Modern Rock Radio Roars Ahead Format’s Growth Continues To Surprise

BY ERIC BOEHLERT

NEW YORK—As the sea change toward modern rock swells into a tidal wave of interest among listeners, more and more programmers are embracing the music, and the format’s growth continues to surprise even its most sanguine supporters.

Virtually across the board, significant ratings gains were the norm for modern rock stations this summer (see box, page 110). The format had already been enjoying one of its strongest years ever, but this latest round of good news is bound to bring in even more players.

“Clearly, we’ll see an alternative

Sony Throws Hat In Multimedia Ring With Dep’t Led By Ehrlich

BY MARILYN A. GILLEN

NEW YORK—Sony Music Entertainment, which has been something of a sleeping giant on the new-technology front, has stirred, and can be expected to cast a long shadow in the coming months and years.

Sony president/COO Tommy Mottola signaled the multimedia-rich music company’s expected higher profile in announcing...

(Continued on page 119)

Labels Debate Effects Of Mix-Tapes

BY LARRY FLICK

NEW YORK—The dance music world is starting to feel the effects of a potentially crippling trend, as illegal mix-tapes burgeon into a lucrative cottage industry.

(Continued on page 20)

Shake-ups Resound Through Warner Family Of Labels

BY CRAIG ROSEN

LOS ANGELES—More than any other label, Warner Bros. Records has built an artist roster founded upon close relationships with its top executives. Now, the label’s almost family-like atmosphere may be in jeopardy as Lenny Waronker, Mo Ostin’s hand-picked successor, has opted not to accept the position of CEO.

However, Waronker says he will...

(Continued on page 121)

Elektra Fires 40

BY CRAIG ROSEN

Three months after the appointment of Sylvia Rhone as chairman of Elektra Entertainment/East West Records America, the combined entity has opted to eliminate personnel with overlapping duties...

In Oct. 26, approximately 40 people in the Elektra and EastWest promotion, marketing, publicity, and A&R departments on both coasts were...

(Continued on page 121)

Buena Vista Halts Street Date Snafus With Strict Rules

BY EILEEN FITZPATRICK

LOS ANGELES—The video industry has a collective sigh of relief last week as “Snow White And The Seven Dwarfs” made its video debut without the rash of street-date violations that plagued “Jurassic Park” three weeks ago (Billboard, Oct. 15).

To combat the potential problem, Buena Vista held back shipments of the title until the last possible moment...

(Continued on page 141)
After a decade of sold-out concerts and 30 million records sold around the world...

Coming November 8th...
The Best of Sade

16 classic songs. One profound collection.

Available on CD, Cassette, MiniDisc and LP.

Also available:
"Sade Live"
the 90-minute home video from the Love Deluxe Tour.
"I feel a great sense of accomplishment by even being on the Heatseekers chart with my album 'The Way That I Am,' let alone sitting at #1 for four consecutive weeks! I know that topping the Heatseekers chart is an important stepping stone in my career. I hope my career goes on to do as well as other acts that have been on this chart: The Mavericks, Sheryl Crow, and Faith Hill, to name a few. It's a very exciting time in my life and setting any record, especially one as important as this, is really a wonderful thing."

MARTINA McBRIDE, 1994
PHOENIX—With neither the MiniDisc nor the digital compact cassette winning the public's favor as yet, the presidents of the six major distribution companies used the NARM Convention to urge retailers to commit their stores to analog cassettes.

At the National Assn. of Recording Merchandisers Retailers and Wholesalers conferences, held concurrently Oct. 21-26 at the Arizona Biltmore here, the six major distributors used a joint investigation by the industry" "Panel Discussion. The industry" page to discuss the trend toward reducing cassette inventory in stores. The majors had already voiced their concerns about this trend at NARM's annual convention, held in March.

In Phoenix, Paul Smith, chairman of Sony Music Distribution, said, "I am really concerned about some accounts' attitudes toward the cassette. We are doing about 80% of our business on a unit basis in the cassette. It is still a very significant business, and yet I hear from retailers asking about "how do we work out of the cassette business"? I don't want to work out of it."

As of the week ending Oct. 21, cassette album sales year-to-date totaled 179.9 million units, down 8% from the 190.9 million units sold in the same period last year, according to SoundScan. Overall album sales for this year break out to 88.36 CD and 41.56 cassette on a unit basis.

But while cassette sales are on the downsweep, Cowa president Russ Bach said that while the format's decline will continue, and estimated that in 1998 the cassette will account for about 20% of the business on a unit basis.

"There are concerns that it will die, but we will continue to be a part of that in the future," said Bach. "I think the industry is well on its way to that end," said Bach. "But I don't think it will die as fast as people think."

But distributors argue that CD penetration hasn't been even, and that jazz and other adult musical genres do a much stronger business in the format. Consequently, they account that specialized in those genres have strengthened CD while decreasing their commitment to cassettes.

Typically, stores that cater to older shopper have downsized cassette inventories, in many cases nearly eliminating catalog titles to concentrate on current product in that format. On the other hand, rock and pop accounts that specialize in urban music say that cassettes still dominate their business on a unit basis. Steve Stone, president of Troy, Mich.-based Stones in the Hotsteppers cassette business accounts for about 60% of sales on a unit basis.

In response to the concerns voiced by the majors, some accounts challenged the manufacturers to forgo onerous policies or return penalties on the cassette. When vinyl records were damaged, manufacturers switched to one-way sales, disallowing returns. PGD president Jim Caparutto countered, "We have to challenge you to keep the cassette in the store. When you reduce the cassette and we are looking at more costly returns, then something has got to be done.

While the majors say they continue to support the cassette, Sony and Philips have tried to establish the MiniDisc and DCC to replace it. But distribution and account executives and MD sales have been light so far, while they characterize DCC as "dead in the water." During the panel, BMI president Peter Jones said, "We are just concerned about the successor format, and as of now, there is no successor format."

Smith pointed out that while cassette sales have declined, cassette hardware sales are up slightly. "The cassette is a huge part of our business," Smith told Billboard. "There is no doubt that the MD is the replacement for the cassette, but we still have to work up to it." Sony continues to promote the format, he says.

As for DCC, PGD's Caparutto told Billboard, "PolyGram will continue to support Philips' strategy toward the DCC," but he declined to comment further. Philips, the Dutch conglomerate, developed DCC and owns 80% of PolyGram.

FTC Launches New Chapter In Its Probe Of Music Industry Practices

PHOENIX—After more than six months of silence industry executives hoped signaled the end of the Federal Trade Commission's investigation into music business practices, the government agency twice entered new rounds of probing, seeking more information from some of the major record companies.

Industry executives subpoenaed in mid-October by the FTC differ on the status of the inquiry. Some executives maintain that the latest information requests from the FTC represent a continuation of its probe, while others say the investigation has entered a new, upgraded stage.

In late July 1993, the FTC sent letters to the six major stating that it had begun a "preliminary inquiry" investigating whether the anti-used-CD policies of some majors violated Section 5 of the FTC Act. That code "prohibits unfair or deceptive acts or practices in commerce or unfair methods of competition" (Billboard, Aug. 14, 1993). But the probe was widened beyond the used-CD controversy, with the FTC requesting information on a number of fronts, including minimum-advertised prices policies; how co-op advertising dollars and free goods are allocated to accounts; and whether the six majors were communicating with one another on pricing information (Billboard, Oct. 23, 1993).

But week, beginning Oct. 17, some of those requests were renewed, this time by the FTC and asked to supply more information.

At the National Assn. of Recording Merchandisers Fall Convention in Phoenix Oct. 21-26, sales and distribution executives declined to comment on the latest developments in the FTC probe.

But some executives privately suggested that the probe had moved beyond the "preliminary inquiry" stage to a formal investigation that would involve the FTC issuing a "final demand" complaint. These executives say that, for the first time, the FTC has moved beyond distribution to specifically request information from the individual record labels.
LOS ANGELES—Retailers are preparing for an active holiday season, as sales for high-profile, platinum-level hit albums are expected to boost hit sales in the coming weeks, including new releases from Pearl Jam, Nirvana, the reunited Eagles, and other popular bands.

For retailers, the plethora of November releases is too much to handle. “Too many titles are coming in at the same time, which is probably why they’re nailed,” says Natalie Walkel, senior buyer in charge of the 12,000-store, Boston-based Newbury Comics chain. “All of this activity is kind of like that we would like it to be. With most of the heavy hitters coming in November, we won’t have quite as long a sales period to capitalize on the Christmas rush.”

The abundance of A-grade material may leave some retailers short on prime display space. “The labels have really pushed the big names for the final stretch,” says John Artale, purchasing manager for the 150-store, Curtain Call, a New York City record mart chain. Some of these releases are likely to get lost in the shuffle. We’ll just have to do our best to make room for them all.

Retailers contacted by Billboard say the season’s top sellers will likely be “Hell Freezes Over” by the Eagles (Geffen, Nov. 22); “No Quarter,” the soundtrack from the recent MTV special “Unleashed” by Page One (Oct. 18); “MTV Unplugged” by Nirvana (DGC, Nov. 8); “Victology” by Pearl Jam (Epic, Dec. 6). There will likely be a quieter summer at retail for us,” says Walkel. “It’s strange to have this sudden flurry, Pearl Jam isn’t even out.”

(Continued on page 122)

Front Row, Rhino Fight To Be (Temporary) King Of Beasts

BY SETH GOLSTEIN

NEW YORK—The pride of lions is at stake. While Disney concentrates its energies on “Snow White,” two home video independents are scrambling over which has the rights to a character that has the studio’s sure-fire mul-timillion-unit hit, “The Lion King,” due Feb. 28, 1995.

The other kid is an animated, trade-in-japan television series from the 1960s called “Kimba The White Lion.” New Jersey-based Front Row Entertainment claims it has already signed a license from Krypton International in Palm Beach, Fla., to release the first batch of TV episodes in January. Krypton, affiliated with Front Row, bought the U.S. rights from Marubeni, a Japanese trading company.

Rhino Home Video sees things differently. “We’ve agreed in principle to acquire the White Lion” from a source other than Krypton, says video VP Arnie Schor. “If someone is making representations [that] they own it, then they’re probably got a letter.” Schor hopes to have two double-episode “Kimba” cassettes out in January at $9.95 each. They’ll be on Rhino’s new Active Video label, established for titles outside Schor’s usual mix of horror, comedy, music, and erotica. “It’s a place that might be counter to Rhino’s image, qualify,” he says.

Front Row would like Arnie to pass along the idea. VP Robert Janiecek says attorneys from both sides are talking. “Krypton is not dealing with them,” he says. “We’re trying to find out who is.”

A January start is vital regardless of whether the series, “Kimba” and a Marvel comic book see

Multimedia Focus For Billboard Confab

Trade To Explore Music & Video Link

BY EDWARD MORRIS

NASHVILLE—Magnatone Entertainment has opened its headquarters here, housing a record label, publishing company, management company, and the company’s sales and distribution operations all under one umbrella.

Magnatone is headed by Jim Mazzu, who most recently ran Morgan Creek Records and was chairman of the EMI label before that, and Brent Maher, former producer for the Judas. Mazzu, who holds the CEO title, will be stationed in Los Angeles. Maher is president of Nashville operations.

One of the reasons we have a satellite office in Los Angeles is to make sure that we don’t lose opportunities that come from that end of the entertainment business—television and film,” says Mazzu.

Still in the process of staffing, Magnatone Entertainment has already applied for its record label registrations in both the US and contemporary

Mazza, Maher Set Up Shop In Nashville, L.A.

Shelby Lynne Is First To Sign With Label/Mgmt Firm

LOS ANGELES—Billboard’s 16th annual Music Video Conference is charting a course through the multimedia universe with its first Multimedia Expo and a series of panels to illuminate the link between traditional music video applications and the myriad interactive options now emerging in the recording industry.

The conference opens Wednesday (2) at the Loswe Santa Monica Beach Hotel in Santa Monica, Calif. On that day, the Music Video Asst. will hold its annual meeting at 3 p.m. in the hotel, followed by a cocktail reception sponsored by Kodak.

The event wraps Friday (4) with Billboard’s Music Video Awards, hosted by Buster Poinexter, whose current forward/Rhino album, “Moonshine’s Happy Hour,” provided the inspiration for the VH1 program of the same name.

To-awards nominees include rap-per-ers, pop artists, and hip-hoppers (US, and contemporary

Road Trip. Members of Mercury group Bon Jovi chatted recently with Pyramid Radio executives at the Four Seasons Hotel in Boston. The visit was part of Bon Jovi’s six-city promotional tour in support of its newest greatest hits album, “Cross Road.” Shown, from left, are Steve Rivers, VP of programming, Pyramid Radio; David Leach, senior VP of promotion, Mercury Records; Richi Sambora, Bon Jovi; Ed Eckelzine, president, Mercury Records; Jon Bon Jovi; and Richie Balsbaugh, executive officer, Pyramid Radio.

Brandenburg Gate Setting For First MTV Euro Awards

BY DOMINIC PRIDE

LONDON—In the shadow of a monument that for 40 years symbolized the division of a continent, MTV is planning its first awards show for a united Europe, with Ireland’s Therapy?, Ireland’s Bjork, and Belgium’s Deus among the nominees.

Berlin’s Brandenburg Gate will provide the setting for the European Music Awards, to be held Nov. 24 and transmitted live via MTV’s international networks.

Performers at the awards will include Ace Of Base, Roxette, Aerosmith, Bjork, Take That, and Therapy. Among those up for present awards are Neneh Cherry, Yousou N’Dour, East 17, and Megadeth’s Dave Mustaine.

MTV Europe has assembled what it terms its “dream team” for the European Music Awards, headed by producer Sedition, and executive producer for U2’s dazzling Zoo TV world tour. The team includes photographer and director Anton Corbijn as creative consultant, Camden-based agency Busting bodies show producer Ken Ehrlich as production consultant, video director Bruce Gowers, and lighting designer Allen Branton.

All will work with MTV Europe executive producer Sara Martin, who assembled the team.

Corbijn has directed videos for U2, Nirvana, and Depeche Mode, among others. “He has a really gritty, monochromatic cover-art style for artists including U2 and Germany’s Herbert Groenemeyer.

Ehrlich’s credits include videos for Roeland Stevie Wonder, and he has been involved in the TV side of things for the last 14 years. Gowers has directed more than 350 music videos for artists such as Genesis, Prince, and Michael Jackson.

“The quality is what you’d expect from any international awards show,” says MTV Europe’s president, creative

Multimedia at the conference will include sessions on the various methods employed by programmers to exploit the music video medium’s commercial potential as audio and video titles via mail order. Panelists will include Mark Phillips, president of platinum-level label MCA Records; Chris Papp of MOR Music TV; J.W. Roth of syndicated program MAX-MUSIC; and David Samis of the independent record firm David Samis Industries.

The direct marketing panel will be followed by a roundtable discussion on how “Creating Software For Multimedia” will be moderated by Ted Cohen, a consultant to Philips Interactive Media. Panelists will share their definitions of the “killer applications” that could market a table. Speakers will include Norman Bell of Up on Records, Alex Melyn of MCA Records, Matt Farber of MTV, Brad Auerbach of Philips Interactive Media, Marc Gittelman of MTV Networks.
ONCE AGAIN, THE PERFECT GIFT FROM NEIL DIAMOND.

FOR HIS LEGION OF FANS, 1992'S "THE CHRISTMAS ALBUM" WAS MORE THAN A MILLION SELLING, TOP TEN RECORDING. IT WAS AN ESSENTIAL PART OF THEIR HOLIDAY CELEBRATION.

THIS YEAR, NEIL ONCE AGAIN DELIVERS THE IDEAL PRESENT.

"THE CHRISTMAS ALBUM VOLUME II" FEATURING 15 NEWLY RECORDED HOLIDAY FAVORITES INCLUDING JOY TO THE WORLD, WINTER WONDERLAND, AND RUDOLPH THE RED-NOSED REINDEER.

"THE CHRISTMAS ALBUM VOLUME II"

ALSO AVAILABLE: "THE CHRISTMAS ALBUM" NEIL'S FIRST BEST-SELLING ALBUM OF CHRISTMAS CLASSICS.

WATCH FOR NEIL ON "THE TONIGHT SHOW" DEC. 2, AND ON "OPRYLAND'S COUNTRY CHRISTMAS" ON CBS IN DECEMBER.
Last June, the IFPI launched the largest anti-bootleg action in its history. Prince, U2, Nirvana, and Stevie Wonder, as well as John and April Jorgenson, and Ron Joni combined forces to lodge complaints in an Italian court against five large Italian-based companies supplying significant quantities of unauthorized live recordings, or bootlegs, to most of the world’s music markets.

The case was the result of hundreds of complaints by members and the gathering of evidence that took more than one year to put together. Legality could never have been initiated without the heavy-handed efforts of executives, who assisted in persuading these major artists to participate. None of them will personally benefit from these court suits, since the record companies are taking legal actions against production and distribution of the relevant bootlegs, as well as a clarification of the law.

The foresight and courage of these artists will ultimately benefit the entire industry.

Historically, bootlegs have been seen as reflecting flaws in the legal system, with much more cachet. However, much more is at stake.

Bootlegging is now a multimillion-dollar activity, illegal in many countries. Bootleggers compete for shelf space and play off the remaining artists, often leaving them without the required legal protection. This is especially true for such artists as U2, Nirvana, Prince, and John and April Jorgenson, who record most of their releases using special recording equipment.

Some artists have witnessed this phenomenon while on tour. Sometimes, a particularly bootlegged tour can last up to four years, for as long as the artist is willing to entertain the demand. Sometimes, bootleggers will even use the talent of underground performers and bands to widen the audience. Sometimes, bootleggers will even use the talent of underground performers and bands to widen the audience.

And finally, the consumer may now be deceived into buying a bootleg CD inadvertently. Sometimes, bootlegs are presented with superior artwork and often are not bootlegs but digitized versions of the actual recordings.

This is not in the best interests of the major labels to allow these pricing practices to continue. Such pricing erodes the perceived value of CDs by increasing the public’s belief that CD prices are too high. No less important, though, is the fact that the current pricing system can only work as long as the majority of the world’s music markets are controlled by major record companies.

One might imagine that anyone responsible for the record companies or an artist’s management firm would not intentionally permit this activity to continue unchecked. However, even insiders sometimes hold the view that bootlegging is a marginal phenomenon, relegated to the obscurantist fan base. As a result, the IFPI must continue its efforts to persuade the music industry to take this infringement seriously.

What is sought from record executives is simply a commitment to take the necessary steps to solve the problem and to present the artists with “ready to sign” papers, which grant permission to pursue legal action on their behalf.

This is a problem because, in many jurisdictions, including most European countries, the artists must bring the case, since the law does not assign the role of the plaintiff to the right of the artist. The artists may have consented to this production, and therefore the courts will not take the objection seriously unless clearance is verified and documented.

Under the law in the United Kingdom, the record company or an artist's manager must initiate legal action in order to bring the case before the courts. This action must be brought within a short period of time, after which the right of the artist will be lost.

Individual artists are increasingly problems for both industry insiders and its critics to take bootlegging seriously, because it is perceived that the viens are not the major artists, who also generally economically disadvantaged. However, the public can also lose out, when potential profits are lost that may have contributed to the financial success of the artists.

One of the remaining artists who has been severely affected by the bootlegging problem is Prince. Prince has been one of the most successful artists in the world, with more than 100 million records sold. His music has been copied and distributed illegally, and he has been forced to take legal action to protect his rights.

This is a problem because, in many jurisdictions, including most European countries, the artists must bring the case, since the law does not assign the role of the plaintiff to the right of the artist. The artists may have consented to this production, and therefore the courts will not take the objection seriously unless clearance is verified and documented.

Under the law in the United Kingdom, the record company or an artist's manager must initiate legal action in order to bring the case before the courts. This action must be brought within a short period of time, after which the right of the artist will be lost.

In the United Kingdom, "We must remain vigilant" Margo Langford is the chief legal adviser at IFPI.

WILLIE NELSON.
HEALING HANDS OF TIME.

In the tradition of Willie Nelson's multi-million selling recording “Stardust,” his new album features Willie performing songs by legendary composers Oscar Hammerstein, Jerome Kern and Sammy Fain plus Willie's own classics: CRAZY, NIGHT LIFE, FUNNY HOW TIME SLIPS AWAY and the lead track HEALING HANDS OF TIME.

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Produced by Jimmy Bowen for Lynwood Productions
Representations: Mark Rothbum
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LIFEbeat Aims For $1M In Holiday Benefit Campaign

BY MELINDA NEWMAN

NEW YORK—Less than three years after the inception of LIFEbeat, one of the music industry's main AIDS-related organizations, LIFEbeat will offer its own line of holiday cards, which, if the entire order sells out, could earn LIFEbeat $347,000, according to Rotha.

The card line was the idea of LIFEbeat volunteer Carin Savel- Lowery, whose husband, Calvin, an artist divorced from Arista Records, died of AIDS-related causes last year.

The cards were designed by art director Tim Rosta (Continued on page 122)

Indie Catalogs Reap Benefits Of Alums' New Hits

BY CHRIS MORRIS

LOS ANGELES—Independent rock labels are discovering that there is gold in their catalogs, as hot, current major-label albums by former indie acts are firing the groups' old records on Billboard's Top Pop Catalog Album chart.

This week, Nine Inch Nails' 1989 TTV Records album "Pretty Hate Machine" holds the No. 1 position on that chart for the sixth week in a row. The album sold more than 10,000 units last week, according to SoundScan.

Green Day's two albums for Berkeley, Calif.-based Lookout Records, "Kerplunk!" (1992) and "30/Smooth" (1990), appear on the chart this week at No. 20 and No. 27, respectively.

SoundScan reported that the former sold more than 5,000 units during the week ending Nov. 5, while the latter moved approximately 4,700.

Nine Inch Nails' conquest of the catalog chart undoubtedly has been aided by the popularity of the alterna-tive rock band. The band's "Pretty Hate Machine" album sold more than 300,000 units in its first month of release.

The band also appears on the Nothing/Interscope soundtrack to "Natural Born Killers," No. 37 on The Billboard 200 this week and has already been certified platinum. The band also appears on the Nothing/Interscope soundtrack to "Natural Born Killers," No. 37 on The Billboard 200 this week and has already been certified platinum.

Tony Reznor had a major role in creating the soundtrack for the Oliver Stone film.

Oldfield Pioneers Music/Cyberspace Border

BY MARILYN A. GILLEN

NEW YORK—Mike Oldfield’s forthcoming WEAD Records album is adamently about the future, from its source (a science-fiction novel by "2001: A Space Odyssey" author Arthur C. Clarke) to its ground-breaking inclusion of a bonus multimedia track on a regularly priced CD.

"The Songs Of Distant Earth," which follows Oldfield's 2-million-selling 1992 release "Tubular Bells II," launches Nov. 14 in Europe and early next year on Reprise in the States. When it hits, it will mark the highest-profile merger yet of the traditional album and the emerging world of CD-ROM—and the highest-profile measure yet of consumers' interest.

WEAD Records, a unit of Warner International, says the album's jewel box will be stickered to alert consumers to the inclusion of the multimedia track, which can be accessed by buyers owning a multimedia computer or CD-ROM drive. Other buyers will still have the equivalent of a standard album, except they will need to skip over the first track when playing it back.

WEAD Records head of international Mark Crossingham says that traditional marketing efforts for the album will be expanded to tap into the new pipelines generated by the multimedia component, such as placing ads in computer magazine, placing the product in the interactive display systems in record stores, and running in-store and in-window video demos of the CD-ROM clips. Ads also will tout the bonus clips.

The science-fiction angle, including liner notes written by Clarke, is another novel aspect that will allow WEAD to push the album through a variety of publications and other related channels.

"Nobody's pretending this will sell millions of nothing-almost ever," says Crossingham. "But, together, it brings in a new audience we might not have gotten, and also gives something extra to fans of Clarke's science fiction.

"Every CD gives you 580 megabytes of space," says Brent McNamara, head of interactive product production company Balanda Multi-Media and producer of the interactive portion of Oldfield's album. "And megabytes uses of files about 400 of those megs. So there is a perfect opportunity to drop something extra in, just for fun."

The "something extra"—in this case, about six minutes' worth of 3D computer-generated material—evolved naturally from Oldfield's creative process, he says.

"I was having difficulty in the beginning in getting new artist promotion on the count-

Rhino Enters Label Venture With Library Of Congress

BY BILL HOLLAND

WASHINGTON, D.C.—Rhino Entertainment and the Library of Congress have signed a five-year licensing and production agreement to release compilations of audio and video recordings culled from the library's extensive sound recording, broadcast, and film collections.

