeds, whose “Murder Ballads” collection is due Feb. 6. Also coming in lateFebruary and early-March is ex-Bad Seeds member Barry Adamson’s solo effort, “A Prayer Mat Of Flesh,” and “Control Data” by industrial artist Mark Stewart. Finally, a new album by venerable techno outfit the Prodigy is tentative—sloshed for April shipment.

Larry Flick

Advisory Sticker Program to be Enhanced

(Continued from page 6)

The parents surveyed also felt that store policies, such as warning signs about stickered product, are the “best way to address the issue,” as opposed to legislative solutions.

Reaction to the expanded logo program is mixed. C. DeLores Tucker, president of the National Political Congress of Black Women, says that the effort won’t solve the problem in the African-American community.

“Parental advisory stickers haven’t worked before, because parents don’t buy these records, our children do . . . Unless kids are forbidden by law to buy these records, nothing’s going to change, whether the logo program is expanded or not.”

RIAA chairman/CEO Joel Merman responds, “Each retailer will handle this in their own way, have their own policy, but we can’t be a substitute for parents, and the government can’t be a substitute for parents, either.”

Pennsylvania legislator T.J. Rooney, one of the most visible state lawmakers to demand changes in the industry’s handling of recordings with offensive lyrics, says he is “encouraged” by the announcement, “if they follow through.” Says Rooney, “I’ve said all along I’d prefer the industry take the bull by the horns, so there’d be no need for government intervention.”

Rooney sponsored a bill in Pennsylvania, still pending, that would not only fine retailers selling stickered albums to minors, but would also require kids caught purchasing stickered albums to serve 10 to 25 hours of community service (Billboard, May). Five other “harmful to minors” bills in state legislatures deal with the sale of recordings with potentially offensive lyrics, according to the RIAA, although all are currently inactive.

Assistance in preparing this story was provided by Ed Christman in Phoenix.

Danny Goldberg

(Continued from page 6)

The parents surveyed also felt that store policies, such as warning signs about stickered product, are the “best way to address the issue,” as opposed to legislative solutions.

Reaction to the expanded logo program is mixed. C. DeLores Tucker, president of the National Political Congress of Black Women, says that the effort won’t solve the problem in the African-American community.

“Parental advisory stickers haven’t worked before, because parents don’t buy these records, our children do . . . Unless kids are forbidden by law to buy these records, nothing’s going to change, whether the logo program is expanded or not.”

RIAA chairman/CEO Joel Merman responds, “Each retailer will handle this in their own way, have their own policy, but we can’t be a substitute for parents, and the government can’t be a substitute for parents, either.”

Pennsylvania legislator T.J. Rooney, one of the most visible state lawmakers to demand changes in the industry’s handling of recordings with offensive lyrics, says he is “encouraged” by the announcement, “if they follow through.” Says Rooney, “I’ve said all along I’d prefer the industry take the bull by the horns, so there’d be no need for government intervention.”

Rooney sponsored a bill in Pennsylvania, still pending, that would not only fine retailers selling stickered albums to minors, but would also require kids caught purchasing stickered albums to serve 10 to 25 hours of community service (Billboard, May). Five other “harmful to minors” bills in state legislatures deal with the sale of recordings with potentially offensive lyrics, according to the RIAA, although all are currently inactive.

Assistance in preparing this story was provided by Ed Christman in Phoenix.

Danny Goldberg

(Continued from page 6)

big plus at this point in my career.

Neither Levy nor Eckstine was available to comment on Eckstine’s departure from Mercury. In the statement, Eckstine says, “I have loved working at Mercury, and I’ll miss the people here. I’m very proud of the company and our artists. However, I will look forward to getting back to what I love best — working in the studio hands-on, creative manner, directing a small number of artists. I appreciate Alan Levy’s support in helping me realize that dream.”

Among the artists Eckstine broke at Wing and Mercury are Vanessa Williams, Tony Toni Tone, and Brian McKnight.

Assistance in preparing this story was provided by Ed Christman in Phoenix.
Congratulations on capturing the highest honors the radio community can bestow...again for 1995.

Billboard
1995 RADIO AWARDS
Nationally Syndicated
Personality of the Year/Top 40
RICK DEES WEEKLY TOP 40
Local Air Personality of the Year/Top 40
RICK DEES - KIIS/Los Angeles

For more information, call Tom Shovan or Ramona Rideout at Radio Today
(212)581-3962 or fax (212)459-9343

Broadcast Across America on
ABC RADIO NETWORKS
International distribution by Radio Express

www.americanradiohistory.com
### Billboard Hot Adult Contemporary Chart

#### Summer '95 Arbitrons

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>City</th>
<th>Station</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJSE</td>
<td>FM</td>
<td>Norristown, PA</td>
<td>WJSE (94.7)</td>
<td>7.9</td>
</tr>
<tr>
<td>WJSX</td>
<td>FM</td>
<td>Wausau, WI</td>
<td>WJSX (95.9)</td>
<td>5.4</td>
</tr>
<tr>
<td>WJOT</td>
<td>FM</td>
<td>Milwaukee, WI</td>
<td>WJOT (96.3)</td>
<td>7.1</td>
</tr>
<tr>
<td>WJGD</td>
<td>FM</td>
<td> WJGD (97.5)</td>
<td>6.3</td>
<td></td>
</tr>
<tr>
<td>WRKQ</td>
<td>FM</td>
<td>Atlanta, GA</td>
<td>WRKQ (102.7)</td>
<td>7.6</td>
</tr>
<tr>
<td>WJJO</td>
<td>FM</td>
<td>Madison, WI</td>
<td>WJJO (105.7)</td>
<td>6.8</td>
</tr>
<tr>
<td>WCCB</td>
<td>FM</td>
<td>Charlotte, NC</td>
<td>WCCB (101.9)</td>
<td>7.4</td>
</tr>
<tr>
<td>WJZZ</td>
<td>FM</td>
<td>Dallas, TX</td>
<td>WJZZ (103.7)</td>
<td>6.9</td>
</tr>
<tr>
<td>WJRS</td>
<td>FM</td>
<td>Chicago, IL</td>
<td>WJRS (106.7)</td>
<td>6.7</td>
</tr>
</tbody>
</table>

#### Radio Stations

**WJSE**
- Format: FM
- City: Norristown, PA
- Station: WJSE (94.7)
- Rating: 7.9

**WJSX**
- Format: FM
- City: Wausau, WI
- Station: WJSX (95.9)
- Rating: 5.4

**WJOT**
- Format: FM
- City: Milwaukee, WI
- Station: WJOT (96.3)
- Rating: 7.1

**WJGD**
- Format: FM
- City: Milwaukee, WI
- Station: WJGD (97.5)
- Rating: 6.3

**WRKQ**
- Format: FM
- City: Atlanta, GA
- Station: WRKQ (102.7)
- Rating: 7.6

**WJJO**
- Format: FM
- City: Madison, WI
- Station: WJJO (105.7)
- Rating: 6.8

**WCCB**
- Format: FM
- City: Charlotte, NC
- Station: WCCB (101.9)
- Rating: 7.4

**WJZZ**
- Format: FM
- City: Dallas, TX
- Station: WJZZ (103.7)
- Rating: 6.9

**WJRS**
- Format: FM
- City: Chicago, IL
- Station: WJRS (106.7)
- Rating: 6.7
With the birth of the Rentals, Weezer bassist Matt Sharp moves from the songwriting sidelines to center stage. The Rentals’ “Friends Of P” lands at No. 12 on the Modern Rock Tracks chart.