The initial compilations, according to Rhino president Richard Foos, will feature archival spoken-word recordings. They will be followed by music and video releases chosen on the basis of research by Rhino & A&R executives.

The new collections will be released on a new imprint, Rhino/Library of Congress. It will be distributed by Rhino through its separate distribution agreement with Atlantic Records, in which turn is distributed by WEA worldwide.

The first project slated for release under the new agreement will be a three-CD boxed set, "Great Presidential Speeches." A release date is set for fall 1995.

"The library is a mother lode of material," Foos says. "And since the speeches and some other spoken-word materials were already in the public domain, we decided to move on that. Of course, there's a huge amount of music at the library, and we still have to find out all that's there. Also, we're going to have to research the rights and get the clear-

According to Foos, Rhino's head of A&R, Dave McLees, and James Martin, its vice president of A&R, special projects, will travel to Washington in March to begin investigating the wellspring of sound recordings, vintage radio and TV shows, and films in the library's motion picture, broadcasting and recorded sound division.

Although the past is the first large-scale licensing and production deal between a label and the library, Rhino joins a number of labels that have been signing on to the national resource.

Sony and indies Ryko, Rounder, Biograph, and jazz label MusiCares are some of the recent prospec-
tors searching through the archival gold in the stacks.

Sony found pay dirt in the library's World War II-volution package in late 1992, while the Armed Forces label created for GIs discovered and releasing rare Frank (Continued on page 122)
“Well Hello, Barbra!”

Now available for the first time on compact disc, Barbra Streisand in “Hello, Dolly!”

The original motion soundtrack starring Walter Matthau Michael Crawford and Louis Armstrong

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- Fan Club Promotion
- MOR/Broadway/Nostalgia Radio Servicing
Allen Remembered As Top Rock’n’Roll Saxophonist

**BY CHRIS MORRIS**

Los Angeles—For many, Lee Allen, who died of cancer Oct. 18 in Los Angeles at age 65, was the rock’n’roll saxophone player. “There was no rock’n’roll saxophone until Lee Allen,” says Phil Alvin, who played with Allen in the L.A.-based band the Blasters. “Lee Allen is one of the most important instrumentalists in rock’n’roll.” Drummer Earl Palmer, whose career in New Orleans paralleled Allen’s, says, “Prior to the guitar, it was the tenor sax that played the solos on the rock’n’roll records, and I don’t know anybody who played more than Lee Allen ... Lee was a phenomenal player.” Allen’s career as a road musician spanned nearly five decades.

American Signs With REP Distrib. For Select Titles

**BY CARRIE BORZILLO**

Los Angeles—American Recordings has entered a limited distribution deal with REP for its progressive music label Union, reissue imprint Infinity Zero, and other select titles.

The first releases to be distributed by REP will be titles by Devo and Gang Of Four, released on Infinity Zero, due Dec. 20. Sources say American opted for REP instead of ADA Distribution, the independent distribution company 70% owned by Warner Music Group, because American couldn’t secure equity in ADA from Warner Music Group.

Most American product has been (Continued on page 120)

Miller Leaves Legacy Of Seminal Albums

**BY MELINDA NEWMAN and PAUL VERNAL**

Jimmy Miller, who produced seminal albums by the Rolling Stones and Traffic and more recently worked with such acts as Primal Scream, died Oct. 22 of liver failure. He was 62.

“Jimmy Miller was Island’s first in-house producer, working with artists like Jimmy Cliff, Spooky Tooth, the Spencer Davis Group, and, later on, Traffic,” says Island Records chairman Chris Blackwell. “He had a great song sense, a great rhyming sense. He brought an American feel into what was happening in England at the time. He always brought such creative enthusiasm and positive attitude into the studio with him.”

Miller’s work with the Rolling Stones is perhaps his greatest legacy. In addition to his production skills, Miller’s drumming and rhythmic talents were what most people considered his greatest assets. He played the drums on “You Can’t Always Get What You Want” and “Happy,” but he really left his musical mark by shaping a cowbell at the beginning of “Honky Tonk Women,” giving the song one of the most instantly recognizable introductions in rock history.

Miller, who was born in Brooklyn, N.Y., and worked as a drummer and entertainer before becoming a producer in the mid-60s, served as a mentor to many producers, among them Eddie Kramer, who first worked with Miller on Traffic’s debut album.

“Everything that I’d witnessed from Jimmy became part of me,” says producer Kramer, who worked as an engineer with Miller in the 90s, then went on to work with such artists as Jimi Hendrix, Led Zeppelin, Kiss, and Anthrax. “I used a lot of [his] techniques, and I still use them today. It was a very sad loss to the music industry. He did have some medical problems, and I think he was just at the point where he was making a turnaround.”

Kramer remembers his first project with Miller at England’s Olympic Studios: “He was brought in from the United States by Chris Blackwell to work with this new band called Traffic, and it was all hush-hush and secret because, at the time, Steve Winwood was still officially with the Spencer Davis Group.”

“I can close my eyes and see the session. At the end of ‘Dear Mr. Fantasy,’ we had the whole band set up at the end of Olympic Studios on a stage, as if they were live. Jimmy gets up...” (Continued on page 122)

American, Warner Settle Over Explicit Lords Of Acid Package

**BY BRET ATWOOD**

Los Angeles—X-rated artwork and explicit lyrics led to an 11-hour clash between American Recordings and Warner Music Group over the release of the album ‘Voodoo-U’ by alternative dance act Lords Of Acid. Warner initially refused to send the record through its WEA Distribution arm, but ended up shipping the release unchallenged.

The album, which was scheduled to ship Oct. 18, was yanked at the last minute by Warner Music Group because of the lyrics to one of its songs, “Young Boys,” as well as its sexual explicit cover art, according to a statement released by American.

The album cover, drawn by cartoonist Coop, is a graphic depiction of several alined female “devils” in various sexual positions. The cover also carries a “parental advisory” sticker.

The dispute was resolved quickly, but not before American had approached indie distributor REP seeking an alternate route for the title.

Despite a one-day shipping delay, the album was released to store shelves as scheduled Oct. 25. An alternate cover design, which shows only the cartoon image faces of two of the devils, is scheduled to ship Nov. 22. No changes in the lyrics are planned.

“We’ll just put it out there and see what happens,” says Roy Burkert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain. “We don’t necessarily like to see these kinds of things, but we won’t censor what people want to buy.”

Burkert says that if the “clean” cover had been available sooner, it...” (Continued on page 141)

EXECUTIVE TURNTABLE

**SHAPIRO**

Ron Shapiro is promoted to senior VP/West Coast GM for Atlantic Records in Los Angeles. He was VP of media and artist relations.

**Stephen Barracough** is named senior VP/COO of EMI Music in New York. He was CFO for News International Plc.

**Steve Bishop** is named VP of marketing for Sparrow Communications Group in Nashville. He was brand manager for the Pretender & Gamble Co.

**Demetres Alexander** is promoted to GM of gospel at Warner Alliance in Nashville. He was the gospel was gospel promotion director.

**PolyGram Holding Inc.** in New York names Patricia Kiel senior director of corporate communications and John Connolly director of public relations. They were, respectively, director of corporate communications at PolyGram Holding Inc. and manager of branch relations at CNA Insurance.

**Jules Wortman** is appointed director of publicity for MCA Records/Nashville. She was director of publicity at Atlantic Records in Nashville.

Lisa Worden is promoted to national director of alternative promotion for the RCA Records Label in Los Angeles. She was rock department manager, national alternative promotion, West Coast.

Atlantic Records in New York promotes Marilu Windstand-Amoroso to senior director of packaging and pre-production, and Rob White to manager of market research. They were, respectively, director of packaging and pre-production and coordinator in the market research department.

**Linda Todd Compagnone** is promoted to director of A&R administration at Sony Music International in New York. She was associate director of A&R administration.

**Randy Dry** is named alternative marketing manager for PolyGram Classics & Jazz in New York. He was account service representative for PGD in Chicago.

**Arthur Records** names Bill Pollett regional marketing director, Western region in Los Angeles. He was VP of sales and marketing at Caliber Records.

**CHIEF O’SULLIVAN**

**Curtis O’Sullivan** is appointed VP of artist development at EMI Distribution in Woodland Hills, Calif. He was senior director of product development and video for Mercury Records.

**Charles Rios** is appointed director of operations for the ITA in New York. He was executive director of the New Jersey Society of Hospital Pharmacists.

**Beth Rose Entertainment Inc. in Torrance, Calif., promotes Barbara Lewis to VP of advertising and promotion, Marcia Glaser to director of on-air marketing and Christine Hendley to director of marketing services. They were, respectively, assistant VP/director of advertising and promotions, manager of music promotions, and promotions manager.

**Jeffrey Kimball** is named VP of music for Miramax Films in New York. He was founder of Other Noises Music.
A&R Role Expanding For Publishers
Execs Help Shape Young Writers, Producers

By Larry Flick

New York—Over the past five years, as rhythm-based music has strengthened its already solid presence on top 40 radio, publishing A&R executives have become key players in the development of young writers and producers. It is often under their tutelage that tomorrow’s renegades learn the industry ropes, as well as traditional song structure and the tangible ingredients necessary for a hit single.

“Sometimes, I feel like I’m coaching a field team of athletes who are getting ready for the big leagues,” says Mike Sefton, senior creative manager at BMG Music U.K., who has been pivotal in the careers of various artists like Frankie Knuckles, in Steve Anderson of the red-hot British team Brothers In Rhythm, M People’s Mike Pickering, and Planet Asia, senior A&R manager at EMI Music, who works closely with reggae-masters Steelly & Clevie, big pop names Groove Therapy, and house-music legend David Morales.

“These days, a remix requires more than tinkering with tracks that already exist. A lot of these guys are tossing out almost all of the original music, and are writing and producing something brand new, without the credit or cash they deserve. Most ads that raw talent arises in a variety of unusual ways. ‘Even listening to a DJ work with other artists’ records can be a tip-off to musical potential as a writer. The good ones have a keen ear for interesting sounds or chord progressions, and can massage them into their own musical vision.’

Often, leading novices down the road toward stardom is the label. (Continued on page 2)

Rhino To Reissue Robyn Hitchcock’s Early Albums

By Craig Rosen

Los Angeles—Roofer king Rhino Records is taking a tip from competitor Rykodisc by reissuing the early catalog of an underappreciated but influential 80s artists: Robyn Hitchcock.

Beginning Jan. 24, Rhino will begin reissuing Robyn Hitchcock’s eight early-to-mid 80s albums, which were released on various independent labels prior to the British establishment of A&M Records in 1988. Rhino will top the campaign off with an album full of previously unreleased Hitchcock tracks.

The albums will be reissued on CD in three stages only, beginning with the Jan. 24 release of 1981’s “Snake’s Diamond Role,” 1982’s “Groovy Decay,” and 1984’s “I Often Dream Of Trains.”

The second batch, due Feb. 28, will include the Robyn Hitchcock & the Egyptians albums “Femgiana!” and “Gotta Let This Hero Out!,” both originally released in 1988, and 1990’s “Element Of Light.”

The final flock of Hitchcock reissues, due March 26, will include 1990’s “Invisible Hitchcock,” 1990’s “Eve,” and the rarities set titled “You Ain’t Obliv- ious,” living testament.

A few tracks featuring R.E.M. guitarist Peter Buck, who has played on Hitchcock’s A&M albums, will be included on the rarities album, Hitchcock says.

Some of the albums, long out of print, have never been released in the U.S. on CD. Alternate versions of some tracks will appear on each album as bonus tracks.

Jim Neill, national director of promotion at Rhino and a longtime Hitchcock fan who is spearheading the project, is optimistic that the reissue campaign will bring Hitchcock’s talent into broader view.

“We feel there is a lot of people who are only aware of his albums on A&M. His body of work will be a real revelation to them,” he says. “It has been unavailable for too long. Once they hear this stuff, they’ll better understand where he was coming from on the A&M albums.”

Assisting Neill on the project is another longtime fan, A&M publicist Rick Gershon.

Hitchcock says Rhino was a logical choice to reissue the albums. “They have a good reputation as a buzz-catalog people,” he says. “There are two companies that begin with ‘R’ and end in O that do that real well. We did the Soft Boys through Rykodisc, I thought we would do this through Rhino.

In 1992 and 1996, Ryko reissued the catalog of the Soft Boys, a band which included Hitchcock, future Katrina & the Waves member Kimberley Feater, and the rhythm section of Andy Metcalf and Morris Windser. The two late musicians later rejoined Hitchcock as the Egyptians.

Says Hitchcock of the reissue campaign, “I consider the whole project my living testament. It’s a chance to carve part of my epitaph while I’m still alive.”

The unreleased material, most of which dates back 10 years, was only recently rediscovered. “I had forgotten where the tapes were,” says Hitchcock. (Continued on page 20)

Gold-Plated. Following last month’s show at the Whisky in Los Angeles, the members of Danzig are presented with gold plaques certifying sales of more than 500,000 units of the band’s self-titled debut EP. From left are Mark Di Dio, American Recordings’ GM; Danzig’s John Christ, Glenn Danzig, and Eerie Von; Renay Palome of American Recordings, and Danzig’s manager, John Reese.

Maybe You Can Always Get Wha? You Want; Changing Lyrics Doesn’t Bother Alabama

By Barry Spera

Noon Dwarkin, owner and operator of New York’s Greenwich Village hangout Cafe Wha, has selected his own label, appropriately titled Wha Records.

“The record company is my No. 1 priority, and I can’t see the club continuing to grow unless we start a label,” Dwarkin says. “I’m committed to putting all the resources of the club into the label.”

By the time Dwarkin took over the empty club in 1989, Cafe Wha? had already established itself as the place where such up-and-comers as Jimi Hendrix and Bob Dylan had their first club dates. Dwarkin has continued in that tradition by featuring unsigned new bands, as well as drawing upon former heavy hitters like the Gap Band and the Ohio Players to perform at the club’s weekly Funk Night.

Dwarkin is meeting with several major companies in hopes of signing a distribution deal. Should that be completed and he expects the first releases to start rolling out in early 95. “I’d like to get out three to five albums the first year,” he says. “Of course, it all depends upon how much money we make.”

First up will be a single by the rap group Q & the Quake, which will probably be followed by an album from R&B/pop singer Mike Davis. Among the other acts with forthcoming releases are singers Roz McClure and Elan, as well as writer/producer Ron Long. Although the first few releases will skew rap and R&B, Dwarkin says he is looking to put out all genres of music.

Additionally, Dwarkin says he has been approached about opening a Cafe Wha? in London, for which he would handle the talent. “That would give me a handle on music that’s coming out over there that I could possibly sign as well,” he says.

Black on Black: “The Black Album” by Prince (as he was known in 1987 when it was recorded) is finally being released officially by Warner Bros., so the 10 people who don’t already have bootlegged copies can go out and buy it. The in-store date is tentatively slated for Nov. 22, and it will be available for orders only through Jan. 31. After that, any retailer who wants to order more will be out of luck.

Sweet Home Alabama: With last week’s release of the tribute record “Skynard tribute” on MCA, those paying close attention will undoubtedly pick up on some lyric changes made by Alabama in its version of “Sweet Home Alabama.” Lynyrd Skynyrd’s original landmark Southern rock anthem touched upon several hot topics of the day. While Alabama did leave in references to Skynyrd’s spat with Neil Young, the verse about the state’s controversial governor is out, as is the reference to Watergate, in which Skynyrd seemed to be sticking up for President Nixon. “Dole doesn’t bother me. Does your conscience bother you?” Instead, Ala- bama has inserted “Whitewater does not bother me.”

Alabama lead singer Randy Owen explains that the move wasn’t meant as a boost for President Clinton. “We did it the way we thought Lynyrd Skynyrd would do it if they were doing it at this [point] in time,” he says. “Just making it contemporary. I’m not a Bill Clin- ton fan at all. I hope Bill Clinton likes it, but we didn’t do it for Bill Clinton. We did it for the sake of music and what we thought the guys in Lynyrd Skynyrd might do. I certainly hope we didn’t do any thing that doesn’t live up to the image and originality of what they did with their music.”

As for another missing line, “In Birmingham they love the govern- nor! We all did what we could do,” many listeners assumed that Skynyrd was referring to segregationist George Wallace. But Owens does not concede that point. “Was that what it was about? See. I don’t know who they were talking about, and I didn’t bother to ask at the time. And Ronnie Van Zandt’s not here with us to tell us what he’d do right now . . . I’m from Alabama, I live in Ala- bama. Alabama has taken a lot of abuse over the years, I don’t like that, because I live in the best state in the Union.” Would Owen be uncomfortable singing about Wallace today? “What I’d be uncomfortable with is pre-judging anything [Skynyrd] wrote.”

This & That: Bryan Ferry starts a tour in support of his new Virgin album “Mamouna” Nov. 6 at the Palace in New Haven, Conn. Two weeks later, on Nov. 21, Joe Jackson will start his first U.S. tour in three years at the Palace. Must be a popular place . . . Davy Jones is on the road with the touring company of “Grease” until February, when he will be replaced by, of all people, fellow Monkee Mickey Dolenz. In the meantime, Rhino Records is in the process of putting together a Monkees feature film, starring the original four Monkee that will come out in 1995. The studio finishing an album of Hank Williams covers, called “Hanky Panky.” Among the songs The Main man Matt Johnson is recording are “Your Cheatin’ Heart,” “Six More Miles,” and “I’m a Long Gone Daddy.” The 550 Music/Epic release will arrive in Febru- ary.

Assistance in preparing this column provided by Eric Buehler.

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PARIS—Fer-de-lance has released the new wave of French creativity and stylistic versatility in the early '90s as much as Les Negresses Vertes. With the group's new album, "Zig Zag," they prove it is possible to overcome the loss of a key member and emerge as strong as ever. "Zig Zag" is considered their best and boldest effort to date.

The album, which is on Virgin throughout most of the world, does not have a North American record label, but the band's manager, Jacques Renaut, is confident that "Zig Zag" will appeal on these shores soon. "We have some contacts, and I am pretty confident that [distribution] will be solved," says Renaut. Les Negresses Vertes' previous album was signed to Sire/WB in the U.S.

The album was released Oct. 3 in Europe, and is scheduled to come out in the U.S. no later than November.

Rupert Hine, who produced the project, is convinced that "Zig Zag" can appeal to a non-French-speaking audience, because it is a much more melodic album than the previous one, says Hine. "The rhythm side is still there, but it's much more melodic and infectious, I would say. The vocal melodies are stronger, because they were written by four members of the band. On the previous album, the two vocalists were the two elements that will help to get through some of the language difficulties." On the radio front, Neil says that most of the songs from "Zig Zag" sound quite similar to the band's past singles. "Our style is always the same, but the lyrics have changed," he says.

On the retail front, Neil hopes that the group's new album will be "an album to be handed down to the next generation." The group has a strong presence on the radio front, with four singles on the recent European charts. "We want to make sure that people know the music and the band," he says.

RHINO TO REISSUE HITCHCOCK'S EARLY ALBUMS (Continued from page 18)

"The guy that recorded it isn't involved in the music business anymore—he's selling real estate," says Brian Johnson.

Rhino and Hitchcock began to drum up interest in the reissues with the release of a new album. On Nov. 30, '87 the band released a new album, "The Glamour Strangler," which was a hit in Europe. In addition to the new album, Rhino will release a 12-inch sampler, featuring a cross-section of material from the band's past albums. The sampler will retail, radio, and press.

On the radio front, Neil hopes that the band's new album will be "an album to be handed down to the next generation." The group has a strong presence on the radio front, with four singles on the recent European charts. "We want to make sure that people know the music and the band," he says.

Rhino distributed flyers advertising the reissue campaign at the McCarie's engagements. According to Neil, the label distributed more than 200 postcards with inquiries about the reissues, and an additional "pile of letters" after the project was listed on the Internet.

The promotion for the reissue campaign in the works. Fans who write the label with the name of a potential Hitchcock fan will receive a limited edition Hitchcock album artwork, and the "friend" will receive a Hitchcock cassette sampler.
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Int'l Dance Show Seeks Top Acts, Global Balloting

LONDON—Live performances by some of the world's top dance acts will be featured Jan. 22 at the second International Dance Awards here. This year, the IDA ceremony is shifting to a smaller venue, the 2,000-seat Piccadilly Theatre. Last year's show took place at the Hammersmith Apollo, which has twice the capacity.

Lindsay Wesker, head of music at London's Kiss FM, a sponsor of the event, says he hopes to finalize the bill soon, putting "about six quality acts in a live setting. We're not looking to have the club PA-type vibe. There are plenty of acts who can cut it live now, who quite regularly tour, and move their show around." Voting for the awards is open to consumers and those in the trade; IDA organizers also are keen to receive votes from outside the U.K. Voting forms, listing the nominees in 10 categories, have appeared in British consumer publications, including the Voice, New Musical Express, and Herb Garden. In addition, a dozen regional broadcasters distributed forms among their dance music listeners, as did Kiss FM. The nominees reflect the broad definition of U.K. dance music. For example, the tune of the year category has 29 nominations, ranging from Mariah Carey's mainstream "Anytime You Need A Friend," through Tony DeBart's soulful "The Real Thing," and Dawn Penn's reggae classic "You Don't Love Me (No No No)," through General Levy's "Incredible," the U.K.'s first jungle-crossover hit (Billboard, Oct. 29).

Best male dance artist nominees include ambient technomesters Aphex Twin and Sven Väth, as well as Ice Cube and Luther Vandross.

"There are a lot of nominations," says Wesker. "But I didn't want to take any out, as I don't really want to control the way people vote."

Unlike the Brit Awards, there is no distinction between national and international DJs and acts, with U.K., European, and U.S. candidates all in the same category. Last year's IDA provided a focus for the dance music community here, according to Wesker. "There were 4,000 of us and it was great to look at everyone having fun together, and at that moment, you could say, 'Yes, we've arrived. We're a community.'"

Voting forms can be obtained from the IDA at Kiss FM on Tel/Fax +44 171 609 8579.

MTV EURO AWARDS

(Continued from page 10)

director title Brent Hansen, "but it will have a European flavor to it." Hansen says the show's imagery will not be typical of Corbijn's previous work.

The show will go out live on MTV Europe from 8-10:30 p.m. Central European Time, and will be shown on MTV in the U.S. and MTV Latino as well. In the U.S., the broadcast will begin at 2 p.m. Eastern. MTV has not decided whether to show it on MTV Japan or MTV Brazil.

Luxembourg-based broadcaster RTL also will be covering parts of the awards.

A host for the ceremony has yet to be announced.

The awards are aimed primarily at MTV's European viewers, although there is no distinction in the nominations between U.S., U.K., and European acts (see full list of nominations at end). "The awards take into account the tastes and perspectives of European viewers, but we don't make distinctions. That's not the way we do it on this channel," says Hansen.

During the show, awards will be presented to the video director of the year and the humanitarian of the year.

MTV will erect a temporary structure in the Pariser Platz, the square at the other side of the Brandenburg Gate from the Potsdamer Platz, where Roger Waters assembled his epic 1990 "The Wall" concert. The entire structure, where the artists will perform, will be made of clear plastic, providing a view of the floodlit Brandenburg Gate in the background.

"Berlin's the first place where we really got a foothold, and a lot of people were very good to us there," says Hansen, explaining his reasons for siting the award there. "It's also going to be the capital of a united Germany, and that's a log factor for us, too." Hansen says communication and mobility in the
Artists & Music

Canada Country Assn. Pulled Into CMT Fight

Group's Statement Supports New Music Video Channel

BY EDWARD MORRIS

NASHVILLE—Despite its wishes to the contrary, the Canadian Country Music Assn., has been dragged into the controversy between CMT and the Canadian Radio-television And Telecommunications Commission (CRTC).

In June, the CRTC announced that it would license a Canadian-owned country music video programming service, the Country Network, and if CMT from its list of services Canadian cable systems are authorized to carry. If that decision holds, the changeover is set to take place around the beginning of 1995. CMT appealed the decision, and has been granted a hearing Nov. 22 in Canada's Federal Court Of Appeals.

Pressure from its members and outside interest groups has led the CCMA leadership to draft a statement in which it endorses the Country Network, while still supporting the work CMT has done to promote Canadian acts.

Issued Oct. 17—and only to those parties requesting it—the statement reads:

"The prime objective of the Canadian Country Music Assn. (CCMA) must be to promote the growth and interests of the Canadian country music industry. Reality is that we still lack an established, flourishing, working star system in Canada. Such a system is essential to the growth of our industry."