“It’s one of the first songs I ever wrote,” says the singer. “Some people write because it’s a necessity, which I think is to most writers; you write because you have to, and that’s just it. And some people write because emotionally that’s something they’re feeling at the time. But for me, a lot of this record was written from the point of just trying to figure out how to write—why do things work a certain way, and why do some songs flow better than others? We were in recording for Weezer, and I was so amazed that we were able to put out a record, and I was really kind of fascinated by [Weezer songwriter Rivers Cuomo] and writing and all of that. So I just wanted to write to figure it out myself.

Musically, it’s the sound of the long-lost and oft-maligned synthesizer that distinguishes the single. Although a longtime fan, Sharp concedes that keyboards have been slurred in rock circles with good reason. “There was one point when synthesizers were actually good. But I right before the mid-'80s, like 1983 or so, they just really took a downfall. People used them; everything got too smooth production-wise. And so the sound was really bad and really corny. All the music ended up just getting so slick.”

As for revealing the identity of the mysterious P (“If you’re friends with P, well then, you’re friends with me”), Sharpti, although he’s heard plenty of interpretations. “Friends of the proletariat’ movement is a pretty strange one. [Video director] Rock Jones told me one that was really funny. His sister thought it was ‘friends of people,’ which totally changes it, sort of makes it a uniting song. Maybe we’ll recite a version for a children’s record.”

<table>
<thead>
<tr>
<th>Billboard®</th>
<th>FOR WEEK ENDING NOVEMBER 4, 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALBUM ROCK TRACKS™</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>NO.</strong></td>
<td><strong>NAME</strong></td>
</tr>
<tr>
<td>1</td>
<td>Goo Goo Dolls</td>
</tr>
<tr>
<td>2</td>
<td>Limp</td>
</tr>
<tr>
<td>3</td>
<td>Geeks Break</td>
</tr>
<tr>
<td>4</td>
<td>Bullet</td>
</tr>
<tr>
<td>5</td>
<td>Hand in Pocket</td>
</tr>
<tr>
<td>6</td>
<td>I’ll Still Around</td>
</tr>
<tr>
<td>7</td>
<td>In the Blood</td>
</tr>
<tr>
<td>8</td>
<td>Till I Hear From You</td>
</tr>
<tr>
<td>9</td>
<td>Hook</td>
</tr>
<tr>
<td>10</td>
<td>Mourn</td>
</tr>
<tr>
<td>11</td>
<td>Good Intentions</td>
</tr>
<tr>
<td>12</td>
<td>Raining</td>
</tr>
<tr>
<td>13</td>
<td>Scum</td>
</tr>
<tr>
<td>14</td>
<td>You Alright Know</td>
</tr>
<tr>
<td>15</td>
<td>Drowning</td>
</tr>
<tr>
<td>16</td>
<td>All Over You</td>
</tr>
<tr>
<td>17</td>
<td>Smashing Young Man</td>
</tr>
<tr>
<td>18</td>
<td>Soulitude</td>
</tr>
<tr>
<td>19</td>
<td>Bread &amp; Bread</td>
</tr>
<tr>
<td>20</td>
<td>Your World</td>
</tr>
<tr>
<td>21</td>
<td>Warped</td>
</tr>
<tr>
<td>22</td>
<td>Just Like Anyone</td>
</tr>
<tr>
<td>23</td>
<td>Deja Voodoo</td>
</tr>
<tr>
<td>24</td>
<td>Runaround</td>
</tr>
<tr>
<td>25</td>
<td>Gasoline</td>
</tr>
<tr>
<td>26</td>
<td>Rock and Roll Is Dead</td>
</tr>
<tr>
<td>27</td>
<td>The Break</td>
</tr>
<tr>
<td>28</td>
<td>Ants Marching</td>
</tr>
<tr>
<td>29</td>
<td>Lock and Load</td>
</tr>
<tr>
<td>30</td>
<td>Pure Massacre</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Billboard®</th>
<th>FOR WEEK ENDING NOVEMBER 4, 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MODERN ROCK TRACKS™</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>NO.</strong></td>
<td><strong>NAME</strong></td>
</tr>
<tr>
<td>1</td>
<td>Goo Goo Dolls</td>
</tr>
<tr>
<td>2</td>
<td>Limp</td>
</tr>
<tr>
<td>3</td>
<td>Geeks Break</td>
</tr>
<tr>
<td>4</td>
<td>Bullet</td>
</tr>
<tr>
<td>5</td>
<td>Hand in Pocket</td>
</tr>
<tr>
<td>6</td>
<td>I’ll Still Around</td>
</tr>
<tr>
<td>7</td>
<td>In the Blood</td>
</tr>
<tr>
<td>8</td>
<td>Till I Hear From You</td>
</tr>
<tr>
<td>9</td>
<td>Hook</td>
</tr>
<tr>
<td>10</td>
<td>Mourn</td>
</tr>
<tr>
<td>11</td>
<td>Good Intentions</td>
</tr>
<tr>
<td>12</td>
<td>Raining</td>
</tr>
<tr>
<td>13</td>
<td>Scum</td>
</tr>
<tr>
<td>14</td>
<td>You Alright Know</td>
</tr>
<tr>
<td>15</td>
<td>Drowning</td>
</tr>
<tr>
<td>16</td>
<td>All Over You</td>
</tr>
<tr>
<td>17</td>
<td>Smashing Young Man</td>
</tr>
<tr>
<td>18</td>
<td>Soulitude</td>
</tr>
<tr>
<td>19</td>
<td>Bread &amp; Bread</td>
</tr>
<tr>
<td>20</td>
<td>Your World</td>
</tr>
<tr>
<td>21</td>
<td>Warped</td>
</tr>
<tr>
<td>22</td>
<td>Just Like Anyone</td>
</tr>
<tr>
<td>23</td>
<td>Deja Voodoo</td>
</tr>
<tr>
<td>24</td>
<td>Runaround</td>
</tr>
<tr>
<td>25</td>
<td>Gasoline</td>
</tr>
<tr>
<td>26</td>
<td>Rock and Roll Is Dead</td>
</tr>
<tr>
<td>27</td>
<td>The Break</td>
</tr>
<tr>
<td>28</td>
<td>Ants Marching</td>
</tr>
<tr>
<td>29</td>
<td>Lock and Load</td>
</tr>
<tr>
<td>30</td>
<td>Pure Massacre</td>
</tr>
</tbody>
</table>
ARS, Par Each Line Up Big Purchases; Oprah Network?; Crocker Back At 'BS

WROU Makes The Most Of Its Short History

Big Radio Deals took place last week on both coasts, representing more than $100 million in transactions. On the East Coast, Marlin Broadcasting is buying two literacy music WQRS Detroit, WFLN Philadelphia, and WTMJ Miami to American Radio Systems for a million Marlin shares at $70 each. ARS will, in turn, sell WTMJ back to Marlin for $20 million, including real estate interests in Philadelphia. The biz buzz with the Miami station is said to involve tax considerations.

Out west, Par Broadcasting is buying Compass Radio Group's six large urban contemporary outlets in Denver, K-OOL-AM-FM Phoenix, and K-FNS-AM/K-EKE-FM St. Louis. Compass will receive $65 million in cash, plus Par's KQK in Des Moines. Par will move its KQKO programming to KCBG's better signal.

WROU, which only sold a factor in check, Oprah Winfrey's new four-year multimedia agreement with Cap Cities/ABC includes potential network radio venture. No details yet, but ABC Radio Networks officials were quick to point it out.

And Leezza Gibbons has signed with Premiere to continue her radio show "Entertainment Tonight On The Radio" and "Blockbuster's Top 25 Countdown With Leezza Gibbons." Premiere says she also eager to develop new radio shows.

Programming: Crocker In NYC

Legendary WBLS New York program Frank Crocker has returned to the R&B station as PD. That means he has been open for six months! It's Crocker's fourth stint at WBLS. His first began in the early '70s. Acting PD John Malin becomes assistant PD and researcher director.

Format changes: Jazz KJJQ-AM Minneapolis gives to ABC R&B outlets as KKSJ, Freddie Bell, former morning man of rival KMJQ, is operations manager/mornings.

KEZE Spokane, Wash., flips from album to modern rock, Scott Souhara, former PD at KYSS Kansas City, Mo., is now PD.

KTOW-FM Tulsa, Okla., flips from R&B to classic country as KTFX. And WPVL Dubuque, Iowa, flips from country to oldies, as WGMCP Gulfport, Miss., swaps sports for country.

Following the closing of its sale to Woodward Communications, country WJLW Green Bay, Wis., has gone dark; it's expected to return within 60 days with a new format.

Also, Format: Former WXK (K29) Roanoke, Va., PD Chris Taylor is the new APD/music director at Paxson's triple-A WHPT (The Pont) Tampa, Fla. Taylor will also serve as creative services director at sister N/T WHNZ and WNZE and jazz/AC WSJT.

Tony Love, PD of R&B adult WSOJ (1010) Richmond, Va., will also be part-owner and programming consultant of new R&B outlet WLJR Charlotte, N.C., which hits the air this week. Sandra Vaughn, the former owner of WSOJ, will be GM of WLJR. The station will be the first client of Love's new consultancy, Lovelite Innovative Radio Programming.

Steve Ross returns to radio as PD of WQYK (91.7) Mobile, Ala., replacing Charles "Mad Hatter" Merchitt, who will remain at co-owned WGOX in some capacity. Ross was last MD at WYLD-FM New Orleans. Tony Gray is consulting WTOK, which will flip to a hip-hop/leaning format.

KBBE (B&87) APD Mike Parsons transfers to Citadel AC KMGA Albuquerque, N.M., as PD.

People: Shotgun 'On Hold'

KNIX Phoenix evening jock John Gilding (aka Shotgun John) is now in the custody of his father after being arrested Oct. 17 on suspicion of sexual assault/abuse of a 16-year-old boy. Larry Daniels, general program manager at KNIX, says the staff "was just devastated." Daniels has put the jock "on hold" and upheld part-timer Jason Stoffel to fill in for now.

Daniels will make a decision about Gilding's future at the station "when it's right for the staff." KNIX incidentally, broke the story of Gilding's arrest.

John Walton from KLZR (Z100) Norman, Okla., will flip to afternoons at top 40 rival KHOM (Mix 104). KLZR PD Bill Thoman moves to middays.

Also, in the Big Easy, R&B adult WYLD-FM Lebron Joseph appoints afternoon driver Aaron "A.J." Apple as APD. The station was operating without an APD or MD.

Veteran Bay Area personality Don Sainte Johnson is the new morning man at WBLS (105) New York, replacing Scott Mitchell.

R&B adult KRBY (V100) Dallas taps Pam Gibson as its new middays host. Gibson will continue to do mornings on the ABC Urban Gold format as well. She was PD at V100. Also, WJFN-FM Baltimore's Chris Reynolds joins V100 for middays, replacing Peter Amelle.

WQHT (Hot 105) Miami welcomes PD Doug McAdams, a R&B PD at KCFM-HD1 Providence, R.I., adds Plan 2020 in some capacity.

Marty Greenberg becomes Emmis Broadcasting's managing director for international. Current international president and chief Steve Crain will maintain interest as senior adviser. Dallas-based Greenberg was formerly president of AW Audio Visual.

Corrine Baldassano is promoted from VP to senior VP of programming at SW Networks in New York. She joined the company in 1994 to oversee the start-up of SW's longform programs and 24-hour networks.

Chuck Armstrong has been named VP of national sales for Greenberg Media. Armstrong was formerly a VP for Katz Radio.

Bruce Demps is the new GM at WDAI-AM/WHRK Memphis, replacing Jefrey Corree. Demps was GM at WKBW-WBCT Buffalo, N.Y. Jim Corwin, GM at Liberty's WLLH/WJLv Providence, R.I., adds GM stripes for WSNE, the company's new crosstown purchase.

Newsline...

SKIP FINLEY has joined American Urban Radio Networks as COO. Finley was a principal with Albian Communications, which sold WJKS Washington, D.C., in June. He remains executive VP of Carter Broadcast Group Inc., which owns KPFS-FM and KPFT-FM Houston, Texas.

Marty Greenberg becomes Emmis Broadcasting's managing director for international. Current international president and chief Steve Crain will maintain interest as senior adviser. Dallas-based Greenberg was formerly president of AW Audio Visual.

MARTY GREENBERG becomes Emmis Broadcasting's managing director for international. Current international president and chief Steve Crain will maintain interest as senior adviser. Dallas-based Greenberg was formerly president of AW Audio Visual.

Corrine Baldassano is promoted from VP to senior VP of programming at SW Networks in New York. She joined the company in 1994 to oversee the start-up of SW’s longform programs and 24-hour networks.

Chuck Armstrong has been named VP of national sales for Greenberg Media. Armstrong was formerly a VP for Katz Radio.

Bruce Demps is the new GM at WDAI-AM/WHRK Memphis, replacing Jeffrey Corree. Demps was GM at WKBW-WBCT Buffalo, N.Y. Jim Corwin, GM at Liberty’s WLLH/WJLv Providence, R.I., adds GM stripes for WSNE, the company’s new crosstown purchase.

Even though it has been the air only four years, Dayton, Ohio’s WROU (U29) is already considered a heritage station.

The recipient of the 1994 Marconi Award for R&B station of the year, Dayton’s choice for the jams and the old school” has not only grown deep roots in a short time, but owner Roni- da Hawes-Saunders is expanding with a new acquisition, suburban WTRY, despite a sales environment that no longer favors minorities.

U29 was up 6.9-7.2 in the summer Arbitron, but it has been a strong player in the market since it brought full book in 1991. U29’s success, Hawes-Saunders says, has brought new, sometimes unwelcome, attention to the station in terms of numerous competitors and buy-out offers.

“We are in a situation with our population greatly affecting who we are and where we are going,” she says. “We already seen it in markets across the country. I’ve been blessed to build a radio station that’s been very competitive everywhere. We’ve seen it, we’ve known it. We’ve taken steps to protect that foundation. It’s not easy.”