"As of January, 1996, a heartening link in the growth of the Canadian music industry will be rectified when the Country Network, a Canadian-owned basic cable service, goes on the air. Nowhere else in the world will Canadian music be played at a level of 30%, rising to a level of 40% in five years... Happily, the Country Network will also mean dramatically increased exposure in Canada for American artists, which can also benefit country as a whole."

"Naturally, we regret the potential loss of any outlet for country music, Canadian or American. Both to CMT and CCMA have been wonderfully supportive of the CCMA and the growth of Canadian country artists with the broadcast of our awards show in the United States on TNN and Europe on CMT, as well as participation in Country Music Week."

"It is our hope that the competitive spirit of many businesses that have created the unprecedented growth of country music will not deter those same businesses from the type of mutual support for artists that makes the country world what it is—a family."

Despite its ambivalent tone, CCMA executive director Sheila Hamilton asserts that the statement "pretty much says what we want to say, that we would like to help the Country Network succeed for Canadian music. It's just an unfortunate situation that CMT is getting involved in a government decision which we really have no control over.

CCMA president Tom Tompkins adds, "We have to support what's Canadian, first and foremost. We have to support the Canadian country music industry and all factions thereof."

Tompkins says that representatives of CMT and sister station TNN have not indicated to him that they will discontinue or cut back on their traditional support for their organization. "The CCMA really doesn't even want to get involved in government decisions," he adds, "and they're not a lobby." He adds, "Cheryl Daly, a publisher for Group W Satellite Communications, a minority owner and distributor of CMT, says the company did not ask the CCMA board to take a stand. "We went to the Country Music Week in Calgary," she says, "and we sort of lobbied for support and asked people there to write to the CRTC. We did create a great ground swell of support. And at many of the sessions and the general meeting, there were members of the CCMA who stood up and asked for the board to take a stand."

In response to the CCMA statement, CMT says that, given the clout of the media companies behind the Country Network, "We understand that anyone who makes his living from Canadian country music would find it extremely difficult to do anything but support the CCMA's new effort."

The CCMA response also contends that it is not in competition with any Canadian-owned service because "CMT does not sell advertising in Canada, nor does it sell its Canadian viewers to U.S. advertisers."

"Should CMT ultimately fail in its appeal to stay in Canada, Daly admits that it will likely cut back on its programming of Canadian acts. "We program CMT for our viewers. If we don't have any Canadian viewers, it is reasonable to assume that we will change our policy on programming Canadian artists. And you can assume that there just won't be as much Canadian product on CMT."

Among the Canadian individuals and groups that have written letters to the CRTC on CMT's behalf are singer Michelle Wright, her manager Brian Ferrinman (Savannah Music), and her producer and business manager Derrick W. Ross (DMD Entertainment); Bob Jamieson, president/GM of BMG Music Canada; Richard C. Camilleri, president of Sony Music Entertainment Canada; music video producer Charlie Cahill (Wharf Rat Productions); and the Music Industry Assn. of Nova Scotia.

One observer of the Canadian music scene, who asked not to be identified, says, "A huge amount of the community here wants to keep CMT, because they think its (its being dropped) will cut off their link to the world— which it will."


MAZZA, MAHER SET UP SHOP IN NASHVILLE, L.A.

(Massachusetts)

(Continued from page 10)

Magnatone Merchandise, Massa explains, is a joint venture with a subsidiary of the Home Shopping Network. He says the alliance will help artists with merchandise, from "an electronic media perspective, rather than from a concert venue business."

Although Lynne is the only act Massa and Maher have announced, they say that several others are waiting in the wings, called both from Magnatone Publishing and from the outside. All the writers signed to the publishing company so far, Maher says, "pots within our [artists]." But he adds that the company is also open to those who are songwriters only.

For the time being, Massa and Maher will shoulder most of the A&R duties. "Everybody's got ears," says Maher. "There's going to be some interesting overlapping. Everybody can wear a couple of different hats. We're going to be taking a lot of direction from each other."

He says he will produce one or two albums a year at "the most," but will serve as executive producer for others. "What I want to do is bring some new guys up front."

Maher also notes that producer operating out of the Canadian company actually was [Michael Johnson's] 'Bluer Than Blue' [in 1978].

He expects to have Magnatone's recording roster up to full capacity within three years. The first album to be released is the debut from Sydney-based, "We're going to get plenty of breathing time so our field people can really work singles."

Massa says he has yet to settle on a distributor for the label. "There are several national indices we're talking to now that seem to have a lot to offer," he says. "And there are a couple of majors."

TV SETS SET FIRST EUROPEAN AWARDS SHOW

(Continued from preceding page)

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tunsmiths can be an exercise in matchmaking. Since most rhythm- 
and-lyric producers and remixers are strongest in the area of music com-
position, finding a compatible lyr-
cist is a vital first step. "With Steve 
Anderson, we had this young gen-
ius," Sefton says. "Not only could 
he put together solid musical ideas, he 
was a musician with a natural ear 
for melody. Very often, you are not 
so fortunate. In that case, placing 
the new writer in a team situation 
that is both educational, [and] 
brings out his strengths, works 
well.

Once he has developed his protégés to the point at which they 
are ready to either participate in or 
record their own projects, a pub-
lisher's role varies. He may retain a 
hands-on position, and even be in 
the studio during crucial recording 
stages, or he may completely re-
move himself from the creative 
process.

"I always tell my artists that they 
can use me as much as [they] want 
or need to," Sefton says. "With M 
People, they are a self-contained 
unit, and I haven't had anything to 
do with the rec-
ords. With D-In-
fluence, on the other hand, I have 
been far more in-
volved with the making of their 
next record. They don't have an A 
& R person in the 
U.K., since they 
are signed through the U.S. Very of-
ten, I'm their point of contact 
and emotional support."

Sefton notes, however, that 
a prominent role in the early creative 
process does not guarantee a say in 
the final product. "You don't get to 
walk out of the cutting room and 
say, "Ah, we've done it!" It can be 
frustrating when you have strong 
opinions or ideas, and they don't 
work out. But you have to step back 
and let go—if only for the good of 
the artists you've helped develop."

Often, another 
part of the job is shopping 
writers to record labels. 
Patrick Seifert, 
director of inter-
national 
creative 
services, at 
Warner/Chappell 
in 
New York, 
often plays a 
middleman role between his European 
artists and U.S. labels. "Sometimes it's 
a matter of linking to affiliated la-
bes, like WEA and Atlantic," he 
says. "And other times, it's far more 
extensive, and I am presenting an entire package—complete with fig-
ures for sales potential and market-
ing ideas."

To date, Seifert has been responsible for 
connecting such Warner/ 
Chappell international clients as 
Captain Hollywood, Corona, and B-
Tribe to their record labels. In 
New York, 
U.S.

"It really is more than simply 
shopping and trading commodities," 
he says. "It's hard not to let too 
catch up in creative entanglements 
of your artists. If you believe in the 
music, you care about those 
people wind up, and how they are 
taken care of."

All interest from 
major publishing companies in rhythm-
and-lyric artists continues to 
rise, some publishers feel that gain-
ing long-term respect for these writ-
ers continues to be an uphill battle.

"I've been working in this field for 
nearly nine years, and I still find myself 
arguing that bringing these guys into 
the picture at the beginning of a 
project [to help write the song] often 
eliminates the need for extensive re-
mixing later on," Moot says. "It takes 
a while to convince some people, but 
when they see what it can do, like 
Mob's Danny D.—who has become 
a very successful songwriter in the past 
few years—has done, they tend to 
whistle a different tune."

ROBYN HITCHCOCK
(Continued from page 20)
spoken-word recordings of some of the 
notorious, non-lyric stories that 
articulate Hitchcock's live perfor-
mances. 

Hitchcock is working on a new 
album—despite the fact that he is with-
out a label at the moment—and has 
already recorded material in London and 
Seattle. "I've been working on it for 
about a year now," he says. "It may 
come out at the end of next year, but 
I'm taking my time and being quite se-
lective about it."

Live dates to support the Rhino re-
issue and the K single are planned in the Northeast in March and 
April. "And, when the next collection of songs is ready," says Hitchcock, "I'll do the whole circuit again, lasso style."

(Continued from page 18)

BUSINESS

ARTISTS (I)

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Venue</th>
<th>Date</th>
<th>Outlet</th>
<th>Gross</th>
<th>Attendance</th>
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<td>Rose Bowl, Pasadena, Calif.</td>
<td>Oct. 19-22</td>
<td>$9,410,391</td>
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<td>1,005</td>
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<td>106,346</td>
<td>1,005</td>
<td>Metropolitan Entertainment</td>
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<td>Oct. 23</td>
<td>$1,870,630</td>
<td>25,848</td>
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<td>33,139</td>
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<td>GRANT JOEL</td>
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<td>Capitol Reissue</td>
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<td>ERIC CLAPTON ANNIE VOGAN</td>
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<td>15,219</td>
<td>Jan Prods.</td>
<td>Broadway Entertainment</td>
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a taste of soca

soca: a rhythmical blend of soul and calypso

This is the first sampler from the Ice label, featuring tracks from a broad cross section of the label's contemporary roster, leading off with the infectious and familiar self-penned evergreen "Mary Anne" from the still going strong, 87 year old father of calypso Roaring Lion. The 16 song collection ends with the labels hottest new signing Viking Tundah purveying the very latest soca style, "ring-bang". In between there are stellar tracks from the venerable Mighty Sparrow, the reigning Soca Monarch, SuperBlue, and many others.

941502/4

Distributed by RED Order Line: 1-800-547-7715

Fax us at: 212 431 7103 and we'll send you a complimentary "Taste Of Soca" CD
OUT FROM UNDER: When Bill Burgess, director of sales and marketing at TVT, says the label plans to do whatever it takes to cross over and dance Underworld to the alternative market, he’re not kidding. The label is in the midst of an aggressive marketing campaign for the band’s Wax Trax/TVT release “clubnoshwithmyheadman.”

“We’re realistic that very few street campaign aimed at clubs and dance retailers in July for the first single, “Cowgirl,” which is No. 28 on the Club Play chart this week. A limited-edition white-vinyl 12-inch was serviced, and 100,000 stickers went out to clubs, press, retail, record pools, radio, the label’s mail-order database, and in Urban magazine.

On Nov 8, the second single, “Dirty Epic,” which was re-mixed by modern rock KROQ Los Angeles personality Jed The Fish, will be serviced to modern rock stations. The label will focus on the stations that played “Cowgirl” on their mix shows, such as KROQ and KITS (Live 105) San Francisco.

Accordion King. Former Texas Tomodachi accordionist Flaco Jimenez has teamed with Raul Malo of the Mavericks on “Segunda Feche Vida,” the first single from Jimenez’s self-titled Antar Records debut. Other guests on the album include Lee Roy Parnell on “Cat Walk” and Radney Foster on “Jealous Heart.”

records in this genre are being played on radio or MTV,” says Burgess. “But we feel it’s a brilliant album, and we need to let people know about it.”

The label began by making a name for the band on the streets and in the dance community with an aggressive

York glam/punk/mainstay D Generation will finally reap the benefits of working the streets for the past three years. “D Generation,” released Oct.

Southern University, Simplicity is visiting clubs, retail, and radio on weekends in support of her latest single, “Blue Jeans,” from her Fox Records debut “Colours U Sound,” released Oct. 11. “Blue Jeans” is gaining momentum at R&B radio on such stations as KDRT Los Angeles, KIQI Houston, and WQWZ Charleston. This is the follow-up to “Play My Funk” from the “Sugar Hill” soundtrack.

Solo Snitzer, noted saxophonist Andy Snitzer, who has worked with artists such as Aneth Franklin and Bob James, made an impressive showing in the Mid Atlantic region with his Reprise debut, “Ties That Bind.” The album bowed at No 6 among Heatseekers titles in the region Oct. 29.

which peaked at No. 15 on Hot Rap Singles April 30.

What you see and hear here is the real deal. It’s not a gimmick at all, says Geoff Rewa-
ter, senior VP of marketing and promotion at Fox. “She can do spoken word, poetry, and really rap.” To support the single, Fox is in the midst of running 30-second spots on BET and the Fox.
BOOMIN’ IN STORES NOW!

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VARIOUS ARTISTS
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DANCE MUSIC COMMUNITY FEELS GROWING IMPACT OF ILLEGAL MIX-TAPES

(Continued from page 5)

fleabag markets for the last three or four years, they have begun turning up in dance specialty shops only in the past year. In addition, DJs selling these tapes have turned to increasingly sophisticated methods, including marketing their wares through the mail via 800 numbers. The tapes are generally created by DJs in major cities around the U.S. and are not sold on a national level.

“We’re just bringing the music to people who want it,” says a Washington, D.C.-based DJ who sells roughly 5,000 mix-tapes a week for $10 apiece. "Labels should be thanking us for getting their music into the hands of people who wouldn’t normally go out and buy a 12-inch single.”

Label executives in the dance community argue that mix-tapes often do not provide track listings, and when they do, there is no notion of label affiliation.

Besides selling mix-tapes "can make it sound as pretty as they want, but the bottom line is that they are in direct competition," says Rob DiStefano, director of label operations at Arista.

Tribal America Records in New York issued the first compilations of thousands of dollars a week because of mix-tapes, which do a lot of damage, especially to small companies struggling to survive. It's also taking money out of the pockets of the producers and artists. As far as he is concerned, the only people benefiting are the guys who are ripping us off”.

The Recording Industry Assn. of America has begun to address this problem in New York and Washington, D.C., with surprise sweeps of stores, street fairs, flea markets, and street corners, seizing the illegal tapes and lodging criminal and civil lawsuits against the DJs and store owners. Thus far, however, no one has gone to jail for illegal mix-tapes.

"This is part of a larger problem we’ve been trying to tackle in the areas of piracy and copyright infringement," says Steven D’Souza, executive VP and mix-tape directory at the RIAA. “Unfortunately, this has been going on for years, and it seems to grow when the DJ market is down. The good news is that we are dedicating more time and resources to finding solutions.”

Besides neighborhood and regional sweeps, D’Souza says the RIAA is working to educate people on the potential fallout resulting from piracy by issuing letters of warning to suspected retailers. The “sad thing, though, is that some people have gotten away with it and are still selling their wares until they do jail time. And even then, greed takes over and they go back into business. It’s incredible—but it’s true. I realize that they are stealing someone else’s property. Even if they don’t realize it as the artist, the absence of a label designation or a contact address—which legally re- igs themselves with tapes, the RIAA has no carry—is stolen, plain and simple.”

The presence of mix-tapes at the independent retail level has grown at a staggering rate in the last year, as the fan base for multi-artist dance music compilations grows. Mix-tapes are sold primarily to young adults, ages 14-22, who do not have the money to pur- chase legal albums as singles or, are not interested in the four to eight remixes of the same song that those EP’s usually carry.

“I truly believe that I would sell more compilations if I did not have to compete with mix-tapes,” says Ricardo Vinas, president of Planet Earth Recordings in Los Angeles. “The fact that there are so many on the market is an indication that the idea is that there is a far bigger audience for dance music than pop music in more mainstream positions of the industry believe. But there is no legal accounting of how many people regularly spend money on dance music. It’s forcing a lot of dance music companies to stay small, and others just close down.”

Some labels have adopted an if-you-can’t-beat-them-join-them policy, and have begun to issue beat- mixed compilations of licensed tracks. Large well-known club DJs, and are usually available in CD and cassette format. Last year, the Moonshine Recordings has had eight differ- ent sets on the market. Its best seller, an album of trance and rave tracks, is spread over its 9,924 units since its release in July, according to SoundScan. "We see this as a good way of sup- porting DJ culture, which the indus- try as a whole needs to do more of,” says Stephanie Smiley, director of promotion at Moonshine.

Smiley notes, however, that getting legal beat-mixed collections in mom-and-pop shops is tricky. "The illegal tapes are given to the stores on consignment, with little to no risk on the part of the store,” she says. "If you buy it, you carry, too much to get our stuff in those stores. We are moving our product through large chains, but how prominently do you think we get displayed on that level?”

KIDS GO CRAZY FOR THEM!

A West Coast independent re- tailer agrees that he has less interest in stocking legal beat-mixed al- bums. Although he declined to give specific figures, he noted that 30%-40% of his store’s sales in the past year were illegal mix-tapes, which he says is an increase over the previous year. "This is easier for us to deal with, and the kids go crazy for them. Why should I com- plicate my day when I don’t have to? Besides, I don’t think we’re hurting anyone.”

Not only are stores actively selling mix-tapes and displaying fliers for mail orders, but many store

HIP-HOP MIX-TAPES SEEN AS PROMO TOOL BY SOME LABEL EXECS

(Continued from page 5)

Furthermore, no royalties are paid on the mix-tapes. Yet label executives overseeing hip-hop promotion maintain that they are not involved in any illegal activity, since the labels only provide the music—in the form of vinyl sin- les—as a promotional tool to the tapemakers.

The label executives say the tapes have proved their ability to stimulate legitimate album sales on new hip hop acts. (Generally, releases by ex- clusive mix-tape sellers are not listed on the tapemakers.) The DJs must their mix-tapes on anything from home tape ma- chines to DAT recorders, then either make copies on their own or sell the masters to so-called “gray-market” distributors. By the time the tapes hit the street, the quality varies.

"If the tape comes directly from a master, it sounds pretty good typically,” says a source. "A lot of times, a hustler might buy a first generation [mix tape and go into business for himself]. Then you get second-, third-, or fourth-generation copies out there that don’t sound so good.”

Artwork on mix-tape boxes is usu- ally limited to a graphic of the DJ’s street name and a listing of artists and song titles. (If the DJ releases tapes on a regular basis, a volume number is also included. So not only are street crews the tapes — often from suitcases or portable tapebats—at urban centers of gray-market activity, such as street fairs and.

owners and managers have begun making their own tapes. "He’s my biggest seller,” says a retailer in New York. "Why shouldn’t I get it? It’s not like they’re going anywhere else. Mix-tapes are here to stay.”

Connie Varvisiotis, VP of artist marketing at Epic, says mix-tapes "spread the word that I fomos. "I own the market. At my level, I’m already having trouble moving records and getting distribution. Personally, I hate mix-tapes, but I’m actually tempted to promote my records to the guys who make them. It might make some noise this way once in a while.”

And by large, though, the increased availability of mix-tapes at retail has cast a cloud of doubt over DJs and has engendered dis- trust among label executives. Jacks traditionally used mix tapes to generate club work, and many have become apprehensive about circulating the word that I fomos. (Photo: Chuck Pulin)

A sidewalk mix-tape vendor in New York gives a potential customer the chance to sample a tape at his stand. (Photo: Chuck Pulin)

28

BILLBOARD NOVEMBER 5, 1994

www.americanradiohistory.com
StepSun Has A Missjones For New Act
Label Emphasizes Singer/DJ's Originality

BY HAVENLOCK NELSON

NEW YORK — Sexuality is not a part of the marketing plan for missjones, a StepSun label debut from singer/dj Jones. The label plans to develop the vocalist's career by nurturing her talents.

Jones, who has worked for several artists, including 2 Pac, L.L. Cool J, Public Enemy, and the rest of the rap greats, is trying to make the label receive her from developing those types of artists as an executive at Def Jam and apply it to missjones.

In addition to recording, Jones (aka Tarsha Jones) hosts the Sunday-morning radio show on WQHT (Hot 97) New York. She got the gig after auditioning on Doctor Dre & Ed Lover's morning show on the station in July. "I was so good that (PD) Steve Smith and others up there decided to give her her own show," Stephney says. "That certainly gives us a marketing component most artists don't have."

The StepSun plan involves piggy-backing on Jones' past hip-hop achievements, such as having featured vocals on mix-tapes. "First, we worked for a year figuring out what would we could do musically to achieve that," says Stephney.

An early move was the release of her initial single, "Don't Front," the label surveyed record buyers for their reaction to Jones' work. "We wanted to make sure we were building bridges to the R&B female audience out there — people who may be into more than just mix-tapes."

The single peaked at No. 73 on the Hot R&B Singles chart Sept. 17. The track was produced by the up-and-coming studio team Turtle & Rogers. It recontextualizes the water- turf beat from Jeru The Damaja's "Come Clean" with lush melodies and a smooth bass groove.

A second single, "Where I Want To Be--Bay," is due in stores Nov. 8. The track was produced by Ron G and features shoutouts by Doug E. Fresh. Ron G and Fresh share responsibility for bringing Jones into the music industry.

In January, StepSun will release missjones' debut album, which is tentatively titled "Love Jones." The other producers involved in the set are Daddy-O, Full Force, Soul Convention, Simpy Soul, Loose, and Stephney.

"It's a mixture of veterans and new people," says Stephney. "The consistent thread is Tarsha's voice. She sings about love and relationships from a wonderful new perspective. I really think it's one of he more broad-based albums in recent years."

Jones wrote all the lyrics and co-produced "Love Jones," and says all the songs are rooted in true experiences. "A couple of the saddest songs are based on how I interpret my parents' marriage," she says.

Despite frequent comparisons with other new-jill artists such as Mary J. Blige, Jones sees herself as distinct. "I contributed both music and lyrics on my album, and I have a softer image. I don't wear baggy clothes."

Jones says she was more homely than homegirl while growing up in the Bronx, N.Y. "I spent half of my teenage years in my room," she says.

For entertainment, she played host to R&B records and tried to imitate acts like the Emotions, Evelyn "Champagne" King, and Atlantic Starr. She reasons that these influences give her an advantage over other new-jill singers.

"That's why I'm aware of my roots. So when I was in the studio co-producing or writing, I referred back to them for inspiration as opposed to turning on the radio and trying to figure out what's currently hip."

Before signing with StepSun, Jones studied music at the High School of Music & Art and Syracuse University. She was working as a telephone operator when she auditioned for Doug E. Fresh, who was about to embark on a concert tour with his group, Crew Force.

"One day I saw Doug in the (Continued on page 24)"

Upset With Grammys? Blame Yourself; L.A. Reid To Appear At BESLA Conference

WHERE WERE THE COMPLAINERS? The NARAS core screening committee that decides what Grammy category artists fall into (R&B, pop, rock, hard rock, or metal) held its annual meeting recently in Los Angeles. Of the 30 or so participants, there were only three blacks.

Three two on the first day, and two on the second. And I was one of the two each day.

Where were all the people who complain about not having a say in black music? Key decisions were made during those two days that ultimately define black music.

And nobody was there to represent.

The core committee did a fine job in the overall placement of acts in proper categories. But despite the music experts who were on hand, there were several instances where pop acts almost made it in the R&B category. The result of such potential grafts would have been readily apparent.

Allowing a big-name pop act into the R&B category opens the door for that act to actually gain a nomination. And for NARAS voters, unfamiliar with most R&B acts, do you think they might get the nod?

But don't blame the voters—or the committee. It's our job to take care of our own category. It was embarrassing sitting in a room filled with non-R&B music professionals making decisions about acts in our category.

Michael Greene, president of NARAS, makes it clear that he welcomes participation from black members. But he is not going to beg for better representation, and why should he?

You don't have to be a NARAS member to sit on the committee. You simply write to the recording academy, expressing your interest and your credentials. If the academy deems you qualified, you're in.

It's our job to police our own hat. It's as simple as that. Nobody should care more about R&B than people who live and work the genre. But there were at least six other black names on the core committee list that were no-shows.

So next time you think about grumbling over Grammy noms, blame yourself, for not being there.

(Continued on page 34)
**TOP R&B ALBUMS**

**NO. 1/Hot Shot Debut**

**NEW**

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**Greatest Gainer**

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<td>THE NOTORIOUS B.I.G. (8/8)</td>
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**Lowest the Symbol**

* Asterisk indicates price.

**NEW**

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**ORDER OF ESSENTIAL**

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<td>ALL THROUGH THE NIGHT</td>
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<td>TONY BERRY</td>
<td>I'M LIVING</td>
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**NEW**

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<td>GIANT</td>
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**Heatseeker Impact**

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<tr>
<td>2</td>
<td>YOUNG MONEY</td>
<td>&amp; LEON</td>
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Hot R&B Airplay

FOR WEEK ENDING NOVEMBER 5, 1994

Compiled from a national sample of Arbitron-supplied Broadcast Data Systems Radio Traffic service. 77 R&B stations selected and monitored from a total of 450 stations by Personal Audience Measurement, Inc. based on cross-referenced listening times of airplay with Arbitron home data. This data is used in the Hot R&B Singles chart.