“Every station faces tough times and has to do the right thing for the community,” Hawes-Saunders says. The station has been involved since its inception in the Fly City Music Festival each May, which celebrates Dayton’s Ohio-bred R&B acts and donates money to homeless shelters and the Emergency Food Bank.

Hawes-Saunders credits her staff for much of what U29 has been able to accomplish. They have a confidence in both ways. “She’s a very good boss,” says Boston. “She allows us to look at the big picture, and she gets you what you need to do the job.”

Hawes-Saunders describes herself as “very driven. My background is marketing and producing, and I have a lot of production experience. I also had my own company before WBUO and held a lot of management positions. Certainly, there were times when I got discouraged, but I just stay focused.”

The best way to describe who we are and what we are to say that we focus on the African-American community. We celebrate who we are, and we feel we can do anything.”

JANINE MADDAMS
MUSIC VIDEO PROGRAMMING

CLASSICS FOR SHORT ATTENTION SPANS

Arts Channel Comprises Brief, MTV-Like Clips

BY BRETT ATWOOD

LOS ANGELES—A 24-hour music video channel is aiming to bring the classic arts to a wider audience—but few cable channels are carrying the ambitious service.

The 1½-year-old Classic Arts Showcase combines the highbrow sensibilities of PBS with the instant gratification of MTV, for a programming schedule that is filled with five-minute arts, film, and music segments.

A typical programming block contains everything from archival footage of soprano Eleanor Steber’s performance of Charpentier’s “Deus Le Jour” to a brief film clip from “Great Expectations.” Even contemporary classical clips, such as Vanessa Mae’s “Toccata & Fugue In D Minor” are programmed in the mix.

The channel programs about 200 different clips per week in eight-hour blocks, usually twice during the 24-hour broadcast.

The channel is the brainchild of 89-year-old philanthropist Lloyd E. Rigler, who made millions with late partner Lawrence E. Deutsch on the formula for Adolph’s meat tenderizer.

A sparse Los Angeles apartment houses the channel and its small staff. The channel’s main office is a far cry from the flashy New York headquarters of MTV Networks. However, Rigler says that Classic Arts Showcase is echoing the short-attention-span programming format of MTV to appeal to younger viewers.

“The MTV format works on the young people,” says Rigler. “I’ve discovered that there is a general decline in attendance to the arts institutions, due to the audience aging and dying. There is no more arts education in schools, and there is nothing on television that interests young people. My feeling is that, if we do something soon, we may not have an audience for symphony, opera, and ballet in the future.”

The Lloyd E. Rigler-Lawrence E. Deutsch Foundation, which is known for its generous donations to numerous public-arts organizations, has committed approximately $60 million to the channel. The foundation has already purchased 12 years’ worth of time on a Hughes satellite transponder for the nonprofit, commercial-free arts service, which is provided at no cost to cable system operators.

However, Rigler says that it has been difficult to get many large market cable systems to add the service. Some channels are only playing a small portion of the 24-hour broadcast. For example, WNYC New York picks up the service for only two hours a week.

Rigler says that many cable operators are reluctant to add a channel that does not support advertising.

“It seems like you can’t give anything away in America anymore if there is no profit motive,” says Rigler.

The channel has also had difficulty finding a home on the public access portion of cable systems, which are already overcrowded with programming in most markets.

Rigler has, instead, sought acceptance for Classic Arts Showcase from music-video channel owners. The programming is being carried on many local educational stations, including the Beverly Hills, Calif., school district’s Channel 11, and the University of Miami in Coral Gables, Fla.

Rigler estimates that between cable and college stations, the potential viewing audience for Classic Arts Showcase is 14 million.

In addition, a large portion of the channel’s potential viewership comes from the 6 million owners of home satellite dishes in North America and Latin America, where the programming can be received on Channel 5 of Galaxy 1-R.

Rigler says that the channel is actively looking for new and archival programming.

“For the labels, we are demonstrating what is available for consumers to buy on laserdisc or video,” says Rigler. “It’s a great service, but it’s just not known. People don’t even know that we are here. We want to alert independent producers and producers of classic material that we exist and are looking for material to air.”

PRODUCTION NOTES

LOS ANGELES

Tryan George is the eye behind Toto’s “Turning Point.” David Yost and Ken Dupuis co-produced. In addition, George recently directed the Rembrandts’ “This House Is Not A Home.” The Smash Films production was produced by Dupuis, while Crescendo Notaris directed the production.

Fred Stir directed Into Another’s “Mutate Me,” while William Annesley produced. Vance Burberry directed photography on the shoot.

Maverick recording artist Ms’hell NdegeOcello makes her directing debut for Motown’s Trend Of Culture “Make A Move.”

Firooz Zahedi is the eye behind Kut Klose’s “Surrender” clip for Propaganda Films.

NASHVILLE


NEW YORK

Andrew Donumm is the eye behind Keziah Jones’ “If You Know” video, which was produced by John Benet. Jim Pealy directed photography.

Andras Mahr shot the Ill Biskit’s “Gangsta’s Love / Your Life” clip for Industri- al Artists. Adam Kimmel directed photography.

OTHER CITIES

Guru’s “Feel The Music” was directed by Andrew Donumm, while Marilyn Manson directed Jeff Koons’ “Indiana” video. Roman Isakoff directed photography on the Dominican Republic shoot.

Terry Ellis’ “Wherever You Are” was directed by Wayne Isham, and Joey Pleva produced the Northern California shoot.

The Box On The Bird; Indie Director’s ‘Epic’ Clip

EXTENDS REACH: The Box director of photography Frankie Blue announced at the Billboard/ Airplay Monitor Radio Conference, held Oct. 12-14 in New York, that the music-video channel will join the programming lineup for DirecTV, the direct-broadcast satellite service provider, in January.

According to Blue, The Box will reach about 800,000 more homes in the U.S. A spokesperson for the channel says the DirecTV feed will contain the same mix of clip programming that is provided to regional cable outlets. It will be interesting to see what type of music emerges as the genre of choice for the upscale satellite system consumer.

CONFERENCE UPDATE: Speaking of the Box, the music-video channel’s annual bash at the Billboard Music Video Conference is shaping up to be a big event. Sony artists Sponge, Groove Theory, and the Fugues will play live at the party, which will take place at 8 p.m. Thursday, Nov. 9, at Sony Music headquarters in Santa Monica, Calif. Don’t forget to bring your Billboard Music Video Conference badge!

Blast From The Past: Remember that poorly animated but hopelessly addictive Saturday morning cartoon show “The Archies”? Well, for better or worse, it is back. Archie, Jughead, Veronica, and the rest of the gang return for a new clip based on the 1969 hit “Sugar, Sugar,” which is reshaping new life on the soundtrack to the New Line film “Now And Then.” Footage from that film is interspersed with old animation from the long-canceled morning show. The filmmaker recently shot a lengthy clip for English act In Aura. The video “This Month’s Epic” clocks in at about nine minutes, which is extremely among the longer music videos to surface lately.

The innovative clip, which is a One World production, exhibits the unconventional antics that occur during numerous nights in a single hotel room. The entire video is shot from one static angle as seen through a camera atop a hotel room bed. At the band plays the song on the television set, several strange characters pop into the room, including a cereal-loving nymphomaniac, a kinky couple, a husky, and a suicidal maniac.