1. "No One" (Prestige) (Jill Scott) (PolyGram)
2. "I Wanna Be Down" (Beyoncé & Missy Elliott) (Atlantic) (Atlantic)
3. "I'm Beating on the Door" (112) (Reprise)
4. "Let Me Love You Right" (Doug E. Fresh)
5. "You're Mine (Eternal Love)" (Whitney Houston) (Arista)

Hot R&B Singles

FOR WEEK ENDING NOVEMBER 5, 1994

Compiled from a national sample of OCS (dvb) and R&R key music retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

1. "No One" (Prestige) (Jill Scott) (PolyGram)
2. "I Wanna Be Down" (Beyoncé & Missy Elliott) (Atlantic) (Atlantic)
3. "I'm Beating on the Door" (112) (Reprise)
4. "Let Me Love You Right" (Doug E. Fresh)
5. "You're Mine (Eternal Love)" (Whitney Houston) (Arista)

Records with the greatest gains. © 1994 Billboard/BP Communications, Inc.

Hot R&B Recurrent Airplay

1. "Lay Your Love on Me" (Toni Braxton) (Atlantic) (Atlantic)
2. "I'm Still In Love With You" (Alexander O'Neal) (Warner Bros.) (Warner Bros.)
3. "Flow" (En Vogue) (Motown) (Motown)
4. "I Wanna Dance with Somebody (Who Loves Me)" (Whitney Houston) (Arista)
5. "I Wish You Love" (The Isley Brothers) (Atlantic) (Atlantic)
R&B

MISSJONES

(Continued from page 29)

street. I just walked up to him and started singing," she says. "The next week his management company called and asked me to join his tour.

After nine months on tour, Jones had another chance encounter.

"When we came home [from touring], we did the Harlem Day parade. Ron G. was on the float with me and Doug. When he heard me sing, he asked me to come to his house the next day so I could sing on his new mix-tape. The tape ended up doing really well, so we did another.

Jones came to StepSun and Stephney as a result of Ron G. shopping for his own record deal. Says Jones, "When Bill heard my vocals, he wanted to meet me. Ron told Doug about that, and Doug, who new Bill, brought me up to StepSun. Bill signed me on the spot."

Jones is scheduled to go on a show featuring a promotional tour of the UK toward the end of November. Upon her return to the U.S., she will continue promoting her single with appearances and showcase dates until Christmas.

RHYTHM & BLUES

(Continued from page 29)

Capitol Achievement: Watch for the three-CD box set "Tina Turner, The Collected Recordings: Fifty-Two Nineteen" on Capitol Records. The 48-track collection drops to retail Nov. 15 and spans Anna Mae Bullock's days with Ike, and includes her collaborations with rockers like Rod Stewart and David Bowie.

Is HE OR ISN'T HE? According to BET "Teen Summit" host Reina Johnson, Chuck D's declaration of his frontman of Public Enemy in January 1996 was unmistakably clear. Reports Johnson, "He said it. To say he didn't is wrong. Maybe he's chaning his mind, but you can't say he didn't say it." Chuck's P.R. handlers issued a statement in which he says he considers "1996 a transitional year for Public Enemy." P.E.'s current album is titled "Muse Sick N' Morbid Age."
“When we get reaction from in-store play, we got a winner!!!”
— George Daniels, George’s Music Room, Chicago, IL

“Tha Butterfly is gonna fly!”
— Josie Beal, Shantinique, Detroit, MI

“This Butterfly has got big wings!
It’s flying out the door!!”
— Gary, Omega Music, Dayton, OH.

“It’s a smash hit for all the clubs!”
— Joe Crutcher, Joe’s Music Vault, Louisville, KY

“Single is hot & timely.
My customers love it!!!”
— Seth Tanner, Compact Discs & More, Pasadena, CA

“This is Hot!”
— Steve Harrison, Discount Records, Little Rock, AR

“This is the SH*T!! This record is phat!”
— WAMO — Pittsburgh, M.D. J.J.

“It’s all that for tha ’90s and if you are not on it, you are out of season.”
— WIZF — Cincinnati M.D. Icy-D

“Just like funkadelic. Never missin’ a beat!”
— WQMG — Greensboro, N.C., M.D. Jackson Brown

“It’s a new thang; they’re Butterflyin’ in Little Rock.”
— KIPR — Little Rock, AR, P.D. Broadway Joe

Tha Hip-Hop Single
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www.americanradiohistory.com
TURNABLE TREATS: Production team 20 Fingers is making the most of the left-field club and pop radio success of its debut single, “Short Dick Man,” by simultaneously releasing three singles on its own S.O.S. Records. Each track has lyrics that do not venture beyond adolescent humor and raunchy chatter, with slammers’ grooves and contagious melodies serving as the real attention grabber. “Fat Boy” by Max-A-Million mixes a ragga-house feel with mixed results, while “Lick It” has singer Rouda cooing and jiggling on the joys of oral gratification. The best of the three tracks is “She Won’t Know” by D nast, which deals with fidelity, and leaves us with hope that 20 Fingers may eventually rise above the silliness and give us something real.

If you like your house music with a pinch of dispy spice, go directly to “Becky At Her Best,” a gritty deep-house concocted by DJ Henley Hall with assistance from Louie “Balo” Guzman and Jackie B. Etched with instanating tribal percussion and a grinding organ line, the track manipulates Valley-girl-voiced lines like “Oh my God, look at her but!” It is so big in unimaginable ways. This fun and festive effort, on New York’s Kult Records, will likely set the precedent for other outlandish booty-girl music videos in the future.

Just because an act has acoustic-pop leanings does not preclude it from club recruitment. Take the nicely assembled package of trance/house reproductions of “Missing” by Atlantic duo Everything But The Girl. While the more thought of Todd Terry, Ultra-marine, and Chris & James tweaking the wonderfully romantic and delicate original cut left us iced-cold, we must confess that Tracey Thorn’s mournful vocals take on a powerful and haunting quality when placed against a hard baseline and a bank of lush, quasi-ambient keyboards. And the melody is quite compatible with the accelerated rhythm pace. While such drastic song reconstruction often tends to do more damage than good, this is a case in which the new versions only expand upon the initial concept.

Nearly two months after raging through Europe on deconstruction/ RCA Records, Kylie Minogue’s smashing collaboration with Brothers In Rhythm, “Confide In Me,” has finally seen the light of day. A multiple release in the U.S. on Imago Records. The gorgeous atmospheric, downtempo album cut has been reworked for state-side play by Philip Damien, whose versions are likely to score mixed reaction. He hits the mark on the Confession mix, which swaps with his signature collision of twisted loops and forceful beats. The Confessional Dub and Bass Charge edits seem somewhat out of step with the vocal and have a muddily tone. As much as we usually dig Damien, we feel compelled to direct DJs to the U.K. remix by Brothers In Rhythm, which swoops and soars with the kind of lush melodrama and gear-shifting changes to leave your senses tingling with joy.

Another cut worth regarding “Confide In Me” and Minogue’s subsequent self-titled album: Now that Imago has dismissed its dance department, what are the prospects for survival? We have our fingers crossed that the real gem never go unnoticed.

The slightly offcenter Bad Boy strike a ringing balance between classic Chicago-house grooves and resounding melody on “Was It Love,” a treat they have issued on Black Market Records under the name MiTue. Singer Louise Lang anchors the track with suave phrasing and a clear tenor range. The song is enhanced by a refrain that instantly sticks to the brain, paving the way for a smooth chorus and a line of clever persuasion that gives the track a nice blast of energy. Live for the Disco remix, and then cool off with slow jazz vibe of the Mellow version.

Dub fires in a U.K.-import state of mind should seek out Slate Records’ Movin’ Melodies’ four-cut EP, a pristinely cut release by Dutch producer/composer Patrick Prins, the man behind underground group Silver Cuts. Sharp eyes will note that “Movin’ Melodies” first surfaced last year on the Dutch Urban Sound of Amsterdam label. Deftly remixed by British up-and-comers Rebound, Cotton Club, and Mano y Mano, each of the tracks kicks with trendy vibes that range from lively tribal-house to nrg and trance-ish rave. Be smart and pick up the double-pack, which has the original EP, as well as the remixes.

MUSIC FOR LIFE: RCA dance department head/musician Moreno Nico- sia set out to accomplish more on the self-titled debut by Enchanted—a new act he masteredmind with Steve Rim- lin and his wife, Dance. He simply aspires dancefloor juggler.

“About a lot of the music comes from a process of us exploring what was in our hearts, and then finding a way to share our discoveries,” he says. “We had all been through so much in our personal lives over the past few years, and it was good to face those experiences head-on. Self-deception is not the answer; honesty and sharing it.”

The album is a sweet blend of classic funk and dance flavors that are laced with Gregorian chants, and it aims to expand upon the otherworldly components of acts like Enigma and Deep Forest by replacing a quirky lyrical contrast with healing and soothing vibes. The single “Enchanted” follows this line of reasoning, even in its uptempo house incarnations. The subtle way that Nico- sia and Rimlin, who also handled the track’s post-production, melt slower, more wandering synth lines into a gal- loping beat, highly effective; and clever, it blows a fresh and creative breeze onto floors normally filled with sound-alike jams.

The group’s hybrid of human and computer personalities and an industry executive on a project has been a challenge for Nicolas, a credit department partner Carmen Cacciatorre as his “counselor and relentless source of strength” throughout the process. “It’s given me a lot of insight to what our art/hip-hop and act,” he says. “Making the line between business and creativity is so tough. You can lose sight of what’s important—and what inspired you to make music in the first place—if you don’t protect yourself emotionally.”

RCA will explore new promotional avenues with Enchanted, peppering the usual club and radio push with a show that goes beyond night life, into venues like bookstores and new-age shops. “We’re going to perform wherever there are people trying to reach a higher consciousness,” Nicolas says.

NUGGETS: It feels like a lifetime since Massive Attack broadened the horizons of dance music with its now-classic debut, “Blue Lines.” Not only did it remind spinners that funk-ragga-club-and-hop were viable components of club life, it also launched the solo career of the supreme Shara Nelson. On Jan. 24, the Virgin act unveils “Protection,” a three-track collection that expands upon its original concepts with lush string flourishes and just the right blend of funk, hop and bass. Sleazy Thorn, Jamaican reggae star Horse Andy, Nigerian chanteuse Nicolette, and “Blue Lines” holdover Tricky each provide ample vocal dramas to a project that will offer something to both the sophisticated and primal . . . EightBall Records continues its hot streak of underground hits with “2 Choses,” an EP of tribal aggression assembled by Frankie Bones and James Christian. You’ve heard these ideas before, but they apparently still work. More exciting is “Jumpin’ For Jon,” Joe Card- well’s jubilant follow-up to his massive Trouble.” We could rhapsodize over her incomparable gifts for hours, and we are salivating for her full-length deb- ut, “The World Is Paid.” . . . Sony Soho U.K. act Velvet Jungle follows its delightful debut, “C’Mon, I’m Not In Love With You” with “Cold Cold Heart,” an equally strong slice of midtempo funk/hop that will work well for jocks who want to chill their booties. Howe- ver, will have more fun with the flip- side jam, “Keep Holding On,” an R&B mover that has been injected with an energetic baseline by Ashley Beedle. There is no word yet on which Sony label- bel in the States is going to win the war to release this hit-bound project . . . Another English darling in need of re- served U.S. support is Lulu, who con- tinues to earn her club diva stripes with “Every Woman Knows,” a Door- EMI import double-pack that will leave mainstream punters scratching with glee. Loveland, Sure Is Pure, and Think Twice all take cracks at the tune, bringing elements of retro-disc, pop/house, and classic-funk to the tab- le—truly flawless. Perhaps it is time for another stateside label to step forward, since EMI does not appear to be interested . . . Speaking of Loveland, the production team/recording act has learned with better Rachel McFarlane for a double-A-side jumper on Ex- ternal/PWL-U.K. (“Keep On” Shining” and “Hope (Never Give Up)” are a nice match, blending words of self-empowerment and courage with NRG/hip hop vibe, Yum . . . Chicago’s Ca- jual Records makes some memorable noise with “A Little Bit Of This, A Little Bit Of That,” an EP by B.L.T.S., aka DJ Oji and DJ Pope. Loads of chewy deep-house beats and ear-catching samples. You will be left in a hearing sweat after “Go Sister, Soul Sister,” which retrace the refrain from La-Belle’s “Lady Marmalade” over Afri- can-flavored percussion.
McBride Takes Clubs For A Ride

MCA Hopes Strategy Will Boost Album

BY PETER GRONIN

NASHVILLE—Nashville's major labels are turning more and more to the nation's country-dance clubs to gain an edge in the increasingly frustrating struggle to parcel airplay for their artists. The multifaceted promotion campaign behind Terry McBride & The Ride's latest single, "High Hopes And Empty Pockets," is the latest example of this trend.

With a new lineup of musicians, a startling ballad, and a new band moniker (McBride added his first name, MCA figured it had a hit on its hands with "Been There," the leadoff single from the new band's self-titled debut album. After that single's sluggish performance (it peaked at only No. 45 on Billboard's Hot Country Singles & Tracks chart), McBride and company are taking no chances with the crucial follow-up single.

"You have to do as many things as possible and create your own window of opportunity, because these days, you've got 100 singles going for 50 slots," says MCA's VP of national promotion, Scott Borecheta. "We used to have 10 weeks to get a song out there and work it, but that window has shrunk to about 4-8 weeks. [PDs] are looking for things they don't have to play, so you've got to have a story.

Having already used the dance clubs to great effect in launching the career of country artist Tracy Byrd, MCA is less reticent than it used to be about taking advantage of this new avenue of promotion.

"We had great success last year taking Tracy around to the dance clubs and having him sing to tracks," says Borecheta. "When we came up with the idea, it was like, 'well, we're either come up with something brilliant or something ridiculous. But we broke him doing that.'

McBride has already established himself on the dance floor with hits like "Burnin' The Road," "Sacred Ground," "The Road," "Empty Pockets," "When George," and "No. 1,000," all No. 1,000 singles going for 1,000 country singer, McBride & The Ride's latest single, "High Hopes And Empty Pockets," was a country singer, and I toured with him and played tours of these dance halls all over Texas," he says. "It fits in with what I've grown up on, and we've had some wonderful shows in the clubs."

Living In The Past Ain't What It Used To Be

Writer Should Lighten Up On Modern Country

IT TAKES A WORRIED MAN: Journalist Tony Scherman is fretting about country music's soul again, and that, of course, raises us fret. Given our inalienable naiveté and tendency to stumble, we always need the benign counsel of those who really know what our music is all about.

In a cover article for the November issue of American Heritage, Scherman dwells on country's glorious past, but he pretty much despair of all that has come after George Jones, Merle Haggard, Willie Nelson, and Waylon Jennings, Kenny Rogers is "awful." Dolly Parton has undergone "posturization." Alan Jackson is "vapid." Garth Brooks is "blankly commercial." Never mind that these last artists mean as much to their fans as the forerunner to Scherman's.

As best we can determine, Scherman wants time to stand still. Moreover, he wants to believe that some human experiences are more valid and authentic than others. Any artist who evolves culturally and assimilates new influences along the way is in big trouble in Scherman's world.

Critics who cannot tolerate today's country music because of its alleged insignificance are not likely to keep up with the following facts in mind: (1) No one has a moral or artistic obligation to preserve the culture he or she grew up in, much less anyone else's culture; (2) feelings are not class-specific: A computer programmer who lives in the suburbs can feel just as deeply and can hurt just as much as a coal miner living in a holler; (3) people are perfectly capable of choosing the music they want to hear, and need not apologize if they prefer Garth Brooks to Hank Williams; (4) an artist is not a blood relative who is concerned with pleasing those who actually buy records and concert tickets than those who get them for free; and (5) there is more life to music than Hank says, "I saw the light, and therefore I lightened up."

BOOK BIN: Books with country themes and angles continue to assault our way. Former Billboard correspondent Rose Clayton and former "Entertainment Tonight" producer Dick Heard interviewed thong-series of eyewitnesses for their new and fascinating "Eve's Up Close: In The Words Of Those Who Walked the 'Hill Road.' Among those polled for this portrait of the King are old girlfriends, school buddies, country and rock superstars, and the corner who performed the much-questioned autopsy.

"Happy Trails: Our Life Story" (Simon & Schuster) is a bit heavier on inspiration than is it on the history of its authors, Roy Rogers and Dale Evans. Given the fact that Rogers dominated the B westerns for years, trailblazed television, and helped create some of the most melodic music on record via his membership in the Sons Of The Pioneers, this book should be twice its size. And it should be indexed. But even with its shortcomings, it does lay out clearly the values, visions, and most vivid recollections of this still-active show business couple. Rogers, by the way, is the only person to have been inducted twice into the Country Music Hall Of Fame, first as one of the Sons Of The Pioneers and then in his own right. Jane and Michael Stern assisted in writing this book.

During the early '70s, John Denver was too big to be contained by format. His song simultaneously topped Billboard's pop and country charts. In 1975—just four years into his solo recording career—the Country Music Assn. named him entertainer of the year and voted his "Back Home Again" song of the year. He was on the cover of Rolling Stone and all over television, keeping alive the troubadour tradition almost single-handedly. In short, Denver was the same sort of pop culture phenomenon that Garth Brooks would become 20 years hence. But one gets very little sense of all this significance in "John Denver: Take Me Home" (Harmony Books), an autobiography Denver wrote with Arthur Tobis. It isn't that Denver whitewashes matters. On the contrary, he's quite open about his hardships, drug use, and shortcomings as a husband and father. But he is consistently more concerned with what was going on in his head than with what was going on around him. We get no sense of what it was like to record the million-selling albums, or tour with one of the hottest bands then assembled, or to have to tangle with label executives about how to promote his records. Denver does, however, involve the reader in the place and events that inspired his songs and his social consciousness. Whether one likes Denver's music or not, he has been too important a cultural figure for these to stand as his last official words.

MARK YOUR CALENDAR: Lorrie Morgan will star in a benefit concert for Nashville's Father Ryan High School Nov. 8 at the Grand Ole Opry House ... The Discor Video department at Middle Tennessee State University in Murfreesboro will host a panel discussion called "Building A Powerhouse Team," Nov. 8 at noon at the Mass Communications Building. Panelists include Greg Jennings, a founding member and producer of Restless (Continued on page 15)
#1 Billboard Top Singles Artist for 1994
The Most BDS Spins on Country Radio This Year*

"Many thanks to Country Radio for all your continued support... there's no place I'd rather be."

- CURRENT HIT SINGLE
  "Untanglin' My Mind"
- THE NEW ALBUM
  one emotion
- CMT FEATURED ARTIST IN NOVEMBER
- Find out more about Clint Black and other RCA/Nashville Recording Artists on Compuserve 800 534-3388. Just type: GO RCA

*From Dec. '93, to Oct. '94, Broadcast Data System
**Top Country Albums**

<table>
<thead>
<tr>
<th>Week Ending Nov 5, 1994</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>MARY CHAPIN CARPENTER</td>
<td>Stones In The Road</td>
</tr>
<tr>
<td>2</td>
<td>TIM MCGRAW</td>
<td>NOT A NOVELTYY TOO SOON</td>
</tr>
<tr>
<td>3</td>
<td>BROOKS &amp; DUNN</td>
<td>WAITIN' ON SUNDOWN</td>
</tr>
<tr>
<td><strong>Greatest Gainer</strong></td>
<td>THE Tractors</td>
<td><strong>WISTA 18799 (9.98/15.98)</strong></td>
</tr>
<tr>
<td>4</td>
<td>VANCE GILL</td>
<td>WHEN LOVE FINDS YOU</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 8205946 (10.98/15.98) KICKIN' IT UP</td>
</tr>
<tr>
<td>6</td>
<td>CLINT BLACK</td>
<td>ME &amp; MIKE 64619 (10.98/15.98)</td>
</tr>
<tr>
<td>7</td>
<td>REBA MCENTIRE</td>
<td>MY RECOGNITION</td>
</tr>
<tr>
<td>8</td>
<td>TRACY LAWRENCE</td>
<td>ATLANTIC 8205945 (10.98/15.98)</td>
</tr>
<tr>
<td>9</td>
<td>JOE DIFFIE</td>
<td><strong>CPI-6305/COLUMBIA 10.98/15.98</strong> 3RD ROCK FROM THE SUN</td>
</tr>
<tr>
<td>10</td>
<td>TOBY KEITH</td>
<td>MCD 6240715 (10.98/15.98) BOOKED</td>
</tr>
<tr>
<td>11</td>
<td>LITTLE TEXAS</td>
<td>WARNER BROS. 64737 (10.98/15.98) KICK A LITTLE</td>
</tr>
<tr>
<td>12</td>
<td>FRANKIE RODRIGUEZ</td>
<td>ALABAMA 64430 (10.98/15.98)</td>
</tr>
<tr>
<td>13</td>
<td>CLAY LAKE</td>
<td>SAVAGE 24950 (10.98/15.81)</td>
</tr>
<tr>
<td>14</td>
<td>GARTH BROOKS</td>
<td>LUCKY 61639 (10.98/15.98)</td>
</tr>
<tr>
<td>15</td>
<td>FAITH HILL</td>
<td>WARNER BROS. 63846 (9.98/15.98)</td>
</tr>
<tr>
<td>16</td>
<td>PATTY LOVELESS</td>
<td>EPC 6438850 (9.98/15.98) WHEN FALLEN ANGELS FLY</td>
</tr>
<tr>
<td>17</td>
<td>DOLLY PARTON</td>
<td>COLUMBIA 66213 (9.98/15.98) HEARTSONGS</td>
</tr>
<tr>
<td>18</td>
<td>ALABAMA</td>
<td>ACM 64180 (10.98/15.98)</td>
</tr>
<tr>
<td>19</td>
<td>CLAY LAKE</td>
<td>WARNER BROS. 64737 (10.98/15.98)</td>
</tr>
<tr>
<td>20</td>
<td>FRANKIE RODRIGUEZ</td>
<td>ALABAMA 64430 (10.98/15.98)</td>
</tr>
<tr>
<td>21</td>
<td>SAMMY Kershaw</td>
<td>MERCURY 62215 (10.98/15.98) FEELING GOOD TRAIN</td>
</tr>
<tr>
<td>22</td>
<td>TRACY BYRD</td>
<td>MCA 10472 (11.98/15.98) NO ORDINARY MAN</td>
</tr>
<tr>
<td>23</td>
<td>THE MAVERICs</td>
<td>MCA 10940 (9.98/15.98) WHAT A CRAPING SHAME</td>
</tr>
<tr>
<td>24</td>
<td>DAVID BALL</td>
<td>WARNER BROS. 10452 (9.98/15.98) THINKIN' PROBLEM</td>
</tr>
<tr>
<td>25</td>
<td>VARIOUS ARTISTS</td>
<td>COMMON THREAD: THE SONGS OF THE EAGLES</td>
</tr>
<tr>
<td>26</td>
<td>BLACKHAWK</td>
<td>ARISTA 17796 (9.98/15.98) BLACKHAWK</td>
</tr>
<tr>
<td>27</td>
<td>MARY CHAPIN CARPENTER</td>
<td>COLUMBIA 64905 (9.98/15.98) COME ON COME ON</td>
</tr>
<tr>
<td>28</td>
<td>MARTINA McBREAR</td>
<td>RCA 64890 (9.98/15.98) THE WAY THAT I AM</td>
</tr>
<tr>
<td>29</td>
<td>ALAN JACKSON</td>
<td>ARISTA 1871 (7.98/15.98) A LOT ABOUT LAVIN' AND A LITTLE ABOUT LOVE</td>
</tr>
<tr>
<td>30</td>
<td>MARK Chesnutt</td>
<td>EXOD 11004 (10.98/15.98) WHAT A WAY TO LIVE</td>
</tr>
<tr>
<td>31</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA 1871 (7.98/15.98) HARD WORKIN' MAN</td>
</tr>
<tr>
<td>32</td>
<td>REBA McEntire</td>
<td>MCA 10941 (9.98/15.98) GREATEST HITS VOLUME TWO</td>
</tr>
<tr>
<td>33</td>
<td>JOHN BERRY</td>
<td>MCA 10942 (9.98/15.98) JOHN BERRY</td>
</tr>
<tr>
<td>34</td>
<td>PAM TILLIS</td>
<td>ARISTA 19708 (9.98/15.98) SWEETHEARTS DANCE</td>
</tr>
<tr>
<td>35</td>
<td>TRAVIS TRITT</td>
<td>WARNER BROS. 64905 (9.98/15.98) TEN FEET TALL &amp; BULLETPROOF</td>
</tr>
<tr>
<td>36</td>
<td>GARTH BROOKS</td>
<td>LUCKY 61639 (10.98/15.98)</td>
</tr>
<tr>
<td>37</td>
<td>MARY CHAPIN CARPENTER</td>
<td>COLUMBIA 64775 (9.98/15.98) SHOOTING STRAIGHT IN THE DARK</td>
</tr>
<tr>
<td>38</td>
<td>ALLAN COLLEGE</td>
<td>COLUMBIA 64775 (9.98/15.98) SHOOTING STRAIGHT IN THE DARK</td>
</tr>
<tr>
<td>39</td>
<td>KEITH WHITLEY</td>
<td>RCA 32277 (9.98/15.98)</td>
</tr>
<tr>
<td>40</td>
<td>MERLE HAGGARD</td>
<td>EPS 530330350 (9.98/15.98)</td>
</tr>
<tr>
<td>41</td>
<td>PATSY CLINE</td>
<td>RCA 4307-19691 (9.98/15.98)</td>
</tr>
<tr>
<td>42</td>
<td>KENNY ROGERS</td>
<td>LIBERTY 6221 (9.98/15.98)</td>
</tr>
<tr>
<td>43</td>
<td>VINCE GILL</td>
<td>RCA 4307-19691 (9.98/15.98)</td>
</tr>
</tbody>
</table>

**New**

1. SUZY BOOPPUS & CHET ATKINS
2. DIAMOND RIO
3. LORRINE MORRISON
4. CLAY WALKER
5. CHARLIE DANIELS
6. CLAY WALKER
7. CHARLIE DANIELS
8. CLAY WALKER
9. CLAY WALKER
10. CLAY WALKER

**Hot Shot Debut**

1. GEORGE STRAIT
2. CLINT BLACK
3. SAMMY Kershaw
4. JOHN ANDERSON
5. VARIOUS ARTISTS
6. JOHN ANDERSON
7. GARTH BROOKS
8. CLAY WALKER
9. JOHN ANDERSON
10. JOHN ANDERSON

**Greatest Hits**

1. GEORGE STRAIT
2. CLINT BLACK
3. SAMMY Kershaw
4. JOHN ANDERSON
5. JOHN ANDERSON
6. JOHN ANDERSON
7. JOHN ANDERSON
8. JOHN ANDERSON
9. JOHN ANDERSON
10. JOHN ANDERSON

**Country**

1. GEORGE STRAIT
2. CLINT BLACK
3. SAMMY Kershaw
4. JOHN ANDERSON
5. JOHN ANDERSON
6. JOHN ANDERSON
7. JOHN ANDERSON
8. JOHN ANDERSON
9. JOHN ANDERSON
10. JOHN ANDERSON

**Top Singles**

1. GEORGE STRAIT
2. CLINT BLACK
3. SAMMY Kershaw
4. JOHN ANDERSON
5. JOHN ANDERSON
6. JOHN ANDERSON
7. JOHN ANDERSON
8. JOHN ANDERSON
9. JOHN ANDERSON
10. JOHN ANDERSON
GARTH BROOKS
SETS AUSTRALIA ON FIRE!

90,000 concert tickets sold in record breaking time

<table>
<thead>
<tr>
<th>Location</th>
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<tr>
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<tr>
<td>Newcastle</td>
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'In Pieces' No. 1 album
Australian ARIA Chart
4 albums in the top 25 of the Australian ARIA Chart 'September 1994'

'In Pieces' Platinum
'Ropin the Wind' Gold
'No Fences' Platinum
'The Chase'

4 merchandising records shattered

Thank you Garth,
Bob, Kelly and all the band and crew

EMI Music Australia
HOT COUNTRY SINGLES & TRACKS
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY
BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. ALL COUNTRY
STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7
DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

\[ \text{For Week Ending Nov. 5, 1994} \]

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<thead>
<tr>
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<td>Atlantic Records</td>
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<td>Who's Gonna Fill Her Shoes</td>
<td>George Jones</td>
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<td>A Woman To Remember</td>
<td>Trace Adkins</td>
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<td>George Strait</td>
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**HOT SHOT DEBUT**

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**HOT COUNTRY RECURRENTS**

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<td>Please Don't Go</td>
<td>Tracy Lawrence</td>
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<td>George Strait</td>
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<td>Knew You When</td>
<td>Larry Stewart</td>
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\[ \text{Billboard} \]
NASHVILLE—Buyed by the enormous sales of its first two home video packages, comedian and musician Ray Stevens is now in the process of producing a "longform, story-driven movie" album. Filming has just started on the project, which is titled "Get Serious" and which is targeted for release next year.

A spokesperson for Stevens says the project will be a full-length movie, and that it is being financed with the proceeds of his home video—may also be offered for theatrical release. There are no plans, she adds, for using it as a TV special.

"I won't say (the movie is) autobiographical," Stevens said in a prepared statement. "It is based on the life and career of a comedian who sings, plays the piano, and makes videos in a gorilla suit."

The movie has enjoyed phenomenal success with its home video collections "Ray Stevens Comedy Video Classics," which initially was sold by direct mail only, and "Ray Stevens Live." In the past three years, the two titles have sold more than 5 million units.

For "Get Serious" are Stevens, C.W. (Buddy) Kalb Jr., John Ragasdale, and Billy Field. Rod Thompson is directing the project. It will be produced in two weeks in days in and around middle Tennessee.

Artists and celebrities already booked for cameos include in the film include actor George "Goober" Lindsey, comedians Jerry Clower and Williams & Ree, and TV hosts Lorrie Crook and Charlie Chase.

Seriously, Ray Stevens Makes A Movie
Success Of Longform Videos Inspires New Project

By EDWARD MORRIS

"I DON’T KNOW HOW MANY MILLION DOLLARS I’VE HAD TO SPEND TO MAKE COUNTRY MUSIC WORK, BUT I COULD SAY IT’S BEEN A MILLION MIRRORS," said Ray Stevens.

Stevens said he received inquiries about releasing the movie theatrically, as well as licensing rights or the characters he created—Ray Stevens and his "Ahab The Arab," "Can He Love You Half As Much As I," "Gitarzan," and "Shiriner’s Convention."

As with the previous video packages, "Get Serious" will first be offered to consumers via direct mail.

Moon, Conveyor To Run CMA Board

NASHVILLE—Kitty Moon, president of Scene Three, and Tony Conover, president of Buddy Lee Publications, have been selected to fill the chairs of two board members who resigned. Both are active in the music industry and were involved in the selection of new board members and officers was held Oct. 6.

New directors—who will each serve a two-year term—are Rick Blackburn, Atlantic Records; Bruce Hinton, RCA Records; E.W. Wendell, Gaylord Entertainment Group; Evelyn Shriver, Evelyn Shriver Public Relations; Brent Rowan, musician; Harlan Howard, songwriter; Evan Green of Big Blue Records, Dublin, Ireland; Jerry Bradley, Opryland Music Group. Also, Larry Fitzgerald, Fitzgerald-Hardy Management; Joe Hon, All Music Records; Terry Woodward, Wood Works, Owensboro, Ky.; Rick Shipp, William Morris Agency; Joe Towian, the Selivan Corp., Bogota, N.J.; and Kitty Moon, Scene Three. An additional 12 directors are being served the year terms of their current directors: John F. Beamer; Jerry Behrens; Bill Frank; Frank Brodie; Bill Johnson; Ben Finley; John Minardi; Scottie Hill; Brian Howard, BMI; Talmage Jordan; John Denny, Nashville Gas Co.; Ralph Peery, Euroar; and Dave Pennefather, MCA Records, Dublin, Ireland; Jerry Bradley, Opryland Music Publishing.

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z

STUDIOS B, two blocks from the current building.

According to CMF projections, the new Hall Of Fame will draw approximately 600,000 ticket-buyers annually and will have a total economic impact for Nashville of about 50 million a year.

The building will be located on Fourth Avenue between McGavock and Demonbreun Streets.

Edward Morris

NASHVILLE SCENE

"I DON’T KNOW HOW MANY MILLION DOLLARS I’VE HAD TO SPEND TO MAKE COUNTRY MUSIC WORK, BUT I COULD SAY IT’S BEEN A MILLION MIRRORS," said Ray Stevens.

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THE CITY PIE AT THE COTTON BAK M.I. (Family, BMI)

WORKING TEEN (Ilima, BMI)

THE LOST MAN (Fiber, BMI)

NO. 6" (Brother, BMI)

THE NEW CASTLE (River, BMI)

THE UNSTOPPABLE (Shadow, BMI)

THE RAIN COMES (Creek, BMI)

THE LOST MAN (Fiber, BMI)

THE RAIN COMES (Creek, BMI)

THE RAIN COMES (Creek, BMI)

THE RAIN COMES (Creek, BMI)

THE RAIN COMES (Creek, BMI)
Artists & Music

Rolling Stones To Play Buenos Aires

STONES HAVE DANNY GRINNING: After a mucho flor concert year, Argentina's pre-eminent promoter, Daniel Grinbank, has proudly announced another pair of Rolling Stones concerts, set for Feb 1994 at River Plate Stadium in Buenos Aires. A total of 90,000 tickets were sold for the initial Feb. 9 show during an unprecedented, 28-hour marathon at the soccer stadium. Observers expect the Stones' additional Feb. 12 and 14 shows to do just as well. The Stones, by the way, will play in January or February in Brazil.

HITS MILESTONE: For the Puerto Rican Senate in San Juan.

SHOW HINTS: On Oct. 27, Mannix/WEA Latina artist Johnny Bustamente tapped the Tejano segment of "The Roots Of Country," a six-hour documentary on the evolution of country music. It is slated to air on cable channel TBS in the fall of 1993... Pin-up actor/singer Chayanne, flariat Nestor Torres, and Cuban diva Olga Guillot are to appear as celebrity chefs for a Miami Beach activity... Among others slated to appear as the curtain rises at the event—organized by film producer Shep Gordon—are actor Michael Douglas, Van Halen frontman Sammy Hagar, rockers Alice Cooper, and MTV host Fab Five Freddy... Los Angeles-based alternative rock organization Club Rock En Español, or CREE, is producing a seven-act concert called El Guateque, which loosely means a large street party. Scheduled to take place Nov. 12 at the Azlán Culture Foundation in Los Angeles, the inaugural event features local, non-mainstream rock bands Los Olvidados, Molotov, Maria Fatal, Exceñova, Quinie Leras, Las Abejitas, and Nesti... Jerry Rivera and Marc Anthony are to appear Nov. 23-24 at the Lehman Center for the Performing Arts in New York.

MISCELLANEA: In case you didn't see it, Luis Miguel was featured in a brief profile article in the Oct. 24 issue of People magazine... MTV's Latin has set up shop in Medellin, Colombia, on Cablestama's Channel 22... EMI Latin finally has released "Big Fake" by Argentina's popular reggae crew Los Pericos... New York booking agency Omni Latino Entertainment has inked sabers: Lalo Rodriguez and Giro for representation. Rodriguez's latest EM Latin effort, "Nael Para Cantar," came out last week, Giro's current single, "Amor Latino," title of his recently released S.D./Sony album, moves 16-12 with a bullet... Soho Latin/Yo's upstart senior Marc Anthony is in London working on a United Artists film titled "Hackers." Later this month, Anthony begins work on his second album, due out next February.

CHART NOTES: As Selena's "Bidi Bidi Bom Bom" (EMI Latin) rules the Hot Latin Tracks for the third consecutive week, let it be noted that this week marks the finale of the present Hot Latin Tracks chart. Based on U.S. and Puerto Rican radio playlists. Next week a new Hot Latin Tracks chart debut, with information compiled by Broadcast Data Systems. Despite the change, look for "Bidi Bidi" to sit at or near the top of the new chart.

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BUENOS AIRES — Barely a month after the release of its seventh album, “Pampas Reggae,” the Argentinian pop-reggae outfit Los Pericos is knocking once again in the critical and commercial glow generated by lofty domestic sales figures, poised to be replicated in foreign markets.

“We firmly believe in their success in other countries,” says Eduardo Hitt, president/managing director of the band’s label, EMI-Odeon. “Their music is up tempo and cheerful. It already is scoring big in Chile, where their last album, “Big Bum,” went double platinum, selling 60,000 units. And we are going to help them reach new markets with extensive promotional and concert tours.”

The follow-up to 1983’s quadruple-platinum album “Big Bum,” which sold nearly 250,000 units in Argentina, “Pampas Reggae” already has rung up sales exceeding 70,000 units there. The album’s leadoff single, “Macha Experiencia,” is an established radio hit, with the album’s second single, “Párate Y Mira,” waiting in the wings.

The key to Los Pericos’ sound and success, thus far, has been their catchy, groove-drenched patios, authored by the group’s four original members: frontman Bahiano, guitarist Juanchi Baleiron, drummer Topo, and percussionist Willy.

Los Pericos, whose name means “the parrots,” drew immediate local attention in Buenos Aires in 1988, when tracks from the band’s self-titled debut began garnering radio airplay. Sales of the mostly English-language record eventually soared to more than 180,000 units despite a huge economic slump and high inflation. “It was the first record most of us ever made,” says Baleiron. “And it became the best-selling album of the year. We were playing six shows every weekend.”

The commercial prosperity of the band’s first album was offset by a collective negative reaction by the country’s rock press, which complained about Bahiano’s English and Jamaican-patoot vocals. Still, Los Pericos remained popular, later recording their second album, “King Kong,” produced by Palamarus brothers Herbert Vianna. While “King Kong” yielded a hit single, “Fronteras En America,” the Argentinian record industry was being torpedoed by high inflation, which, together with the industry’s bias against the album, resulted in slow sales.

By the time Los Pericos released their third album, 1990’s “Sabadat Steel,” concert opportunities had become scarce, some band members had departed, and many industry observers began condemning the act as a mere fad, soon to be replaced by newcomers like Fátimes Paranóides, Divididos, and Los Redondos De Rivadavia.

“But in spite of the galloping inflation and recession, we kept together and never stopped rehearsing or playing live,” says Topo. “In retrospect, that gave us the experience we lacked.”

Pushed by manager Pablo Hortal, who is Bahiano’s brother, Los Pericos launched their comeback in mid-‘92, performing to only mixed response in large Buenos Aires rock clubs like Cenit. The group then recorded “Big Bum,” which reprised the good-time reggae sound of the act’s first album. Released in early ‘93, the album began selling immediately, and eventually generated a string of hits: “Mi Resistencia,” “Me Lute,” “…released throughout ‘93 and the first half of ‘94.” “Pampas Reggae,” recorded and produced by the act in July, features Bahiano at his prime and showcases the group’s ease with different Caribbean-rooted cadences. Between recording sessions, the band not only found time to perform at Jamaica’s Reggae Sunshine Festival—where it is still the only Latin act to have appeared—but also embarked on a short, inaugural tour of the U.S. and Mexico.

Both “Big Bum” and “Pampas Reggae” have been released on staggered bases in most Latin American countries. Meanwhile, the act’s popularity continues to soar. In September, Los Pericos opened for UB40 at a major reggae festival in Buenos Aires’ River Plate stadium, followed by another opening set in Caracas, Venezuela.

Upcoming stops include Ecuador, Venezuela, Buenos Aires, Mexico, and the Viña Del Mar Festival in Chile. “Our song list has to vary for each concert,” says Baleiron, “because some countries have just discovered ‘Big Bum,’ and others, like Argentina, want to hear the new songs live.”
Artists & Music

WHo'S NEXT? What one does, the other must also do, so with the success of Phillips’ two-for-one series (also Phil’s Don) comes the launch of the Double Decker series by Phillips’ PolyGram cousin, London Records. (The European version, Double Decca, has been out for nearly a year.) Each Double Decker package includes two CDs of music from the company’s back catalog, some of it not released before on CD, and is priced as a single CD. Among Double Decker’s first 12 titles are a live Pavarotti-Freni-Ricciar-elli-greatest hits program (with huge amounts of applause), a traversa “Traviata” with Lorenzagn, Aragall, and the melodious Fischer-Dieskau, and Pierre Monteux conducting the Vienna Philharmonic in four Beethoven symphonies. The Kong Kong’s plan on the title’s pen name (think Bob Marley basis) and the clever cover art, which shows each picture twice—once in true color and once in a faded version. The double CDs exploit the back catalog and are a handy way for consumers to add to their core repertoire to their collections at bargain rates. Twelve more Double Decker titles will be out in the spring, and Phillips will have a total of 24 titles in its series by the end of this year.

Not to be outdone, Deutsche Grammaphone brings its French Double Decker to the U.S. in November, with 10 titles. They include Wilhelm Kempff playing Brahms and Henryk Szeryng playing Bach. The twoflower has spearred beyond PolyGram: BMG Classics is planning its own double trouble, but no has release dates yet.

AND STILL MORE CHANT. Just in case you haven’t heard enough singing monks, Atlantic Records, which jumped into the classical fray for the first time this year with round two of the “Three Tenors,” is going after chant fans this holiday season with a lavishly produced three-CD set, “Eternal Chant.” The set, which will retell for 89.98 (CDs) and 89.98 (cassettes), is a compilation of chant-corded on-site in French abbeys and monasteries by Studio SM. Beginning in 1947, this family-owned French company has recorded its equipment around the country; recently, it has been filming with a camera on site. An offering donations to fix leacy abbey roof all the way.

Atlantic remaster made the tapes (the oldest recording cho- ruses is from 1913). A handy way to look at it is that the collection is included in the elegant program book, which also features a history of chant by scholar Richard Taruskin, as well as Latin texts and translations. One of the CDs, “A Moral’s Day In Christ,” evokes monastic life through chants from matins to compline, plus birds, bells, and footsteps. Another disc features music for Advent and Christmas. Yves Beau- vais, the French-born Atlantic VP who produced the set, said, “It’s not about chant overlap.” There’s no other gift box,” he says.

On VIDEO: In the next few weeks, Deutsche Grammaphone will be offering previews of violist Gil Shaham’s new video music, in which Shaham plays a movement of “Winter” from Violatti’s “Four Seasons” with the Orpheus Chamber Orchestra. Directed by Jerem Cohen, who has made music videos for the likes of R.E.M., the seven-minute “Winter” was shot largely in black and white, with gritty textures and off-balance camera angles. Instead of the usual pastoral landscape, it captures a savage urban winter and tries to make the viewer feel cold, matching the ferocious, in-your-face playing of the musicians. DG hopes that the video will persuade television bookers to put 23-year-old Shaham on talk shows, provide introductory clips for stories about him, and perhaps get classical music onto the cable music channels. DG wants to book Shaham’s con- temporary with his young, cameras-friendly artist. The “Four Seasons” recording will be out in February, and DG plans a few surprises for that release as well.

Blakey, and Cannonball Adderley.

Boogie BUT NOT BORED: Pianist-vocalist Hadda Brooks, who in the late ’50s earned the moniker “Queen of the Boogie” (true, no doubt, to her hit singles “Swingin’ The Boogie” and “Rockin’ The Boogie”), has re- turned to the boogie spotlight with new releases on DBG (Anytime, Anyplace, Anywhere,” her first album in 40 years) and “Ain’t That’s My Desire,” a compilation on a disc spanning her work from back when. In her previous life—when she, yes, bootied with the best of them—she recorded for Modern, London, and Okeh.

Is THE PENGUIN MIGHTIER THAN THE HORN? Wyn- ton Marsalis, as smooth and as clean a jazzman as this generation has seen, is about to join the ranks of us wretched ink-stained scribblers. His first book, “Swing Swing Blues On The Road,” will be released Dec. 12 by W.W. Norton & Co. It is a collaboration with photographer Frank Stewart, who followed the trumpeter and his septet on tour. Can Wynton survey with his pen what he routinely measures with his horn? I’d bet on it.

Tuff: Leslo Gardony, the Hungarian-born pianist-composer, who enjoyed a jaunt in the sun with Artilles ("Legend Of Taimu" and "The Secret"), is about to stroll through a summer with a new album, "A Walk Through the Chant," that of a 1982 release. A compilation of chants re- The Avenue Jazz label. His long-term deal places him alongside Maynard Ferguson and Gene Dunlap in the "The Secret" series. It’s a real treat. And not just to the ears. Cleo Laime, following her album "Blue & Sentimental," is working on a new collection of Duke Ellington tunes arranged by husband John Dankworth. RCA plans to release it in May ’95. "The Secret," he says, about to unveil "After Dark," his third album for Dudgeon/Net. It features his first stab at dance music, with two of the tunes being serviced to clubs and record pools.
ECM Explores ‘Possibilities In Sound’
Innovative German Label Celebrates 25th Anniversary

**TOP CONTEMPORARY JAZZ ALBUMS**

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<td>1</td>
<td>NINA GEORGE</td>
<td><em>Many Temptations</em></td>
<td>ECM</td>
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<tr>
<td>2</td>
<td>BENJAMIN BRITTEN</td>
<td><em>Lieder</em></td>
<td>TELARC</td>
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<td>3</td>
<td>LINDA LYNCH</td>
<td><em>Masque</em></td>
<td>ECM</td>
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<tr>
<td>4</td>
<td>JIMMY ROYAL</td>
<td><em>The Best Of</em></td>
<td>BMW</td>
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<tr>
<td>5</td>
<td>MARCUS ROBERTS</td>
<td><em>Secrets</em></td>
<td>ECM</td>
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**Top Jazz Albums**

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<td>1</td>
<td>TONY BENNETT</td>
<td><em>The Real Thing</em></td>
<td>Columbia</td>
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<td>2</td>
<td>GROVER WASHINGTON, JR.</td>
<td><em>All My Tomorrows</em></td>
<td>Columbia</td>
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<td>3</td>
<td>JOSHUA REDMAN QUARTET</td>
<td><em>Straight No Chaser</em></td>
<td>Warner Bros</td>
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<tr>
<td>4</td>
<td>MARCUS ROBERTS</td>
<td><em>Secrets</em></td>
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<td>PERLMAN/PETRERSON</td>
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<td>GINGER BAKER TRIO</td>
<td><em>Going Back Home</em></td>
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<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td><em>Blowing In The Wind</em></td>
<td>GRP</td>
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<td>HARRY CONNICK, JR.</td>
<td><em>You'll Never Find Another Love</em></td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>TONY BENNETT</td>
<td><em>Step By Step</em></td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>DIANE SCHURR, B. KING</td>
<td><em>Heart To Heart</em></td>
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</tr>
<tr>
<td>11</td>
<td>SHERLEY HORN</td>
<td><em>The Essential Shelly</em></td>
<td>Blue Note</td>
</tr>
<tr>
<td>12</td>
<td>SOUTHERN BEAT</td>
<td><em>Hollywoodskylark</em></td>
<td>Island</td>
</tr>
<tr>
<td>13</td>
<td>ETYA JAMES</td>
<td><em>Private Eyes</em></td>
<td>Roll Call</td>
</tr>
<tr>
<td>14</td>
<td>CASSANDRA WILSON</td>
<td><em>Blue Light</em></td>
<td>Blue Note</td>
</tr>
<tr>
<td>15</td>
<td>MARK WITHEFFT</td>
<td><em>True Blue</em></td>
<td>GRP</td>
</tr>
<tr>
<td>16</td>
<td>LENA HORNSE</td>
<td><em>Blowin' In The Wind</em></td>
<td>PolyGram</td>
</tr>
<tr>
<td>17</td>
<td>DAVE BRUBECK</td>
<td><em>Just You And Me</em></td>
<td>Rhino</td>
</tr>
<tr>
<td>18</td>
<td>MEL TORME</td>
<td><em>A Tribute To Bing Crosby</em></td>
<td>Blue Note</td>
</tr>
<tr>
<td>19</td>
<td>ELLA FITZGERALD</td>
<td><em>The Best of the Songbirds</em></td>
<td>Capitol</td>
</tr>
<tr>
<td>20</td>
<td>JOHN SCOFIELD</td>
<td><em>Blowin' In The Wind</em></td>
<td>PolyGram</td>
</tr>
<tr>
<td>21</td>
<td>ROY HARGROVE QUINTET</td>
<td><em>Take The Time Of Our Lives</em></td>
<td>Telarc</td>
</tr>
<tr>
<td>22</td>
<td>BETTY CARTER</td>
<td><em>Slow Changes</em></td>
<td>Atlantic</td>
</tr>
<tr>
<td>23</td>
<td>BILLIE HOLIDAY</td>
<td><em>Sophistic Lady</em></td>
<td>Blue Note</td>
</tr>
<tr>
<td>24</td>
<td>MICHEL CAMILLO</td>
<td><em>Climb Every Mountain</em></td>
<td>Columbia</td>
</tr>
<tr>
<td>25</td>
<td>FITZGERALD/ARMSTRONG</td>
<td><em>Vol. 24</em> Jazz Masters</td>
<td>Blue Note</td>
</tr>
</tbody>
</table>

**The Hilliard Ensemble with Jan Garbarek in the foreground.**

Deeply introspective, the label’s visual presentation aptly reflects its music and the very personal, Northern European ethos of its principal and producer, Manfred Eicher.