“I wanted to create an abstract hotel-room metaphor for the world,” says Levy. “My biggest concern was that it would be boring. That’s why there are so many different scenarios. I even it out, many of the people serve as counterparts to the lyrics of the song. It is darkly humorous when the song is serious.”

Making cameos in the clip are several recognizable actors, including Finola Hughes (“General Hospital”), Sean Andrews (“Dazed And Confused”), Richard Beymer (“West Side Story”), Ron Jeremy (countless porno films), and Ian Buchanan (“Cagney & Lacey”).

Levy’s next theatrical project is “Et Tu Babe,” which is adapted from the Mark Leyner novel of the same name.

The John Cusack are already cast for the film, which will be released sometime in 1996.

Reel News: VH1 director of communications Julie Rothman exits the music video network to join Sony Music Entertainment as senior director, corporate and media relations, beginning Nov. 13... Music video veteran Andy Scott joins DooM Inc. as executive producer. Before joining DooM, Scott had been with HS1 and the Five. He also worked as an independent artist manager for many San Francisco-area music acts.

TOUGH DECISION: E. Gary Gray, who recently swept the MTV Video Music Awards for his work on TLC’s “Waterfalls,” is up for honors again as director of the year at this year’s Billboard Music Video Awards, which will be held Nov. 10 in Santa Monica, Calif.

Gray recently revealed to the Eye that after the MTV awards telecast, he was approached to do clips for both Janet and Michael Jackson (“Billboard,” Oct. 14).

“It’s a strange feeling, because these are some of the biggest artists on the planet,” says Gray. “I was very excited, naturally, I had to turn down both opportunities. I would still love to work with them, but I’ve learned not to be greedy. It’s important for me to grow as a director and maintain a high quality of work.”

“I also needed a bigger window of time to deliver my best work. Under the circumstances, I just couldn’t do it. It was a hard decision to make, and I hope to have the opportunity to do it again.”

The Eye is now open on the Internet. Send feedback to Brett213@ix.netcom.com.
HOTEL ACCOMMODATIONS
The Loews Santa Monica Beach Hotel
1700 Ocean Avenue, Santa Monica, CA 90401
For reservations, please call 310-458-6700 and state that you’re with the BILLBOARD MUSIC VIDEO CONFERENCE.
Room rate $145.00 single or double. To insure room rate, reservations must be made by October 8, 1995.

REGISTRATION INFORMATION
*$355.00 EARLY BIRD REGISTRATION
PAYMENT MUST BE POSTMARKED BY SEPTEMBER 29TH
$395.00 Pre-Registration
payment must be postmarked by October 25th
$450.00 Full Registration
After October 25th and walk-up

HIGHLIGHTS & ATTRACTIONS
Opening night party hosted by MTV.
A live music showcase hosted by The Box & Epic Records.
And much, much more........... watch Billboard for details.

JOINT KEYNOTE ADDRESS
by industry legends
QUINCY JONES via satellite and HERBIE HANCOCK, who will discuss the special challenges of music video and multimedia.

The 17th Annual Music Video Awards hosted by international recording artist David Hasselhoff, star and executive producer of “Baywatch” and the new fall series “Baywatch Nights.” His self-titled U.S. album was released earlier this year on Critique Records.

“MEET THE ARTISTS” SUITES: Your chance to tape a session with some of today’s hottest acts! Attention record labels - call Maureen Ryan: 212-536-5002 to sign up your act!

MUSIC VIDEO FOCUS GROUP: Hear what young viewers have to say about the latest music videos. Brought to you by New Jersey-based marketing and research firm Music Marketing Network.

MULTIMEDIA EXPO II: Get a hands-on feel for the latest products and services for new media. Call now to reserve your booth!

CONTACT INFORMATION
MAUREEN P. RYAN, Special Events Manager
212-536-5002 PH • 212-536-5055 FAX

DISCOUNT AIRLINE INFORMATION
You are eligible for special discount fares from American Airlines for travel to California, November 5 - 10, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1-800-547-9420. Please identify yourself as a Billboard Music Video attendee to receive discount.

Cut out form and mail to:
Billboard Music Video Conference
attn: Maureen P. Ryan,
1515 Broadway,
14th Floor, NY, NY 10036
or Fax to 212-536-5055.
This form may be duplicated. Please type or print clearly. Make all payments to Billboard Magazine.

REGISTRATION FORM
1995 Billboard Music Video Conference

Credit cards not valid without signature & expiration date

REGISTRATION FEES ARE NON-REFUNDABLE!!

www.americanradiohistory.com
**REGIONAL DISTRIBUTORS GUARD THEIR TURF**

(Continued from page 1)

of their labels.

The regional companies have been squeezed in recent years by the continued erosion of national independent distributorships and the move by major retailers toward centralized arrangements.

Some distributors and labels believe that smaller, regional independent distributors enjoy an advantage because they may be the bread and butter of the regional. Several indie labels have resisted the trend toward national distributorship and continue to work with indie distributors, saying that the companies’ attention to localized record activity remains a major advantage.

"People out there think that bigger is not better," says Joyce Lynn, president of Great Bay Distributing Inc., Portsmouth, N.H.

However, some national distributors and indie labels express doubts that regionals can endure in today’s highly competitive distribution universe.

One group of established regional distributors has banded together as a hedge against that competition. On Oct. 4, four distribution firms—Two Towers Records, located in New York; City Hall Records of San Rafael, Calif.; Paulstarr Merchandising Inc., based in Nashville; and the Red Baron, Inc. of Norcross, Ga.—finalized an agreement to form a limited-liability company, Mutual Music.

The initial plan for this spring (Billboard, April 1), was signed during the independent conference of the National Assn. of Recording Merchandisers Webinars Conference, Oct. 20-22 in Phoenix.

Mutual was created to serve major channels such as Cash Money Records, the Cali-based Towser Records, that seek centralized buying from a national. "It provides the forum for national distribution that some of these new artists need and also the opportunity to buy business into Towser," says Twinbrook president Jay Baney, who serves as Mutual’s spokesmen.

The individual companies that comprise Mutual will maintain their regional activity and service their business to their joint-venture partners.

But, Baney says, "I don’t think a region in the traditional sense is going to make a difference.

Several regional distributors that notion and say there is enough regional business to sustain their companies.

**BUCKING THE TREND**

"Also," he adds, "you don’t have one person holding your cheek—you have seven or eight people holding your cheek."

Bruce Iglauer, president of Alligator Records in Chicago, uses Select-O-Hits and the local indie distributor Mike’s in a regional, buy-direct model. He says, "It’s been my observation that there were very few companies that were prepared to do as good a job as the major distributors. Most of my distributors I worked with for a long time.

While several labels retain their traditional loyalties, some label chiefs express doubts about the health of the serving regionals.

Iglauer acknowledges that the declining number of regional distributors may leave him without any options in the near future.

"I anticipate that within 18 months to make a decision to go elsewhere because there won’t be enough regional to go around," he says, "I may be driven into the arms of one of the national distributors.

Easton says, "These regionals will have to produce, but since they don’t have the big-score possibilities, they better have their overhead low as well."

**CREATING A NICHIE**

Still, if a regional distributor has a suitable niche in such pressurized times, it can endure, even as a start-up operation.