The character of ECM (Editions of Contemporary Music) stems largely from Eicher’s belief that a fusion of artistic integrity and creative focus, which guides every label project from repertoire to retail. Typified by such flagship artists as pianist/composer Keith Jarrett and composer Arvo Pärt, the ECM aesthetic represents, according to Eicher, “a way of hearing...a way of remaining open to possibilities in sound, whether the materials are improvisation or composition.”

To Eicher, ECM’s main achievement over 25 years has been to show that “it is possible to develop a platform for creative music. If you launch a series of quality, one that creates trust, you acquire a devoted following. Even in the beginning, we had a clientele of at least 5,000 people who bought every record, no matter what it was. Even if some didn’t like the latest, they could still see that an idea was behind it and would buy the next one.”

After years with PolyGram, ECM entered a worldwide distribution agreement with BMG Classics last year. BMG has been reviewing the label’s catalog since February, releasing the last of

**Billboard**

**For Week Ending November 5, 1994**

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**ECM**

Fluencing many composers and performers, says Eicher. Pärt’s 1993 album “Te Deum” was a top five classical hit and the biggest New Series seller prior to “Officium.” It has sold more than 150,000 copies worldwide since its release last November, according to ECM.

Though marketing such unabashed art music as “Officium” or new European jazz presents a challenge, it doesn’t have to be an obstacle to success, according to Steve Vining, VP of sales and marketing for RCA Victor/BMG Classics. “ECM isn’t GRP, and it isn’t Verve,” he says. “But you can be very successful with this music as long as you don’t try to market it as something it’s not. The tone of the advertising is important. The key is to maintain your integrity and be consistent with the label’s special voice.”

In October, ECM New Series issued an album of Bach’s sonatas for viola da gamba, played by Jarrett on harpsichord and Kim Kankashian on viola. Fall releases on ECM proper included “Nord,” an album of new interpretations of medieval Swedish folk music by Lena Willmak and Alec Miller, and “Time Being,” a jazz effort led by drummer Peter Erskine with bassist Pallo Manoliotis and pianist John Taylor. New recordings featuring Garbarek and Kancheli, among several others, are scheduled for 1995.

A U.S. concert tour featuring the “Officium” group starts Dec. 3 at the Cathedral of St. John the Divine in New York, with later stops in Chicago, Washington, D.C., Los Angeles, and San Francisco. During the European tour this summer, Garbarek and the Hilliard Ensemble filled such venues as the Seville Cathedral in Spain and King’s College in Cambridge. Even during the “Officium” tour will be something of a celebratory affair. Eicher and company don’t plan to spend much time looking back. Instead, Eicher is concentrating on future sessions, striving to further his vision of sound. “To say something in music poetically, that is the design of ECM,” Eicher says. “It’s not necessarily to reflect what is happening in the world, but to show people what can happen, if they listen.”
Maysles, Stones Reunite On VH1
Filmmaker Recalls Shooting ‘Gimme Shelter’

BY DEBORAH RUSSELL

LOS ANGELES—It has been 25 years since the Rolling Stones and documentary filmmaker David Maysles shot the legendary rock concert film ‘Gimme Shelter.’ Maysles and his late brother Albert created the infamous concert movie ‘Gimme Shelter’ in 1969 and used the footage to chronicle the Stones’ disastrous free show at California’s Altamont Speedway.

Maysles chose to commemorate the unique collaboration between Maysles and the Stones by reuniting them for the channel’s exclusive 25th anniversary program, “Conversations With The Rolling Stones.” The show, which premiered Oct. 27, ties in with VH1’s “Millennium Project,” an effort to create an anti-terrorism public awareness campaign in support of the band’s latest album, “Voodoo Lounge,” and tour, and the release of a new book that chronicles how the brothers went about making the film, which was completed and ready to release what he started a quarter-century ago.

Back in 1969, the Maysles film crew simply set out to chronicle the Stones’ misguided attempt to stage a Woodstock-inspired concert (using members of the Hell’s Angels motorcycle gang as free-wheeling security guards). Instead, the filmmakers wound up producing a historic social commentary about the demise of the hippie movement.

The controversial film, which pictures countless drug-induced brawls and sexual promiscuity at Altamont, is more known for its non-invasive filmmaking style for which the Maysles brothers are best known.

“Gimme Shelter” was in many ways a sobering film for kids of that generation,” said Albert Maysles, who received the Career Achievement Award from the Independent Documentary Assoc. Oct. 28. “If it had happened differently, we would have had a different movie.”

A cautious Mick Jagger was adamant prior to the shoot that he would not act in the film, and the Maysles brothers went to considerable lengths to secure release to the movie until several months after the production wrapped, Maysles says.

“Of course, this limited our options,” the director says, noting that he chose to pacify the documentary-shy Jagger by avoiding confrontational views and remaining in the background as much as possible. By allowing the action to speak for itself, the crew produced a more powerful and honest picture, Maysles says.

“One of the great strengths of filming something real is that the camera captures whole scenes and incidents that your own eye is missing,” he says. “On the other hand, a lot of footage was lost because a member of the crew drank some wine without realizing what was in it. We wound up with some very strange material.”

It was the Maysles’ unobtrusive and all-encompassing technique that netted the most powerful scenes in “Gimme Shelter.” One sequence pictures the band listening to a playback of “Wild Horses.” Several minutes pass without a single cut as the Maysles’ camera scrutinizes the face of each person in the room.

“Was just letting the mind of the viewer feel as if it did, having my mind occupied with them and their music,” Maysles says. “You can’t be occupied in any meaningful way when it’s just flip-flop from cut to cut.”

The documentary admits he is distracted by the style of modern music video. “A lot of the techniques of the filmmaking are obtrusive and detract from really getting at the soul of the music or the personality of the artist,” he says. “There’s so much motion on the screen that there’s no motion in the mind of the viewer. The style of filming is superseding the content, and it’s as though you are driven to distraction by watching some of these things.”

Maysles, who was partnered with his brother until David’s death in 1987, says he would be interested in shooting a new film about the enduring relationship between Jagger and Keith Richards. Shooting the VH1 special allowed him to reestablish contact with the rockers.

And despite the passage of time, it was simple to pick up where they had left off, Maysles says.

The VH130000 film financing’ allowed the band members to reflect on their youth, their success, and their new album.

“Looking at Charlie Watts, I can see him [in ‘Gimme Shelter’] sitting at the recording console, so stoic and philosophical,” the director says. “Only today, his hair is white.”

Maysles reeled “Conversations With The Rolling Stones” on location in July, August, and September in Nashville, New York, Boston, and San Francisco. The film was directed by Paul Lench, with cinematography by Randy Harris and color by Greg Papa. The film was designed and shot by Eric Zimmermann, and the music was produced by Randy Harris and network coordinator Greg Papa.

“Conversations With The Rolling Stones” will premiere in March 1994 on VH1. The program will run for two days and will be followed by a VH1 special. The special will feature interviews with the band members and their fans. The special will also feature new footage of the band’s 1969 concert at Altamont.

...more powerful and less miscalculated... It’s a testament to the band’s enduring popularity and staying power. The special will also feature new footage of the band’s 1969 concert at Altamont.

Former Marketing VP Slaps MOR Music With Lawsuit

MOR DEVELOPMENTS: Chris Clark, former VP of programming at MOR Music TV, is suing his one-time employer for defamation of character and breach of contract. The lawsuit was filed in Oct. 1993.

Meanwhile, VH1’s new interview/documentary series, “Naked Cafe,” debuted Oct. 28 with an epi-

W HAT ARE THEY NOW? Video forefather Lou Creme, formerly head of the groundbreaking production of A/Vision Entertain., is now working on a new project. The film, “Tom Jones’” debut Interscope clip, “I Only Know.”

Now, if we knew how Creme greenlighted this miscalculated video concept! The captivating Jones is completely over-utilized in this distracting clip, and is virtually upstyled by an undiscovered rough potato character. It’s a pack of rambling dogs. We’re still scratching our head over that one.

I N -H O N G E ING: The Box recently inked a series of cross-promo deals with radio outlets in a handful of major markets. The network’s new radio partners include WPOR-Hot (97) New York, KPWR (Power 106) Los Angeles, WJPC (106 Jamz) Chicago, KRXX (the Box) Houston, and KMLE San Francisco. The deals give the music video program an opportunity to localize specific promotions.

R O CK THE HOUSE: “Live From Texas” (the first in a series of live music videos on video tape) weekly concert series set to debut in January. Cable superstation TBS, which reaches 12 million homes, has licensed the show from Warner Bros. Pay-TV, Cable & Network Features. The network ordered 22 episodes, plus four “best of” segments.

Michael Murphy heads the House Of Blues Productions team, which will co-produce the series with a crew of network execs who have been involved in music video production. The production team includes award-winning producer Ken Ehrlich and industry veterans Larry Sueks and Beal Willner.

R E E L NEWS: Director Ken Ross is now represented by Picture Vision, which has offices in Cleveland, Los Angeles, and Nashville... Barrie Hollins is now manager of prime-time programming for the Nashville-based RLG Communications Inc. He was a former executive at WSM, the network-owned Nashville radio station. The Nashville News: The network’s Nashville talent line-up includes more reporter interviews with such music artists as Garth Brookes and Loretta Lynn. The network’s new Nashville talent line-up includes more reporter interviews with such music artists as Garth Brookes and Loretta Lynn. The network’s new Nashville talent line-up includes more reporter interviews with such music artists as Garth Brookes and Loretta Lynn.
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- Creating Software for Multimedia
- Visual Marketing
- Programmers & Promoters
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22 Immature, 10 Cato, Outkast, Doctor Craig Mack, Jaki Graham, Peniston, Hit Tractors, Baby Harmony, Thuggish Runtsh...

WEEK ENDING OCTOBER 23, 1994

Washington, D.C. 20001

FOR BILLBOARD NOVEMBER 14, 1994

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SONY SCOURS CHINA FOR NEW TALENT
‘PERFORMANCE DOLL’ UPROOTS GIRLS FOR STARDOM

BY STEVE MCLURE

TOKYO—Sony Music has set its sights on China—Shanghai, to be exact—in a search for new talent.

Hoping to repeat its success with similar groups in Tokyo and Osaka, Sony Music Entertainment (Japan) recently held auditions for Shanghai Performance Doll (SPD), an ensemble of aspiring singers and actresses that it hopes to groom for stardom in the rapidly growing Chinese market.

The idea is to choose seven girls from the roughly 2,000 hopefuls who took part in the initial round of auditions and to put them under contract as a recording/performing unit under the SPD banner. If everything goes according to plan, SPD will debut its first album next February on either government-owned China Records or Sony Music Entertainment (China).

The project is the latest example of a Japanese entertainment company looking for potential stars among China’s 1.17 billion people, following recent talent searches in that country by Tokyo-based production companies Animate and Horipro.

The SPD project started when SMEJ president Shugo Matsuo went to Shanghai last year in his capacity as chairman of the Recording Industry Assn. of Japan.

“He felt that people in Shanghai had a strong desire to develop the Chinese music industry,” says Norihiko Matsui, an Epic/Sony A&R staffer who is closely involved in the “performance doll” project. In a Japanese context, the term “doll” doesn’t have the same connotations it does in English.” That desire gave Tokyo Performance Doll executive producer Ikaro Meguro the idea of setting up SPD to give Sony a toehold in the Chinese market.

But Sony, even with its heavy-weight clout, couldn’t organize such a project on its own. Japan’s No. 1 record company turned to Osaka-based production company Yoshimoto Kogyo, which had previously worked with Sony on the Osaka Performance Doll project.

Matsui says Sony’s Performance Doll system, which debuted in 1990, is like having a talent agency within a company.

“Instead of following the old custom, in which agencies brought cute and talented girls from other cities very much a grassroots effort to get to Tokyo and guaranteed their living, we invest money to develop them as artists,” Matsui says.

The Tokyo and Osaka ensembles are made up of teen-age girls recruited in either city, which gives the groups a local identity, he adds.

“We thought this system could be applied in other places, with local girls,” says Matsui. “We want to help Asian countries’ music industry develop.” The Osaka project was followed by other productions that were supported by Western companies before.

The most likely candidate for Sony’s next project outside of Japan is Taiwan, according to Matsui. “And we’d like to introduce the same system in Southeast Asian countries, such as Malaysia,” he adds.

Wild About Harry. With his latest Columbia Records album, “She,” in the top five on the American album chart, Harry Connick, Jr. is presented with an honorary digerdone during a visit to Sydney, as well as a double-platinum award for sales of more than 140,000 units of “I Had To Be You,” and a gold award for sales of more than 70,000 units of “Nothing But The Truth.” The latter album was the idea of Mike Levin, managing director of Sony Music Australia, Denis Handlin, managing director of Sony Music Australia; Connick’s agent, Marie Wilkins of Wilkins Management; Chris Moss, marketing director of Sony Music Australia; and John Sadler, marketing director of Columbia Records.

Murum Of Approval For New Oz Imprint

BY GLENN A. BAKER

SYDNEY—Former Rolling Stone and Juice magazine assistant editor John O’Donnell has been named to run Sony Music Australia, replacing star performer manager, Andrew &R director, Marc Sackson, marketing manager, Ann Marie Wilkins of Wilkins Management; Chris Moss, marketing director of Sony Music Australia; and John Sadler, marketing director of Columbia Records.

“I wanted to give the company a new look and approach. We’ve had to trim back our local roster and freshen up it so that we are attractive to both the market and the artists of the ‘90s. It’s a very unique grass-roots approach to bring to the company a special type of artist that might not normally come to us. I want to give us another face and give artists another option. We still have our in-house A&R department, which is very efficient and important, but Murum gives us another angle,” O’Donnell insists.

“I think of it as a hybrid, with a relationship with the in-house department, rather than a replacement for it. We’re both working in unison, complementing each other.”

O’Donnell insists that “the alternative rock scene has the potential to sell a lot of records. But the bands are very determined to do it their way. It’s all about perception—the way you market it, the way you present it. There’s a feeling of exclusivity about the scene, and they know that once you lose it you never get it back. So that’s why the idea of the indie label, with specific philosophies and ideas, working with the marketing and distribution department might be a major company, is so appealing to new bands when they’re ready to sign a deal.”

“We’re alternate, but that doesn’t mean we want small acts. They’ll go to the world as soon as they’re ready, like the Crass Saul did. The indie labels Lad-mire are one like Waterfront, Phantom, Rei Eye, Carsino, Merger, and Matador, labels with imagination, feel, and the willingness to hang in there while its bands find its feet.” So far, Murum has signed Innocent Criminals, Silverchair, and Amoeba. “We think of it as a great start,” says O’Donnell. “If there was ever one job in the world I would do, it was something like this.”

With relatively low recording budgets and videos only when they are deemed practical, Murum hopes to spread its operating budget over many signings as possible. Selected interna- tional acts, such as Velvet Crush from the international label Creation, will be released on Murum to enhance the label’s aura and street credibility.

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World Music Biz Convenes At WOMEX

BY SIMON BROUGHTON

BERLIN—WOMEX '94, held in Berlin Oct. 13-16, was the first dedicated trade fair for the world music business. Borkowski Akkord, director of the event's Pirana label, who masterminded the event, had to keep reminding people that, despite the impressive hand-picked selection of artists showcased, this was primarily a trade fair and not a festival.

WOMEX has grown out of the Berlin Independance Day Fair, set up as a conference for independent labels (Billboard, Sep. 17). WOMEX business was conducted through a range of official conferences and informal discussions, with much networking occurring at stalls manned by promotors and record labels.

"Many kinds of music have their own trade fairs," explains Ben Mandelson, WOMEX's program director. "But this is the first for world music. We wanted to create a meeting place for what is a minority music, but a music of very high quality."
<table>
<thead>
<tr>
<th>WEEK</th>
<th>SINGLE</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SUNDAY NIGHT</td>
<td>WHITNEY HOUSTON</td>
<td>NEW YORK TIMES</td>
<td>WARNER BROS.</td>
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<tr>
<td>2</td>
<td>GOOD TO BE ME</td>
<td>BONNIE TYLER</td>
<td>WHO'S WHO</td>
<td>RCA</td>
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<tr>
<td>3</td>
<td>GK</td>
<td>JIMMY NEWCOMER</td>
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<tr>
<td>4</td>
<td>SKY'S THE LIMIT</td>
<td>DAVID MAJORS</td>
<td>STREET LIGHTS</td>
<td>JUMP</td>
</tr>
<tr>
<td>5</td>
<td>ON YOUR OWN</td>
<td>RYAN ADAMS</td>
<td>ROSEDALE</td>
<td>HUSH</td>
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</tbody>
</table>
**BELGIUM**

<table>
<thead>
<tr>
<th>Week</th>
<th>THIS WEEK</th>
<th>Last Week</th>
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**SWITZERLAND**

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ASCAP Honors Top U.K. Writers

Mutt Lange, Big Pig Are Winners

**BY DOMINIC PRIDE**

LONDON—Prolific songwriter Mutt Lange was the top winner at ASCAP’s Oct. 14 awards ceremony honoring U.K. writers, taking home the songwriter of the year award.

Elton John and Bernie Taupin’s publisher, Big Pig Music, walked off with three trophies, while Tim Rice’s composition “A Whole New World” was named song of the year, with no presenters at the awards ceremony, was honored for writing, among other hits, Michael Bolton’s “Said I Loved You... But I Lied” and Tina Turner’s “Why Must We Wait Until Tonight,” and for co-writing Bryan Adams’ hits “Everything I Do I Do It For You” and “Please Forgive Me.”

The ceremony, held at London’s Park Lane Hotel, drew a less star-studded turnout than previous occasions, with most of the awards being picked up by publishers or by friends. Many of this year’s top songs were also present on last year’s list, begging the question of whether U.S. radio stations were unadventurous, or whether most of ASCAP’s writers fell into the “tried and tested” category.

Among the writers present were the members of Duran Duran, Def Leppard’s Joe Elliot, and Sir Tim Rice, who gave a witty after-dinner speech.

Duran’s Simon Leon used the occasion to lash out at an upcoming piece of U.K. legislation that will outlaw a citizen’s right to silence and place limits on open-air concerts and raves.

Upon collecting the award for “Ordinary World,” LeBlon said, “While I’m here, I’d just like to say the Criminal Justice Bill stinks.”

It was also a first outing for ASCAP’s new U.S. and European executive staff, represented by CEO Dan Gold, president Marilyn Bergman, and new director of U.K. and European operations Roger Greenaway. Bergman used the occasion to note some of the progress being made by ASCAP.

“Many of you will have heard about the new ASCAP agenda,” she said. “My job is to make that agenda on behalf of our members and benefit our members.”

We are expanding our survey making and making more money available for distribution. I’m confident that we will find more reasons to be satisfied with ASCAP in the coming months.”

One ASCAP priority is to come to grips with the problems and opportunities with digital diffusion on both sides of the Atlantic, Bergman added. “The exchange of music [between the U.S. and U.K.] was under way long before the superhighway. Now we are preparing for the 21st century.”

Reflecting on a growing importance of film and TV music, this year’s awards ceremony featured several new honors. The media award was won by Peter Van Hoof and Rutger Bregsdotter for the theme to “New Blood,” and film awards were won by Trevor Jones for “In The Name Of The Father,” Patrick Doyle for “Carlito’s Way,” and Richard Robbins for “The Remains Of The Day.”

Awards were made to PBR writers for the following compositions: “Another Day In Paradise,” Phil Collins (HI & R Race Music); “A Whole New World,” Sir Tim Rice & Alan Menken; “Come Undone,” Elon Levin, Simon LeBlon, Rick Rhodes, Kevin Cusick (SM Music Publishing); “Everything I Do I Do It For You,” Bryan Adams, Michael Kamen, Mutt Lange (Zomba Music Publishers); “Hold On My Heart,” Tony Banks菲尔 Collins, Mike Rutherford (HI & R Race).

“Helplessly,” Rick Astley, Robert Fisher (BMG Music Publishing); “I’m Gonna Be,” Craig Reid, Charles Reid (Waring/Chappell); “Said I Loved You... But I Lied,” Elton, Michael Martin (Zomba); “Mysterious Ways,” Adam Clayton, David Evans, Paul Hewson, Larry Mullen (Black Mountain Music); “Ordinary World,” Taylor, Levin, Rhodes, Cusick (SM Music Publishing); “Please Forgive Me,” Adams, Lange, Zomba (SM Music Publishing); “Simple Life,” Elton John, Bernie Taupin (Big Pig); “The Bag,” Mark Hopper (Rondor Music London); “The Drums,” John, Taupin (Big Pig); “The Last Song,” John, Taupin (Big Pig); “Two Steps Behind,” Joe Elliot (Zomba); “Walking On Broken Glass,” Annie Lennox (BMG Music Publishing); “With Or Without It,” Terry Britten, Graham Lyle (FMusic Music Ltd).

The members of Duran Duran were among The Perforning Right Society songwriters honored at ASCAP’s Oct. 14 ceremony among U.K. authors and composers at the Park Lane Hotel. Rick Rhodes (in the front row, far right) searches for tasty morsels in Simon Le Bon’s hair in a spot of post-prandial tomfoolery. Pictured with them, in the back row from left, are Todd Brabec, ASCAP director, membership services, Wayne Boxterton, PBR chairman; Dan Gold, ASCAP CEO; Roger Greenaway, ASCAP director of U.K. and European operations; Tim Rice, producer George Martin; and Def Leppard’s Joe Elliot. In the front row, from left, are Elton John’s manager, John Reid; Duran’s Warren Cusick; and ASCAP president Marilyn Bergman.

Montreal—Declining sales of domestic Francophone pop albums and preparations for the International Radio Convention are driving the French-language radio industry to develop business-to-business initiatives involving publicly owned Canadian Broadcasting Corporation, the parent radio network, and ASCAP, representing the majority of Canada’s private radio operators.

Logan said the equipment now being prepared by Toronto facilities allows five radio stations to share the same transmitter, and would also allow one station to offer five different formats with the same station breaks, news, weather, and sports, but with different music programming. This would, she said, allow broadcasters to cut operating costs after an initial investment in new equipment.

“Smaller stations cannot afford to have only one transmitter,” said Logan. “Using computer technology, the five stations could share one transmitter and save costs.”

A timely topic on the second day of the convention was the Canadian music industry’s ability to adapt to the flood of electrical services anticipated in the future. The federal cabinet recently forecasted a decline in domestic music sales, with the Canadian Radio-television & Telecommunications Commission calling on the industry to prepare for the future.

David Bussink, president of the Canadian Musical Reproduction Rights Agency in Toronto, predicted that by empowering individual Canadians with access to the electronic highway, multinational record companies will be challenged to deliver products with access to the electronic highway, multinational record companies will be challenged to deliver products with access to the electronic highway, multinational record companies will be challenged to deliver products with access to.

They have gigantic libraries that will continue to be valuable. However, the opportunities for the individual musician, composer, and producer are growing. The opportunity exists for a more diverse direct distribution of participants.

Star’s D’Cesare Claims Biz Too Dependent On Gov’t

BY LARRY LeBLANC

Montreal—One of the dramatic moments of the 11th Renconrence conference Oct. 14-15 came during an opening-day panel discussion on the declining sales of Quebec pop albums at retail. Non-panelist Andre D’Cesare, president of Star Records here, which distributes recordings by Roch Voisine, Patrick Norman, and Andre Gagnon in Canada, charged that the Quebec music industry had grown too dependent on government-funded programs.

Substantially subsidized by the provincial and federal governments, the mostly Francophone Quebec music industry is dominated by some 50 independent production firms, 20 of which are significant. There is a startling contrast to other parts of Canada, where multinationals play the major role in developing domestic talent.

Citing the federal government’s MusicAction program, which provides financial support to help promote and independent labels make records and videos, as well as tours, D’Cesare said, “MusicAction was helpful at one time, but it’s not today. The industry might be better off without it today. There’s far too much product on the market. We’re shooting ourselves in the foot producing too much.”

He added, “Today, there’s a lot of waste in production and not much money being put in promotion. Too many people are spending all their money in production, and then finding they don’t have any funds left over for promotion.”

Panelist Nicole Payette, GM of MusicAction, countered that her organization, and its English counterpart FACTOR, are trying to tackle the promotion and marketing issue.

“Too much has been spent on promotion in the past,” Logan said.

“We have put in a $5.5 million request [to the federal government] to try to set up programs for marketing and promotion,” she said. “It’s a must.”

LARRY LeBLANC

This is a premature assessment of the success of the Radio Industry Canada, which seeks to determine the future of radio in Canada.

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MAPLE BRIEFS

PAUL EASTWOOD has been apportioned manager of national promotion at MCA Records Canada. Paul Stratheiner has been an director of artist relations at Watch Music in Toronto.
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BERRY GORDY
THE MAN WHO BUILT MOTOWN
THE BILLBOARD SALUTE
role model(n)
a person who is unusually effective or inspiring in some job, position or social role
BY ADAM WHITE

The Billboard Interview

BILLBOARD: So many record companies over the years have tried to become "the new Motown," and so many music entrepreneurs have tried to duplicate what you built. Yet it's hard to see how anyone could do that today.

GORDY: Whether it can be done again, I really don't know. There are a lot of great, young, talented people out there. But the business has changed so dramatically, and the whole method is totally different than our method was.

We were in a city away from the music business and needed fresh new ideas to bring out the potential in people. We developed from the ground up. In fact, when people came to me, they were not writers, they were not producers, they were not anything. They were just smart kids off the street.

That was a pioneering time. It would be very hard for another company to do what we did, because it's no longer a pioneering time. Now it's an electronic age, an age of corporate conglomerates. The pay structure is not the same, for sport figures, for entertainers, for whoever else. Everything has changed. Taking all that into consideration, I would say it would be next to impossible to do what we did.

Now, I've met people that I personally think are great, young talents. Andre Harrell, for example. He came by here and we talked, and I found him to be extremely bright. Some of the guys out there could do it, if they were possible to do. I'm just not sure it's possible, given the times.

"When I heard Jackie Wilson's voice come booming out over that sound system, it was just [sighs] an incredible thrill—

hearing my song being played."
BB: What was your most frustrating obstacle?

GORDY: Probably trying to get money from the distributors so you'd stay in business! They would pay you if you had that next hit record. It was a brand-new business—we're talking about pioneering days now—and all the independent distributors were underfinanced. So we were the independent record companies, of which I was just one. We always had to fight to get our money, along with the other independent companies: Vee Jay, Scepter, King, Duquesne, Chess. Wherever the honest record coming out would get paid more by the distributor for their last one. That said they expected a hit. Every now and then, we had to have a clean-up record because our money was so spread out. We had a lot of hits, but a lot of bills came with the hits. We needed a huge smash to collect all that money.

BB: I've read that you once sent Mable John to Chicago to cut a distribution deal with Ernie Leaner.

GORDY: Well, that was not true. Mable was a singer, the sister of Little Willie John, and I had a record deal with him called "Who Wouldn't Love A Man Like That." But she never did any business dealings or anything like that. It's funny how, after 30 years, as far as Motown is concerned, there are an amazing number of (false) stories out there.

I do remember that Mable used to drive me around. She really wanted to have a record career, so she would take me around. She wasn't as good as her brother, but she had a nice voice and a nice record. I usually had a car myself, but I do remember her driving me around.

BB: Before forming Motown, did you ever think about moving to New York?

GORDY: That was the center of the music business at that time. Or did you think there was plenty of talent in Detroit?

BB: Did you or Eddie Holland demo your songs for Jackie? GORDY: Eddie did most of them, except for "To Be Loved." I sang for Jackie myself. I think "Best Man's" was given to Jackie by Pearl Music and Roque Davis.

BB: Roquel (aka Billy) recalls using one of the first electric Wurlitzers when you and he wrote together. He also told me that "To Be Loved" was done in the middle of the night, in your sister Gwen's apartment.

GORDY: "To Be Loved" was born on one of the worst nights of my life. I had been served that morning with divorce papers, and I went to my sister's house in tears. The words (to the song) came easy. Billy and I were writing partners, and the reason he was at the house that night was not to write with me, but because he was Gwen's boyfriend. Billy really had nothing to do with that song, but he and I made an agreement. There were songs that he originated with other writers that I was going to be part of. He was part of the songs that I wrote, and so was Gwen, because they helped me.

That's the way our relationship was: He had some songs, I had some songs. Actually, "Best Man's" was one of the songs he started, but "To Be Loved" and "Lonely Teardrops" were songs that I wrote.

BB: That was obviously an important relationship.

GORDY: Yes, Billy and I were very different. He was a very personal person, but very good with artists—and he had good connections with the Chess brothers. Billy had not had any really big hits, but he was a nice, quiet guy. He had been around, and he had some groups that we worked with. I was the aggressive writer. I was the guy who was coming with ideas and stuff.

I had made a deal for the Miracles, and we cut some tracks at Chess. Billy had his favorites, the Five Stars and some of the other people he was working with. But I saw some music in that particular kid, Smokey. These other people, they were good, but I didn't see them in what I was looking for.

So after we stopped writing for Jackie, Billy and I sort of split up, with me taking the Miracles, him taking the Five Stars, me taking this person and him taking that person. We worked with area records with my sister Gwen. We started friends, and I eventually bought out their company after putting "Money" [sung by Barrett Strong] with them for record distribution. It was always a good, warm relationship; we were very honorable with each other.

BB: Before "Money" was a hit, you made "Come To Me" with Mary Johnson, then produced and Artists Records. "You Got What It Takes" became a smash. How did this compare with your Jackie Wilson experience?

GORDY: Mary was the first guy I worked with after Jackie. He was not Jacky, by any means, but he became a star. In fact, he was the hardest artist we had.

Mary was very, very good, but he wasn't as easy to work with as some of the other artists. I would have to make a lot of tapes with him, then splice a lot of things together, because sometimes he had a timing problem.

As a person, Mary made many of our other artists aware of his star status; sometimes they would complain about his arrogance. As far as Mary and I were concerned, it was a good relationship. He treated me fine.

We did several more records with Mary, none of which ever got the prominence of "You Got What It Takes." There were so many things I loved about him, and each one was different. But I was also trying to keep (other artists) sold.

BB: One of the stories that has passed into pop music legend is about how you met Smokey in Jackie Wilson's manager Nat Tarnopol's office in late '57. Looked at his songs—and criticized every single one. Some people would have said, "I'm out of here. I can't deal with this."

GORDY: Yes, but when I went through hundreds of songs and rejected every one of them. Smokey was more and more enthusiastic. He loved what I was telling him. He'd say, "I can go back and fix this one. Fix that one." I thought, "This guy's either got to be the dumbest person I've ever met or the smartest person or the strongest." Because he was getting more energy as I was telling him, and he'd gone past one that didn't make it, either.

BB: What was that which you were looking for, people who wouldn't be intimidated by criticism, by being told, "You've got something, but it needs work?"

GORDY: I don't know what I was looking for, because everybody was so different. When you see what you're looking for in one person, someone else would have another quality. Norman Whitfield, for instance, had a lot of fire inside of him.

BB: When he was young?

GORDY: No, no, when he was young. Norman was very shy. He was a friend of Brian. I knew him through his music. He was a friend of Brian. I used to see him hang around their room. I didn't like people hanging around there if you were something else or doing something that I didn't like.

One day, we needed a tambourine player. I saw Norman, and I said, "Hey, you—can you play tambourine?" He said, "Yes, sir, I can." So I told him, "Well, get in there, we need to keep a beat, just two and four.

He went out into the studio, he was keeping a beat, but he was nervous and kind of missed a couple of beats. And I said, "Hey, you out, out!" Licked him off that session. So it took him quite a while to regain his confidence.

Continued on page 66
EMI RECORDS GROUP NORTH AMERICA SALUTES
BERRY GORDY JR.

EMI Records Group
NORTH AMERICA
BB: In an interview for the liner notes of a recent Marvin Gaye reissue, Norman gives the impression that he had his stuff together early on. "You give me money," he says he told him, "and I'll give you hits."

GORDY: He may have had it together, but we never noticed it. Norman remembered very well getting locked out of that session, but he did get very strong later. That's why I gave him a lot of credit. He kept on till he finally produced a couple of hits. And he studied my stuff, he studied "Money" and that sort of stuff. He took that and used it on a lot of records.

Norman was probably the understated producer that we had. He would take the Temptations, five voices, and he would take each voice, write a song, work on a song, produce with everyone in the group doing stuff that was just phenomenal.

But Norman was very "passable"...decretarial. He did everything that he thought I'd done to him. He said, "If you were successful that way, then I've got to see these guys know what they're getting. They've got to give them some assists, but they've got to work!"

I've always felt Norman worked his way up from the bottom, because my favorites were Holland/Doxter/Robb when they were hot. Once Holland/Doxter/Robb took over from Smokey, those cats were "laughs" phenomenal! Everything they did, whether I liked it or not. I didn't even have to hear them. When they'd come into the weekly production evaluation meeting, it was in the pooper.

So while my focus was on them and Smokey, Norman, out there trying to get my attention. Finally, he got it. Then as he got stronger, he voiced more of his opinions, and he won his arguments with me.

BB: Did you get into fights over rejecting records in those Friday meetings?

GORDY: Not too much fights, because I had the final say. But there were some very intense arguments, intense disagreements. People had the freedom to discuss and say whatever they wanted, and fight as long as they wanted to. And if they had a better argument than mine, they would win.

Logic was always the boss. I made that plain to everybody. It was not me, not them, it was not some other power, but logic. But they had to prove it and prove it strong.

BB: If the stronger Motowners could handle rejection early on because you were their support system, what happened as you got more involved in the business side? Did they resent your unavail

Continued from page 64

GORDY: "Rejection" may be a slight exaggeration, because most of the records that didn't make it were because of votes at the meeting. That was rejection in a sense, but it was rejection by the peers of people who were doing it. And sometimes by themselves.

When they heard records in an open forum, they could see imperfections and a lot of things they couldn't see by listening to a record by themselves. That's as far as the meetings were concerned.

Now as far as my being less and less accessible, that was a definite problem. I don't think they resented it so much because of my business activities. There were always people in charge to handle them and their wishes. Mickey Stevenson, who was a strong A&R department director, and the anti-development people, the anti-management people.

I think that more resentment came as I fell more and more in love with Diana. And I was on the road with the Supremes. Or as I was starting spending more and more time with them because I saw the Supremes as the vehicle to lead Motown into a whole new world of music, and appreciation of our music.

I think also, at that movement, number one. Number two, I was falling more and more in love with Diana. And, of course, she inspired me to the hit. And I'm sure that was resented by some of the other artists. But at the same time, I knew that it was breaking ground for the whole Motown stable and it did.

BB: One of the vital elements of Motown was your house band, the Funk Brothers. Some of them were experienced jazz musicians.

Was it tough to get those guys to play pop music? After all, [drummer] Benny Benjamin and [bassist] James Jamerson had played with Dinah Washington and other top jazz names.

GORDY: Absolutely. It was hard holding them down. They constantly wanted to just play something jazz or way out there. But I made the music a lot more interesting, because I would push them toward the horn arrangements and I had major, major fights many times. He was the toughest one.

BB: What was Oldies that Jamerson felt he knew more than you, or because he pushed for the fun of pushing?

GORDY: He felt he knew more, he felt he was better, and he was better. Jamerson had his own ideas, but we had this great relationship, and because he knew that I did something great, I would like it even though I told him not to do it.

I would say, "Hey, you can't do that, this is not a jazz session, man. We want to stay in the groove. We want to do some good things, we want to have fun. You can do that, and that's what it is."

I didn't want to put tags on the music, because it was a mixture of a lot of stuff, gospel, jazz, blues, country and western, whatever. It was Motown music, so it was individual feelings, the hand and the mix. We didn't care what it was called. As long as it was a hit.

BB: And Benny?

GORDY: It was into his own world, he had so many rhythms at the same time, but he kept that lost and everything. Jamerson was the same. They were very locked into the thing together, and they were great. Every song, and then Benny would do such a crab walk, and everything. And Benny would come right back on it. And we would look at him, smile and say something.

Jamerson and Benny would have this little competition as to who could_one of the best_ and get away with it. The other musicians were not conservative, but they were just as great in their own way. Earl Van Dyke, Rare Bowles, Robert White, Joe Messina, Urie Jones and all these guys. They were all talented and they all had their own thing. My favorites just happened to be Benny and Jamerson. Like any artist, you have favorite people who you can know deliver the things that you want them to deliver.

BB: One theory about why those musicians didn't receive credit on Motown albums jacket in the '60s was that you were afraid they'd be poached by other record companies.

GORDY: That was never a thought. We were busy making music, period. A lot of these things about credits and so forth, whatever our department did, there was never any thought of keeping names off a record. That's crazy. That never even came up.

BB: Some of the musicians were moonlighting, playing on sessions for Golden World Records in Detroit and other labels.

GORDY: I didn't bother me at all. Especially when I heard the sound coming out similar to ours.

Continued on page 68

ALAIN LEVY

Before I ever came to the U.S., Motown brought the American world for me. In the years since I first heard Stevie Wonder and Marvin Gaye, I've come to think of Motown as a kind of ambassador of American music to the world. Working with Motown and the legacy of Berry Gordy Jr. over the past few years has been one of the proudest achievements of my professional life. Having Berry Gordy as the honorary chairman of Motown is one small way to pay tribute to his legendary vision.

ROOTS

Gordy Got Started With Mr. Excitement, A "Job" & An $800 Birth Certificate

BY FRED BRODSNOW

I thought it had made early, when I did Jackie Wilson's song. Once I did "Reet Peete," I thought that was the end of the world. I had made a hit record. I would be singing forever. Then little did I know, says Berry Gordy, whose autobiography, "To Be Loved," arrived in bookstores this week. "I never thought it had made as much as I thought it had made then. Even after I had Motown, and even after I had all the hits. Because we were busy, always looking to the future."

Born and raised in Detroit, Gordy had a difficult decision to make early in his career. To focus on the music, he had to make a choice between his old label and the new Motown.

In August of 1959, Gordy made the fateful decision to hang up his glove and devote his time and attention to the music. He wrote one of his earliest songs, "You Are You," and mailed it to Doris Day in Hollywood. She probably never heard it back then, but 43 years later, when she and Gordy met for the first time, he sang it for her, bringing tears to her eyes—and his.

After taking over the War, Gordy returned home and opened a record store. He wanted to specialize in jazz, but soon realized he'd have to cater to the neighborhood folks who were interested in blues and if he wanted to live. The 3D Record Man finally did go out of business, and Gordy sold cool clothing stores, then worked at the Lincoln-Mercury factory in the Motor City. His wife Thelma wasn't thrilled when he left that job to write full-time, and they were divorced by 1957, the year that Gordy and Roquel Billy Davis scored with "Steet Peete." Gordy also worked with Erma Franklin and Freda Payne in those early days, but it was Jackie Wilson—Mr. Excitement—who brought Gordy to the upper reaches of the Billboard chart with "To Be Loved," "Lonely Teardrops," "That's Why (I Love You So)", and "I'll Be Satisfied.

Gordy had another fateful meeting in 1957. He was in the office of Wilson's manager, Nat Tarnopol, when a group called the Marathons auditioned. Tarnopol passed them through the third song, but Gordy followed them out and sold the four guys and a gal that he liked them a lot. The lead singer introduced himself as William Robinson but told Gordy to call him Smokey. Thus began a personal and professional relationship that has lasted to this day. In February 1978, Smokey's group—remaniamed the Miracles—released its very first record, "Got A Job," on George Goldner's End label.

Soon after, Gordy offered the chance to be president of a new record label founded by his sister Gwen along with Roquel Billy Davis. Berry passed on the chance to head Annex Records, believing he would be happier starting his own business without partners. His next step, after finding it difficult to collect publishing royalties, was to start Jobete M.C., named after his three children: Hazel, Ori. Berry and Terry. Then, when his producer's royalty for "Got A Job" turned out to be $53.19, Smokey told him he should start his own record company.
Congratulations Berry Gordy!

We're looking forward to another decade of friendship.

Martin Bandier and your longtime friends and admirers at

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The World's Leading Music Publisher
BB: What about pressure on Motown artists to leave for other labels? You had to deal with that almost from the start, didn’t you? 

GORDY: Yes, the artists were being approached all the time by different people, but those approaches fell on totally deaf ears for many years. I remember Smokey coming to me once after a few highs with the Miracles. He said that a lady came to him from Scepter Records and offered him a million dollars to come with them.

BB: I guess that was [Scepter president] Florence Greenberg. He was making responses?

GORDY: Smokey was insulted. He said, “How could she think I would [leave], what did she think of me?” I told Smokey, “You’ll have a lot of that.” Other artists might mention various situations where they were approached in subtle ways, but there was never a problem until about 1964. Then Mary Wells left.

BB: Part of the Motown magic was your hit ratio, especially compared to other labels in the industry. You put out fewer releases than most of your competitors.

GORDY: Well, it wasn’t done consciously. We did it because we were looking for great records—and great records didn’t come that easily [laughs]. It was just that few records could make it through that Friday meeting. A whole lot of records stayed on the shelf. A record would level over because it had no album cuts. People [in the meeting] would say, “That’s an album cut, let it go.” I said, “No, no every cut has to be something meaningful. A side and a B-side.”

So when a record didn’t make it on the A-side, like Stevie Wonder’s “I Don’t Know Why,” they turned it over and “My Cherie Amour” became one of the standards of all time.

BB: You picked up that emphasis on quality control from working at the Lincoln-Mercury plant in Detroit?

GORDY: Yes, I thought it could apply to my operation. I thought that I was dealing with human beings, which made it a lot more interesting, because each one had different dreams, desires, attitudes. We let them be individuals. Each one was uniquely different, and that’s why you didn’t get Marvin Gaye sounding like Stevie Wonder, or Stevie sounding like Diana Ross. That only comes out of freedom of expression.

BB: Marvin’s freedom of expression seemed directed toward being Nat “King” Cole or Frank Sinatra.

GORDY: He wanted to be a pop balladde, Fred Astaire, Sinatra, that kind of top hat, cane, “Money (That’s What I Want),” the Miracles’ “Shop Around,” Stevie’s “Superstition,” Marvin’s “What’s Going On,” “My Cherie Amour” became one of the standards of all time.

BB: Marvin’s freedom of expression seemed directed toward being Nat “King” Cole or Frank Sinatra.

GORDY: His very first Motown album featured standards like “My Funny Valentine,” “Witchcraft” and “How High The Moon,” and later on, there were his Nat Cole top 10 R&B albums.

BB: Our promotional focus was on the Motown sound, and so those albums didn’t happen [on the chart] with Marvin; it wasn’t totally focused on him. It could have been a reflection on me and the company’s clout in music in that direction, because I was concerned, Marvin Gaye was a great balladeer.

BB: Of course, “What’s Going On” couldn’t be much further from Nat Cole or Frank Sinatra.

GORDY: By that time, he had fallen into another kind of mind-set. He was into sensing the world, so that his head was kind of in the background. When he did “Hitch Hike” and all those kinds of things, they weren’t as meaningful to him. Well, “Stubborn Kind Of Fellow” did mean a little bit to him, because he was a stubborn kind of fellow, but when he went into “What’s Going On,” his life was dedicated to awakening the minds of mankind.

BB: Can we set the record straight on “What’s Going On”? It’s been said that you didn’t like the record or didn’t think Marvin should be singing songs like that. Is that right?

GORDY: It wasn’t that I didn’t like the record. I didn’t like the idea that Marvin, who was so popular with the working-class people, would go off into those protest songs. He called me when he was on vacation in the Bahamas and told me what he wanted to do. I told him, “Marvin, why do you want to talk about police brutality, the Vietnam War? You’ve got this great, sexy image. Why blow it?”

“I don’t care about no image, Big,” he told me. “I just want to awaken the minds of mankind.” That was heavy. I loved it when he said that. “OK, Marvin,” I told him, “if you’re wrong, you’ll learn something—and if you’re right, I’ll learn something.”

I learned something.

BB: Marvin’s own songs seemed to work best when someone else was involved, whether it was David Van DePitte, Ed Townsend, Leon Ware. How much did he need someone to bounce off, or someone to keep him on track?

GORDY: Marvin liked to hang out with cats he liked. He could have done it by himself, but all these people added something to Marvin. He would end up selling it together because it was Marvin who was the genius of the group. Not only the genius—Marvin had a natural instinct for hits. He could do the national anthem and it would be a hit.

BB: At the time, it appeared that “What’s Going On” influenced Stevie Wonder in terms of the future direction of his songs and his career. How did you see it?

GORDY: It’s so hard to compare the two because they were so different. Marvin had a different kind of sex appeal than Stevie. Stevie was a technician; he would deal with contraptions and technology. The whole thing about Motown was individuality in all aspects.

BB: Stevie seemed to know what he wanted once he became an adult, taking charge of his career. How rough was that for you to accept?

GORDY: Stevie seemed to know what he wanted even before he became an adult. And he did indeed take charge of his career. At first, it was very rough [to accept]. Not because I didn’t think Stevie could do it. He had proven that he could do things himself and that he had genius qualities and all that. That bothered me, I think, the most was the fact that he, in my opinion, was defunct.

Stevie had been at a party with me in Detroit the day before his 21st birthday, and when I got to the West Coast, there was a letter from his attorney that he was discontinuing his contracts. I was more upset about that aspect of it than I was about his being able to do it.

The attorney had jumped the gun, Stevie was not going to send me a letter that day. So he fired that attorney, then he got another. After negotiating with his new attorney, Johanan Vigoda, it was agreed on.

BB: Vigoda sounded like he was tough to deal with. Then, of course, there was the renegotiation in 1976.

GORDY: Vigoda was a godsend to Stevie. He was tough, strong and brilliant, yet sensitive. He cared for Stevie like a father.

AHMET ERTEGUN

I have known Berry Gordy since he started Motown. Already a producer of great records and great songs, he went on to create the most successful black record company. Under his guidance, Motown was responsible for establishing a period and style of black music which was incredibly creative and trendsetting and which will live forever.

MICHAEAL JACKSON

Berry Gordy is my mentor. He was there when no one else was. He helped me and laid the groundwork for what I am doing today. He is my friend, my brother and my teacher. And for that I shall forever be grateful.

REIGNING SUPREMES: outside EMI headquarters, 1984

[That deal was $13 million, it was an unprecedented thing. But even though we negotiated, we fought, Stevie never, ever implied or threatened that he would leave Motown—and it turned out to be very good. He could have, he could have threatened it, but he never did.

BB: And you know that CBS or RCA would have offered him a deal which would have...

GORDY: ...dwarfed ours. You understand that, and so you hope it doesn’t happen. But you don’t expect every artist to turn down a more lucrative deal. Because they would be too unhappy with themselves if they did something that they didn’t really want to do. ]

Continued on page 72

BILLBOARD SALUTES BERRY GORDY

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WHO TAUGHT YOU EVERYTHING YOU KNOW?

WHERE WOULD YOU BE WITHOUT ME?

BLACK
Cultivating “The Greatest Catalog In The Business”

What becomes a legacy most? Boss boxes, Gaye pride and a work of Wonder

BY CHRIS MORRIS

The musical legacy of Berry Gordy is the legacy of Motown, and it’s hard to imagine an album more emblematic of the label than the “Motown Anthology” series, released in 1995. This comprehensive collection of Motown’s greatest hits was a monumental achievement, spanning 50 years of the label’s illustrious history. And now, in celebration of Motown’s 60th anniversary, the label has released a new anthology series, “The Classics Again,” which promises to be an even greater tribute to the iconic Motown sound.

UPGRADING THE ANTHOLOGIZING

Motown is in the process of reissuing its “Anthology” series, which has been a staple of the label’s catalog since 1995. In 2014, they expanded the series to include Motown’s greatest hits, as well as a series of best-of albums. But with the label’s 60th anniversary in 2019, Motown is taking this opportunity to introduce a new anthology series, “The Classics Again,” which will feature even more rare and unreleased material from the Motown vaults.

The label has announced that the first release in the series will be a four-CD set of Motown’s greatest hits, including tracks from The Temptations, The Supremes, Smokey Robinson, Marvin Gaye, and many more. The series will continue throughout 2019, with each release focusing on different eras of Motown’s history.

The release of this new anthology series is a testament to Motown’s enduring legacy and its impact on popular music. With over 60 years of history, Motown has become a cultural icon, and its music continues to inspire and influence new generations of artists.