Currier says that Currey Music, a new independent music store that is one of the stores cur-

nually in interviews with Billboard, says that some of the small independent labels that go out of business are due to the creation of them. His company, Currey Music, has been in business for 15 years and is the largest independent music store in the United States. He says, "We’re pretty much taking everything on a piece-by-piece basis."

"They say that they’ve been doing the same things for the last five years, but we have put out something," Currier says. "We’re pretty much doing the same things every year, and we’re doing the same things."

"You have to be able to get something out more and more people calling us."

Currier believes that service and quick reaction time are key for the regional specialist: "The regional [ones] that are left can do that. It’s a game of survival much more than anything."
Over the years, Cherry teamed with a score of imposing reed players. In 1985, the late John Sinclair of Shorncliffe's seminal group partnered documentation on Bluebird's "On The Outside." An album with soprano saxophonist Steve Lucy, called "Evidence," was also recorded that year. Archie Shepp and Albert Ayler, paragons of the free jazz movement, became bandmates in the early '60s. By mid-decade, Cherry's association with Gato Barbieri began "Complete Communion" for the Blue Note label. It's a jazz album that gives voice to Cherry's own music, his love for the blues and his reverence for the blues tradition. The song "All God's Children" is one of the highlights of the album.

Over the years, Cherry performed with such greats as Miles Davis, John Coltrane, Sonny Stitt, and Eubie Blake. His music has been featured in numerous films, television shows, and commercials.

In 2004, Cherry received the National Medal of Arts, the highest honor given to individual artists in the United States. He continues to perform and record music, and his influence on the world of music is undeniable.
national sales charts here this summer, to the surprise of many in the industry. Since the album’s release, in April, the album has sold more than $800,000 copies nationwide, according to the label. The single, released commercially in July, has sold more than 600,000 units in France, says Virgin. A portion of the proceeds from “Sacred Spirits” is being donated to the American Rights Fund in Boulder, Colo.

Behind the project is one of the most important marketing breakthroughs in the history of the French format, involving leading commercial television network TF1.

The project was originally signed to Virgin U.K. for worldwide distribution in 1994 and was released in Australia late that year as “Sacred Spirits: Chants Algériens.”

The album was also released in Spain in spring 1995.

The music combines Native American chants with modern arrangements and instruments. The material was gleaned from various tribal archives with consultation from artists at TF1’s office in Paris. The album was produced by Kael Zoendel.

In France, Pierre-Yves Garacin, commercial director of Une Musique, the wholly owned subsidiary of France’s TF1 that specializes in music production and marketing, was brought aboard by Virgin president Emmanuel de Burdel.

“Garacin told me it was one of the biggest television projects that had been presented at Une Musique. I was immediately interested in the project,” says Virgin’s managing director, Claude Hertz.

Power Station Suit

(Continued from page 6)

The studio’s business is based on creating an album design and other ventures outside of the rental of studio time; directing Power Station to retain a new accounting firm from a pre-existing relationship; and building a marketing and sales plan for the project. The sales plan for the project will definitely add value to the company’s existing revenue streams.

The suit also claims that the bank pressured the studio to hire a new president, Nicholas Balsamo, who was fired after a year of service because of alleged misfeasance, poor business judgment, and philosophical differences with upper management.

The entire marketing plan is valued at $4.4 million, according to Garcin. Virgin’s initial shipment of the album in France was 16,000 albums and 40,000 singles. Virgin international label manager Jonathan Sauer says that the original target was 300,000 units, and the most optimistic plan called for 600,000 units in France.

We had an immediate interest in the product because of the nature of the music and because of the media partners, especially TF1, which has strong exposure in tune with the popular stores we serve,” says Dany Mouton, marketing director for wholesaler Cogesse, which services almost 90,000 of the country’s 90,000+ stores.

“It’s a strange product, because it’s quite original, not mainstream, thus very popular,” adds Mouton. “There was a good chance of getting information coming from the distributor, which allowed us to really anticipate the sales and prepare space in stores. Strangely, people were not asking for the stores in the French album but for the music featured in the Haagen Dazs advertising spot . . . Later on, the albums were displayed with stickers mentioning the brand.”

Mouton says that through the stores it serviced, Cogesse is expected to sell more than 90,000 copies of the album and 80,000 singles.

“The magnitude of the success did really take us by surprise,” says Sauer. Garcin says, “We know it would sell, but this is above our expectations.”

He adds that sales were quicker to start and more consistent in the provinces than in Paris.

Supermarkets and convenience stores that carry the music very quickly, while sales at traditional retail music chains, such as Fnac, were slower, according to Garcin, “Our target now is to reach 100,000 units before the end of the year,” he says.

A second single, “Ly-O-Lay-Ale Loya,” will be released commercially and to radio in the early summer. In time for Christmas, Virgin will release the album with two different special packages. In addition, an album of remixes titled “Indian Dance Remixes” will be released Dec. 3. Another marketing campaign with TF1 will be launched in December.

“TF1 is our main one,” says Garcin, “we should be merchandising that and is working on several projects based on Native American material.

Garcin says that the association with the Indians was “very positive” for the channel.

“There’s an Indian feeling in the air,” says Sauer. “TF1 was very interested in the success of the album, but it doesn’t explain everything. I think the whole environment was really positive. There is a genuine interest for all that surrounds Native American Indians. We just gave a French touch to this project, and it came at the right time.”

Finally, in the U.S., where it was released June 6, “Sacred Spirits” has sold only 8,000 units thus far, according to Sauer. At press time, no sales figures from Virgin in the U.S. were available for comment.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES</th>
<th>PLOT POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>STEELY DAN</strong></td>
<td><strong>GIANT</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>NOW THAT I'VE FOUND YOU: A COLLECTION OF HITS FROM THE 80S</strong></td>
<td><strong>19</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>JOHN MICHAEL JONES</strong></td>
<td><strong>CATHOLIC SPIRIT</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>STILL IN ILLUSTRIA: THE JOURNEY</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SHAI</strong></td>
<td><strong>GAMBLING LADY</strong></td>
<td>JUNI (10.98/16.98)</td>
<td><strong>BLACKFACE</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>GOO GOO DOLLS</strong></td>
<td><strong>MARRIED MAN</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>A BOY NAMED GOD</strong></td>
<td><strong>22</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LUIS MIGUEL</strong></td>
<td><strong>MIA LATINA</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>EN ESPAÑOL</strong></td>
<td><strong>23</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>VOLUME III</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>24</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>INDIO GIRLS</strong></td>
<td><strong>LUZ DE LA LUZ</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE GOLD EXPERIENCE</strong></td>
<td><strong>25</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LUCAS MIGUEL</strong></td>
<td><strong>EPITAPH</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>EN ESPAÑOL</strong></td>
<td><strong>26</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>SLIPMATE STORIES</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>27</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>RAYDIO STRAIGHT</strong></td>
<td><strong>STRAIGHT OUT</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>29</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>31</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>33</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>34</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>35</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>36</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>37</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>38</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>39</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>40</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>41</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>42</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>43</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>44</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>45</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>46</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>47</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>48</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>49</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>50</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>51</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>52</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>53</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>54</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>PVU</strong></td>
<td>WARNER BROS (10.98/16.98)</td>
<td><strong>THE JAMS</strong></td>
<td><strong>55</strong></td>
</tr>
</tbody>
</table>
THE CALL OF THE WILD JUST GOT REALLY, REALLY LOUD

ACE VENTURA
WHEN NATURE CALLS

THE ORIGINAL MOTION PICTURE SOUNDTRACK
MCAC/D-11374

FEATURING PATO BANTON WITH STING
"SPIRITS IN THE MATERIAL WORLD"
PRODUCED BY TREVOR HORN

AND MR. MIRAINGA
"BURNIN' RUBBER"
PRODUCED BY MR. MIRAINGA AND JUNGLE JIM GOODWIN

PLUS BLESSID UNION OF SOULS  BLUES TRAVELER
THE GOO GOO DOLLS  MONTELL JORDAN
ANGELIQUE KIDJO  NATIVE
THE PRESIDENTS OF THE UNITED STATES OF AMERICA
REVEREND HORTON HEAT  MATTHEW SWEET  WHITE ZOMBIE

SOUNDTRACK PRODUCED BY DANNY BRAMSÖN AND KATHY NELSON
Get AMPed: http://www.mca.com/mca_records

www.americanradiohistory.com
### Top Albums

<table>
<thead>
<tr>
<th>Week Ending 11/4/95</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>Collective Soul</td>
<td>Enigma</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>114</td>
<td>Sophie B. Hawkins</td>
<td>Simply The Best</td>
<td>Epic</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>115</td>
<td>Faith Hill</td>
<td>Wild</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>116</td>
<td>The Black Eyed Peas</td>
<td>Smash</td>
<td>Interscope</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>117</td>
<td>Lenny Kravitz</td>
<td>M:K</td>
<td>Virgin</td>
<td>12.99/15.98</td>
</tr>
</tbody>
</table>

### Top Singles

<table>
<thead>
<tr>
<th>Week Ending 11/4/95</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>George Michael</td>
<td>One More Try</td>
<td>Epic</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>115</td>
<td>Bon Jovi</td>
<td>Always</td>
<td>Capitol</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>116</td>
<td>Queen</td>
<td>Somebody To Love</td>
<td>Mercury</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>117</td>
<td>Garth Brooks</td>
<td>The Dance</td>
<td>MCA</td>
<td>12.99/15.98</td>
</tr>
</tbody>
</table>

### Billboard 200 Continued

<table>
<thead>
<tr>
<th>Week Ending 11/4/95</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>Collective Soul</td>
<td>Enigma</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>114</td>
<td>Sophie B. Hawkins</td>
<td>Simply The Best</td>
<td>Epic</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>115</td>
<td>Faith Hill</td>
<td>Wild</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>116</td>
<td>The Black Eyed Peas</td>
<td>Smash</td>
<td>Interscope</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>117</td>
<td>Lenny Kravitz</td>
<td>M:K</td>
<td>Virgin</td>
<td>12.99/15.98</td>
</tr>
</tbody>
</table>

### Various Artists

<table>
<thead>
<tr>
<th>Week Ending 11/4/95</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>Collective Soul</td>
<td>Enigma</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>114</td>
<td>Sophie B. Hawkins</td>
<td>Simply The Best</td>
<td>Epic</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>115</td>
<td>Faith Hill</td>
<td>Wild</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>116</td>
<td>The Black Eyed Peas</td>
<td>Smash</td>
<td>Interscope</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>117</td>
<td>Lenny Kravitz</td>
<td>M:K</td>
<td>Virgin</td>
<td>12.99/15.98</td>
</tr>
</tbody>
</table>

### Billboard Top 10

<table>
<thead>
<tr>
<th>Week Ending 11/4/95</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>Collective Soul</td>
<td>Enigma</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>114</td>
<td>Sophie B. Hawkins</td>
<td>Simply The Best</td>
<td>Epic</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>115</td>
<td>Faith Hill</td>
<td>Wild</td>
<td>Arista</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>116</td>
<td>The Black Eyed Peas</td>
<td>Smash</td>
<td>Interscope</td>
<td>12.99/15.98</td>
</tr>
<tr>
<td>117</td>
<td>Lenny Kravitz</td>
<td>M:K</td>
<td>Virgin</td>
<td>12.99/15.98</td>
</tr>
</tbody>
</table>
Power Move and booked by William Morris Agency.

Ragusa, Tommy Boy's director of A&R, says, "We're trying to play every single cut of 'Gangsta's Paradise' in its entirety. That's why it's the first single, as well as the first track in the sequence." The album hits retail Nov. 7 and will be followed by the percolating safe-sex single "Too Hot." ("Latex, safe sex—you'd better learn it!") Nov. 21.

The single "Too Hot" is a very ribald, provocative song by the late rapper Big L. If you believe it's the second hit from this album, says Ragusa. That would immediately make the album a better value to consumers who would have purchased the single first through "Dangerous Minds." "Gangsta's Paradise" features production by Wizio (who supervised much of Coolio's previous album, "It Takes A Thief"). Q-Jeez (Montell Jordan's "This Is How We Do It"). Romeo & Jammin' James, and Redwood Productions. All the studiosmiths are either Coolio's old friends or his longtime associates and collaborators, with smooth, and deeply rooted in classic R&B.

"Too Hot" draws musical inspiration from the Kool & the Gang song of the same name. It also sports a chorus from the Gang's former lead singer, James "J-Jay" Decker, whose chorus.. He also interpolates Billy Paul's "Swingin'" & Mrs. Jones.

"While the 1.6-million-selling "It Takes A Thief," released in August 1994, served as an autobiography of the artist's difficult life, the new set is more a hired hit song.

Instead of confrontational songs, of course, "Smokin' Stixx" (about Coolio's crack addiction) and "It Takes A Thief" (which referenced the rapper's stint in a federal prison) are themes that..."From the drugstore and the liquor store/To the club, to the strip club, to the bar..."
The new album offers tunes on the order of "Sun," which points to the benefits of having a life plan, and

"Sista," an upbeat tribute to black women in the music industry.

The new songs, which are produced by Boo Daddy Publishing, attempt to teach life lessons. "I feel like I've made a difference," says Coolio. "I think every song could be a single."

The marketing plan for the "Gangsta's Paradise" album will be in motion by MCA via "Dangerous Minds." "We took advantage of the fact that they book up interviews and put Coolio artistically in a new light," says Coolo. Also, the advertising for the movie utilized bits of "Gangsta's Paradise" and its video.

Because of that foundation, Tommy Boy Records hopes people will be "hungry to see the film" and in the new single from scratch. "Normally, we'd send out some mailings, but our radio promotion people, who have been covering us in the past, are..."

Larson says he has produced the album and do...nate cassettes to the gr...red roots organa of a fine-...soun product, Larson says. While it is not officially band. Larson has not only helped to get the album, which is selling for $5, into gay-friendly record stores and bookstores nationwide and is promoted in it in its World Wide Web site.

The album features primarily gay and lesbian themes, Larson says, and all the songs address gay and lesbian lifestyle issues. Artists, all of whom donated their services, include Extra Fancy, Imperial Majesty, Frasier, Laura Durkin, Divie Division, Tribe & Ses, and Venus & Envy. The acts include Reprise, Warner, and Elektra signings, and unsigned and independ-
our artists and told them the same thing." And while true, BNA newcomer Lone- star recently launched its debut single, "Tequila Talldn," without a video. BNA and Lonestar's management decided to focus the money that would have been spent on a video production into radio promotion instead.

Despite the absence of a video, Lone- star's single moves 28-24 on the Bill- board Hot Country Singles chart this week.

Similarly, Brooks & Dunn's "Whiskey Under The Bridge," which moves 14-11 on this week's Hot Country Singles chart, does not have an accompanying video. The track, which is the third single from the pair's year-old album, "Wait- in' On Sundown."

Giant Black's "Life Gets Away," the fifth single from the singer's year-old "One Emotion" album on RCA, also does not have a clip; it moves 36-27 on this week's country chart.

Other tracks without clips on this week's Hot Country Singles chart include Lorrie Morgan's "Back In Your Arms Again" at No. 18, Alaba- ma's "In Pictures" (RCA) at No. 19, Dol- ly Parton & Vince Gill's "I Will Always Love You" (Columbia) at No. 23, Doug Supernaw's "Whiskey In The Dark" (Columbia) at No. 35, Dwight Yoakum's "Nothing" (Reprise) at No. 37, and Patty Loveless' "Clothesline" (Epic) at No. 42. In all, 17 titles have no companion video.

By comparison, five titles on this week's Hot 100 Singles chart are listed without videos, as are seven on the R&B singles chart.

Notably, megastar Garth Brooks has found considerable radio success with many tracks that do not have accompanied videos, including his latest hit, "She's Every Woman," which topped the Hot Country Singles chart in mid-October. The song is No. 4 this week.

His "attitude has always been," if I can add something to the song, I'm not going to stick a video for the video of doing "a video," says Scott Stem of GBG Management. "That's why, when he does them, you see things that add a third dimension to it."

Despite the reevaluation of video by some labels, most artists and video di- rectors say the format is here to stay.

Multiplatinum artist Shania Twain says that sales of her second Mercury al- bum, "The Woman In Me," have sky- rocketed as a result of her videos, in- cluding the high-budget clip for the album's title track, which moves 18-14 on this week's country singles chart. Twain's previous single, "Any Man Of Mine," was nominated for two Billboard Music Video awards, including best video and a cumulative Vision award (see story, page 1).

"Video puts the person's image with the music," says Twain. "That is crucial for us to showcase our artists as a whole by working to make video a more effective marketing tool."

"We have been having CMT to do is, rather than make it a channel that just receives videos and plays them to become more of a marketing device so that we start building artists," says Twain.

Tritt says that video can be a "great tool," but that "it can also be some- thing that takes away from a song, so you have to be very careful."

Tritt's current Warner Bros. single, "Sometimes She Forgets," which does have a video, is No. 12 on this week's Hot Country Singles chart. Jon McLaughlin, who directed clips for Reba McEntire, Brooks, and Sting, says videos are not going away. "The artist who gets mass ex- posure essentially has two choices," says McLaughlin. "They can go on the road and spend all their time on publicity, or they can, or they can do a music video. It's essential for artists to make them."

FOCUS ON CMT

Budgetary concerns are not the only inhibiting factor in the major labels' re- examination of country music clips. Some say that the format is becoming stale. Caught in the middle of the debate is CMT, the clip-based coun- try channel with approximately 30 mil- lion potential viewers in the U.S. Some industry executives are trying to con- vince CMT to spice its programming with more music videos.

RCA's Galante, who describes much of the current crop of clips as "video wallpaper," says such outlets as CMT and MTV are "the video that is the instrument that connect the music and the artist with the public. I get letters from kids who say that they discovered me through video. I'm not sure that some of these kids would relate just to the song lyrics without the video." "It's our job to make the music work, and I usually do," says Scott Stem.

``Anagram'' was previously used as a commercial single on Island records. "We will do a video," says Ober. "We always dono well with U2, and Brian Eno has a really good rapport with the band. He influ- ences the people he works with, and it usually works out very well."

The album is being released simulta- neously worldwide. In France, the U.K., and the U.S., it is on Island; in Canada, it is on Island Records and in other territo- ries, Island is distributed by Mercury. In the U.K., "Miss Sarajevo" will be released as a commercial single on Island Records (it's a video single to radio). The song has already been broadcast from advance copies of the album on Radio One, Virgin Radio, and Radio Clyde, says Nigel Sweeney of Intermedia, who is hand- ling radio promotion for the album.

"We started playing 'Miss Sarajevo' on Oct. 28 and was the first of independent radio stations, and we dropped 'This Is VH1 Country' in 1994. "We provided a different audience for country videos," says Jeff Walker, VH1 director of music, video and distribution company Ariste- Meda. "It was a younger demo. The la- bels are always interested in attracting the fringe audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.

"I don't necessarily think that there has been any change in the number of videos," says Scott Stem. "But Rick de- says Brian Hughes, director of pro- gramming at TNN. "In fact, there is an abundance of product out there."

Despite the reevaluation of video rela- tions for Gaylord, which also owns TNN, says Ritter. "The channel is the only outlet that will attract the audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.

"I don't necessarily think that there has been any change in the number of videos," says Scott Stem. "But Rick de- says Brian Hughes, director of pro- gramming at TNN. "In fact, there is an abundance of product out there."

Despite the reevaluation of video rela- tions for Gaylord, which also owns TNN, says Ritter. "The channel is the only outlet that will attract the audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.

"I don't necessarily think that there has been any change in the number of videos," says Scott Stem. "But Rick de- says Brian Hughes, director of pro- gramming at TNN. "In fact, there is an abundance of product out there.

Despite the reevaluation of video rela- tions for Gaylord, which also owns TNN, says Ritter. "The channel is the only outlet that will attract the audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.

"I don't necessarily think that there has been any change in the number of videos," says Scott Stem. "But Rick de- says Brian Hughes, director of pro- gramming at TNN. "In fact, there is an abundance of product out there.

Despite the reevaluation of video rela- tions for Gaylord, which also owns TNN, says Ritter. "The channel is the only outlet that will attract the audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.

"I don't necessarily think that there has been any change in the number of videos," says Scott Stem. "But Rick de- says Brian Hughes, director of pro- gramming at TNN. "In fact, there is an abundance of product out there.

Despite the reevaluation of video rela- tions for Gaylord, which also owns TNN, says Ritter. "The channel is the only outlet that will attract the audience. Anytime the labels can get airplay on an outlet that plays a mixture of music genres, it offers an ad- vantage."

However, there are 22 different labels in Nashville.
moving on
the new album from two
time Grammy nominee

moving on
the new album from two
time Grammy nominee

moving on
the new album from two
time Grammy nominee

never
a
Grammy nominee

never
a
Grammy nominee

never
a
Grammy nominee

you
your

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when

when
Too Much Love Will Kill You

Queen • Made in Heaven

"Too Much Love Will Kill You" • the new album featuring the single

Queen • Greatest Hits Vol. I & II

A gold 2 CD box set never before available in the U.S.

The most comprehensive career retrospective to date

Freddie Mercury's final recordings

Eleven new tracks
SOMEBEWHERE BETWEEN HEAVEN ANND HELL THERE'S
A PLACE CALLED GANGSTA'S PARADISE

COOLIO
GANGSTA'S PARADISE
THE ALBUM

www.americanradiohistory.com