THE FOUR TOPS couldn’t help themselves.

THE TEMPTATIONS: The world dug the way they did the things they did.

Molajz catalog projects devoted to the likes of Billy Eckstine and compilations such as the best of the “Hollies” boxes—the label is continuing ambitious projects devoted to Stevie Wonder and the Supremes.

Bob Bond calls the proposed Wonder campaign “a multimedia effort that would have a similar feel to today’s Motown compilation”， but one key element of the program would be “Book Of Wonder,” a box containing four landmark Wonder albums from the ’70s. The Supremes will also be saluted with a boxed set, projected for later this year.

“IT’S really important to get the consumer to experience the magic,” Bond concludes, “Because Motown is, I think, the greatest catalog in the business. That mission, it would appear, is well on the way to being accomplished.”
THE MANAGEMENT
AND STAFF OF
JOBETE MUSIC
APPLAUD ITS WRITER

BERRY
GORDY
FOR HIS TOP TEN HITS AND SO MUCH MORE

ABC
DO YOU LOVE ME
I WANT YOU BACK
I'LL BE THERE
I'M LIVIN' IN SHAME
LONELY TEARDROPS
THE LOVE YOU SAVE
MAYBE TOMORROW
MONEY (THAT'S WHAT I WANT)
SHOP AROUND
TO BE LOVED
YOJ GOT WHAT IT TAKES
YOU'VE MADE ME SO VERY HAPPY

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Dear Berry,

In good times...
In bad times...
You are always there for everybody.
We love you!
You are what friends are for.

Love,
Barbara and
Marvin Davis

Q&A
Continued from page 68

When you work with an artist, you know that they’re going to be independent. When the day comes that they decide they want to leave you—though you expect it—that’s devastating. But you do it, because a teacher has to teach.

I was drawn to teach, to bring out every bit of talent and potential that a person had. You can’t bring out 90% of it and say, ‘Well, let me hold this 10% back’—or, like you said earlier, keep their names off records. You can’t even think like that.

I had thought like that. Motown would never have been anything. You can’t hold anything back, because the very nature of what we were doing was to pull out all their potential.

MICHAEL JACKSON: The world’s biggest star was a Gordy watcher.

BILL: How much of Michael Jackson’s potential was evident to you at the beginning? You obviously knew The Jackson 5 had something—and Motown turned the group into major stars—but did you expect Michael’s career to turn out the way it did?

GORDY: His potential was always evident. I’d always looked for the buried treasure of potential that everybody seems to have in them. But Michael’s treasure was never buried, it was hanging out there.

He seemed to rise beyond his years. I knew right away he could be a big star, and I believed he could go all the way. I had no idea he could go even further than that. He did. He became the biggest star in the world.

At that very first audition, Michael sang his songs like he had experienced everything he was singing about—and he was only 9 years old. When they jumped into the Temptations’ ‘Ain’t Too Proud To Beg,’ Michael sang it like it was his song all along—and all of them moving together like Little David Butler.

Michael had a knowingness about him. He paid close attention to every single thing I said. Even when my back was turned. I knew he’d be watching me like a hawk. The other kids might have been playing or doing whatever they were doing, but Michael was dead serious and he stayed that way. We convicted. One of the kids finally asked me, ‘Mr. Gordy, does this mean you’re going to sign us?’ They were worried. Michael wasn’t. He knew he had me.

After that, I couldn’t get them out of my mind. I walked around singing [singing] ‘Oh Baby da da dee da da, da da dee da da, Oh Baby da da dee da da.’ [laughs] I was creating the melody for their first song. ‘I Want You Back.’

I brought in Deke Richards to work with me, and he brought in two other writers, Fonce Mizell and Freddie Perren. We called ourselves The Corporation. I played the melody for them, and we got to work putting the song together. We did their first song No. 1. We recorded the same way. They were all up-tempo. Next I wanted a ballad.

The fourth consecutive No. 1 record, ‘I’ll Be There’ was done by Al Davis, Willie Hutch, Bob West and me. We knew it was a hit when Michael’s little sincere voice came out there singing to his girlfriend.

Continued on page 82
NOWHERE TO RUN: MOTOWN MUSIC CASTS AN INTERCONTINENTAL SHADOW

In light of the label’s subsequent achievements, it takes a leap of memory to recall that when Berry Gordy launched Tamla/Motown in Europe through EMI three decades ago, the likes of Stevie Wonder, Marvin Gaye and the Supremes were merely names on a transatlantic chart to most pop fans outside America.

By Paul Sexton

LONDON—Europe is no different from the rest of the world when it comes to the magic word Motown. It’s one of those lingua franca jargon words usable at any musical border-crossing for get instant recognition.

In fact, Berry Gordy’s legacy may be even stronger here than at home, at least judging by record sales. Earlier this year, “The Very Best Of Marvin Gaye” was ruling in the Top 3 of the U.K. album chart. It has now sold more than 200,000 copies, according to PolyGram—which compiled this Europe-only release—and an additional 300,000 units on the continent.

The Diana Ross package, “One Woman—The Ultimate Collection,” was Britain’s first No. 1 album of 1994 and has sold more than a million units to date. Marketed in Europe by EMI Records, the package contains a selection of Ross’ classic Motown recordings, as well as later material. Eighteen months ago, one of the hottest albums in Europe was Lionel Richie’s “Back To Front.” This collection of the注重 Commodore’s greatest hits guided the U.S. Top 20 in June 1992, but some down the U.K. list for that month, debuting at No. 14 and staying there for six weeks—a consecutive run beaten by only four artists this decade.

In Germany, Europe’s largest market, “Back To Front” was a Top 3 chart hitter for weeks on end, as well as a No. 1 hit in Holland and a Top 5 release in Italy. Further detail, the album also claimed the top spot in Austria.

In light of these achievements, it takes a leap of memory to recall that when Berry Gordy launched Tamla/Motown in Europe through EMI three decades ago, the likes of Stevie Wonder, Marvin Gaye and the Supremes were merely names on a transatlantic chart to most pop fans outside America.

THE TAMLA TWIST

Today, the European pages in the Getty scrapbook of Motown’s achievements offer details of how record buyers created hits out of U.S. misses (or even out of tracks that weren’t released in the U.S. at all) and, sometimes, vice versa. The result gave Gordy’s business profile abroad a distinctly tamla twist.

Gordy’s first European successes were the hits he co-wrote for Jackie Wilson, “You’re Penitent” and “To Be Loved,” followed by Mary Johnson’s “You Got What It Takes.” The latter—a Top 5 U.K. hit in 1960—was issued on Decca’s London-American imprint, which carried a few other Motown items, too. Gordy switched the license to a small, yet big U.K. independent, Ostrob Records, then to EMI in 1963.

By 1964, Motown and sister labels—Gordy, Tamla, Soul and VIP—had notched up some 15 Top 20 hits in America, but on this side of the Atlantic, the beat scene was all-enveloping. Every new trend was passed through a “Fift Four” filter before reaching the public.

Some sophisticated Europeans did seek out Motown releases, however, and even bought imported U.S. pressings. Those fans included any number of beat-scene musicians, who recorded their own versions of Motown hits. Marvin Gaye was “No Good Without You” and Eddie Holland’s “Leaving Here.” Early believers also joined the Tamla/Motown Appreciation Society, a small and, for its time, a bit odd fan club established outside London by Dave Godin.

BEATLE FLACKS

When Mary Wells entered the U.K. charts with “My Guy,” New Musical Express reporter Ian Dave wrote that she “has the highest paid publicist in the world—the Beatles.” He added, “Detroit-born Mary rates as the R&B scene’s favorite singer.”

European record buyers took Motown hits before, but usually from pale imitations. Barrett Strong’s “Money” and the Contours’ “Do You Love Me” were turned into local hits by, respectively, Bert Ellicot & The Fenner and Brian Poole & The Tremeloes. The Beatles were, indeed, the most powerful advocates of the Gordy stable. Their second British album release, “With The Beatles,” featured three Motown hits, including the Marvelettes’ “Please Mr. Postman” and Smokey Robinson’s “You Really Got A Hold On Me.”

Robinson and the Miracles didn’t chart in their own right in the Beatles’ homeland until February 1966 with “Going To A Go-Go.” The Marvelettes, meanwhile, had to wait until 1967 to be recognized by British record buyers with “When You’re Young And In Love.” And although Stevie Wonder visited the U.K. and Continental Europe in late 1963, he, too, remained a well-kept secret until “Uptight” three years later.

The European launch of the Tamla/Motown label took place in March 1965, when a Motown Revue opened a Europe-wide tour with London dates at the Festival Park Astoria and Hammersmith Odeon. On the bill were The Four Tops, The Four Tops, Eddie Floyd, Wonder, Martha & The Vandellas, the Miracles and the Supremes, plus British R&B practitioner George France.

The tour lasted until mid-April, and its appearance in Paris was recorded for a live album released later. Meanwhile, U.S. hits by the Supremes, Martha & The Vandellas, the Miracles and others were promoted under the Tamla/Motown banner. The Supremes’ Mary Wilson later wrote in her autobiography, “Dreamgirl,” that this was “the beginning of a romance with England and Europe that would last throughout our careers.”

As Motown’s golden years unfolded, most of Berry Gordy’s U.S. success stories went intercontinental with ease—and there were cases in which European audiences embraced artists and songs that did not find favor in America.

Motown U.K. label manager Gordon Furness, a 22-year label veteran, recalls examples such as Dana Ross’ 1971 chart-topping “I’m Still Waving,” the 1975 Motown release “Night” by the Four Seasons and, from a year earlier, The Dave Taylor’s “There’s A Ghost In My House.” Marvin Gaye’s European hit catalog included two major singles from the turn of the 70s which did not make the grade at home. “The Onion Song” (with Tammi Terrell) and “Abraham, Martin And John.”

EUROPEAN WRITERS

The Commodores was the band that brought Motown new European

Continued on page 80

BILLBOARD SALUTES BERRY GORDY

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THANKS FOR GIVING US THE OPPORTUNITY TO DO SO,

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(AND THE REST OF US AT)

LEOPOLD, PETRICH & SMITH

74

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BERRY,

I'M PROUD TO BE A PART OF YOUR STORY.
CONGRATULATIONS!

LIONEL RICHIE
Motown Today

35 years on, the "Black Disney" is a streamlined, contemporary label. Jazz, gospel, interactive and licensed products are now part of the R&B flagship.

BY J.R. REYNOLDS

As it approaches its fourth decade in the entertainment business, the label Berry Gordy founded is actively implementing plans to broaden its musical realm and venture into several other multimedia mediums.

Motown’s new alliance with PolyGram (which purchased Motown last year) has provided new resources and allowed label executives to focus on long-range goals. The label has the added asset of veteran power-broker Clarence Avant, who was named chairman of Motown when it was bought by PolyGram.

With such recent successes over the past year as Boyz II Men, Zhane and Queen Latifah, as well as a promising debut by Norman Brown on its MoJAZZ label, Motown is confident it can repeat the creative formula in other entertainment sectors.

Says Motown executive VP of talent and creative affairs Steve McKeever, “Motown is an umbrella, and we wanted to make the label a sort of black Disney—positioning ourselves as a multi-faceted entity targeting African American consumers.”

Streamlining its base R&B roster opened the door for other genres like jazz and blues. That diversification led to the creation of Motown subsidiary label, MoJAZZ.

HARVARD IN THE HOUSE

Motown has three Harvard-trained strategic planners who were hired to develop short- and long-term goals for the label and explore music-related ventures.

“Eddie Brown and Eric Danridge are in charge of developing growth areas for the label, and Candace Bond is spearheading our efforts in the catalog department,” says Jeryl Busby, president/CEO of Motown Records.

McKeever shares the ambition of Motown in opening new avenues peripheral to the record business and agrees that solid planning is the key to success.

One basic goal since McKeever joined the label was a fundamental change in the type of artists signed.

“We’ve moved completely away from Milli Vanilli-type acts and have taken a back-to-the-basics approach,” says McKeever. “Zhane, whose debut album went gold in only five weeks—the quickest in modern Motown history—are writers/musicians, as well as vocalists.” Motown will release a new Zhane album in late 1995.

“Johnny Gill is working on his new album, and for the first time, you’ll see him playing his own instruments—which he’ll also do in videos, and take advantage of in concert,” McKeever says. “And our new group, Whitehead Brothers, are producer/players as well.”

MO’ AND MADSTOUNDS

Busby credits the creation of MoJAZZ in 1992 as one of the innovations that has allowed Motown to grow in other areas of music. “We’re just now starting to feel like a center in the jazz field because of the success we’re seeing on the label,” says Busby. “Using MoJAZZ as a model, we’ve been able to set up our hip-hop imprint, MadSounds.

Trends Of Culture was the first MadSounds release, with socially conscious acts like Apache and State Of Emergency following. “Our rap acts all have a significant message to their music,” says McKeever. “Their lyrics give listeners more than just entertainment.”

Upcoming projects include a set by Eddie F. of the Untouchables. The album has a multi-artist concept similar to “The Dude,” produced by Quincy Jones.

Also on tap is the first Stevie Wonder studio album in seven years, titled “Conversation Peace.” Motown hopes for a late ’94/early ’95 release; 1995 releases include projects by vocalists Rosie Gaines, Blu, Jason Weaver and Al Jones.

“We’re also doing tribute albums for Lionel Hampton and Marvin Gaye,” says McKeever. “We’re planning some of the biggest names in the business to perform covers of these artists’ hits.”

MoJAZZ artists working on new projects include Foley, J. Spencer, Frank McComb and Eric Reed.

BIV 10’S FIRST

McKeever says alliances with hit-making producers will result in interesting projects. “Kay Gee and Ilionn is where we got Zhane,” he explains. “Michael Biv’s Biv 10 imprint will release its first album since the formation of the label.” An album by the act Subway is scheduled for release before the end of the year on Biv 10, while Hayden is slated for ’95.

Motown is also entering the gospel arena with veteran Motown acts and new artists. “A gospel compilation is due in the fourth quarter of the first quarter of ’95,” Busby says. “We’re also planning a television special around the project, in association with Dick Clark Productions.”

Motown plans to aggressively attack other aspects of the multimedia business, using the label’s name and catalog as tools. Busby says that, within the month, Motown will be reeling our announcements of its upcoming projects.

“We’ll be citing our music catalog of artists like the Temptations, the Four Tops, Marvin Gaye and Stevie Wonder to CD-ROM projects and audiobooks,” notes Busby. “We’ll be licensing the Motown name to all sorts of things, including screen savers, restaurants and educational software.”

FILMS WITH POLYGRAM

Motown plans to take advantage of its relationship with PolyGram Film, a new division that produces and distributes films, and the company is reportedly close to sealing a joint-venture TV deal with executive producer Suzanne deFosse.

Busby says implementation is the most challenging aspect of its aspirations. “But we’ve got a crack team of strategic planners, and our association with PolyGram will help us achieve our goals,” he says. “Their vision of Motown’s expanding role in entertainment mirrors ours. We both want Motown to be the leading African American company in the entertainment business.”

B.G.

“THE WAY YOU DO THE THINGS YOU DO”
gave us “POWER”.

Much Love,
THE TEMPTATIONS
&
BERGMAN
To Berry

I

LOVE

YOU

Smokey
Temptations, Abner participating on the memoirs. Interest generated involved BY The special with various artists performing Berry at Motown album per year. Although tribute album had not been made as well songwriter that provided the project include A late in Gordon's career seems to re-create the original feel.

Diana Ross was an obvious choice for 'You Made Me So Very Happy,' which enjoyed its biggest success when covered by Blood, Sweat & Tears in 1969, two years after Motown's Motown original. Recall's Berry Gordy, 'Bev' and her sister Patti came in with the idea for 'You Made Me So Very Happy.' We wrote it together with [producer] Frank Wilson.'

Shirane's appreciation for the song, "You Are Only," which had never been previously recorded, with Peters and Motown's Alabamas dependent on a cassette of a capella version by Berry Gordy himself as their only original source for the song. "As a young songwriter, I was full of ideas, but nobody wanted to hear them," says Gordy. "I came up with a gimmick—listening to other people's problems and ideas, hoping that they would then hear mine. It worked! But too well. I got locked out of people. A lot of them were afraid they wouldn't be loved if they exposed who they really were. I believed that if somebody didn't love you for yourself—but for who you were pretending to be—it wouldn't work out. So I wrote 'You Are You,' a song about being yourself, about the individual magic inside every person.'

Gordy's vision for the impact his music could have was evident in his earliest years as a songwriter, "because I was thinking about reaching a general audience even back then," he says. "I wrote the song with Doris Day in mind. As soon as I finished it, I sent it all addressed to Doris Day, Hollywood, California. I waited for the letter from Doris Day that would change my life. A letter that changed my life didn't arrive, but it wasn't from Doris Day. I was drafted.'

TOPS TACKLE JACKIE
For the tribute album, Motown decided to use two legendary groups to re-create two of Gordy's best-known compositions. The Four Tops tackled Jackie Wilson's 'Lonely Teardrops,' while the Temptations put their stamp on 'Do You Love Me.' Of the Wilson smash, Gordy recalls, 'After 'Reet Pete' was a hit, I tried to write a ballad song for Jackie Wilson. One night lying in bed, I got an idea for a song about a guy begging a woman to come back home. I was always begging my wife, and my eyes just seemed to cry only rarely...but that seemed a little too ordinary. When I changed the eyes to "heart," 'My Heart Is Crying Lonely Teardrops,' that was it.

That the Temptations ended up covering the Contours' "Do You Love Me" is somewhat ironic. As veteran group member Otis Williams recalls, 'Berry originally wrote 'Do You Love Me,' the Supremes took it over in a church in Detroit, and then进攻 to the Dixie Hummingbirds and the Harmonizing Four that day, and Berry spent a good portion of the day trying to locate us! He couldn't find us, so consequently it was just an empty hit. The Contours came back, and Berry spent a good portion of the day trying to locate us!' It was a smash. I later found out that the Temptations were in the one place nobody thought to look—in churches!'

DIANA IN THE DARK
Talking about other songs he's written that are likely to end up on the tribute album, Gordy notes that there was a very specific idea behind 'Try It Baby,' a 1964 hit for Marvin Gaye. 'When I wrote 'Try It Baby,' I had a vision of a girl—no unlike Diana Ross—who was becoming a big star, and me, her manager, directing her career and helping her reach every goal.'

LANGBERG, LESLIE & GABRIEL applauds Berry Gordy's outstanding contribution to the music industry.

Thank you Berry. Your vision launched the Motown legacy.
It was hard. But it was fair.
It was also fun.
Thank you for 24 extraordinary years and the opportunity to learn from the best.

I love you.
JOBETE
Continued from page 70

Praising the efforts of Alison O’Donnell, Jobete’s VP of film and television music, Gordy notes the firm’s high profile in recent feature films, with copyrights in “Forrest Gump,” “Milk Money,” “Corrina, Corrina,” “Sister Act 2,” “It Could Happen To You” and even the Australian independent film, “The Adventures of Priscilla, Queen of the Desert,” among others.

Gordy, 80

Luther Vandross covered Holland-Dozier-Holland’s “Reflections.”

Because
the
soul of America
will always
sing.

The Private Bank
salutes
Berry Gordy, Jr. and
the Motown legacy.

The Private Bank of Bank of America

TRAVELIN’ MUSIC
That’s home turf. Outside the U.S., Gordy has been administered by EMI Music Publishing for the past 12 years. EMI Music chairman and CEO Martin Bandier says international licensing activities benefit from Motown’s standing as a “piece of classic America,” and, he says with pride, “the songs travel well.”

“There isn’t a territory in the world that doesn’t use a Jobete song in one form or another,” Bandier continues. “Motown music is such a universal thing. But we need to constantly remind people about the catalog. In doing that, sometimes you don’t know where the next thing is going to come from.”

In Finland, “I Heard It Through The Grapevine” is used to pro-mote chewing gum, while in Germany the tune can be heard in a Lucky Strike cigarettes spot. “Money (That’s What I Want)” blares from a Spanish bank’s TV ad campaign. One of Smokey Robinson’s lesser-known compositions, “I Like It Like That,” is used in commercials throughout Australia.

“That’s just a small sample, because Jobete is actually more active in Great Britain, and we do well with the classics,” Bandier notes. “Mike & The Mechanics, for example, just covered Smokey’s ‘You’ve Really Got A Hold On Me.’ Then Hanne Boel, Scandinavia’s biggest artist, had a huge hit with, of all songs, ‘You Loved The Pain Away,’ written by Ron Miller and Ken Hirsch.

Gordy hungers for more surprises like that. “The bulk of our income comes from 2% of our material,” he admits. “The other 98% of the songs are great gems that need be looked at and redu-

Jobete was the piece of his empire Gordy didn’t sell, despite the best efforts of Charles Koppelman and Michael Jackson.

INTERCONTINENTAL SHADOW
Continued from page 74

success in the ’70s with hit singles, top-selling albums and successful concert tours. For a while, too, the company signed several U.K. artists, and its Jobete Music wing developed a number of European writers. Among them was Phil Cordell, whose “Dan The Banjo Man” was a major German hit single.

David Hughes, now a VP at EMI Records, was Motown’s U.K. general manager from 1978 to 1981, just before its European rights passed from EMI to RCA. “What we managed to do at that time was to have several successes ahead of America,” he recalls, “notably with the Diana Ross albums produced by Chic.”

Hughes also cites European successes with Teena Marie, Smokey Robinson and Michael Jackson’s mid-’70s ballad “One Day In Your Life,” released with typical acumen by Motown in 1981 when the singer’s stock was going “Off The Wall” and through the roof.

When RCA was Motown’s European licensee, the massive popularity of Lionel Richie compensated for the departure of Ross. Gaye and other original Motown stalwarts. In the years after Gordy sold the company in 1988, it was Motown’s ability to regenerate its glorious past which kept the embers warm until Europe was ready to catch up with the U.S. on such ’90s stars as Shance and Boyz II Men.

And just last month, the coexistence of Motown’s past and present was underscored in the British album charts, when the current album by Boyz II Men climbed the Top 20 just one slot ahead of the Diana Ross release, “One Woman.”
DEAR BERRY,

YOUR MUSIC HAS INSPIRED MANY. IT HAS CROSSED OVER GENERATIONS AND HAS PAVED THE WAY FOR TODAY'S ARTISTS, INCLUDING MYSELF.

YOUR OUTSTANDING ACCOMPLISHMENTS IN OUR BUSINESS HAVE BEEN UNDERSCORED BY YOUR HUMBLE PERSONALITY.

THROUGH YOUR ART AND HARD WORK, YOU HAVE CONTRIBUTED TO OUR ONGOING FIGHT AGAINST PREJUDICE AND RACISM.

CONGRATULATIONS AND THANK YOU.

LOVE,

JANET
Congratulations on decades of achievement in music and entertainment.

Benny Gordy

New York

A combination of artistry and business acumen, Benny Gordy revolutionized the music industry. After starting Motown Records, he produced hits that defined the sound of the 60s and 70s, making icons like The Supremes, Stevie Wonder, and the Jackson 5 household names. His influence extended beyond music, with forays into film, television, and retail. Despite personal challenges, Gordy maintained his artistic integrity, proving that creative vision and hard work could inspire lasting legacies. As we celebrate his contributions to the entertainment industry, let's honor his legacy and continue to support the arts. Thank you for your impact on the world of music and beyond.
You Have Paved The Way For Us All.
I Hold You In The Highest Esteem. You Are One Of My Two Musical Inspirations.

Congratulations On Your Autobiography!
I'm Sure The Story Of Your Life Is As Entertaining And Inspirational As Your Music Is To The World.
Best Wishes On Your Day!

Juanita Griffey Hines
Berry Gordy

Dick Griffey

Member of NAIRD
www.americanradiohistory.com
Q&A
Continued from page 82

several things. I brought in Sammy Davis at one time...

BB: ... and Tony Martin, Barbara McNair...

GORDY: I was always trying to expand, but when I would expand and start losing my base, I'd have to get back. But I'll try to get back. Ron Miller did a record with him called "Down To Earth." Ron and I had a problem with the lyrics. I was writing it, and he refused to change them. The phrase at the end of the song [should have been] "with me." He would not put it in. I said, "You can't write, 'Down to earth/Down to earth/Down to earth.' You're not going to say, 'Down to earth/Down to earth/Down to earth/with me.' You've got to look in it, and you've got to show why you want to do it, [against] what Ron wouldn't do it. I said, "OK," although I thought that change would have made a big difference in the record.

GORDY: Always the teacher.

BB: There always were some pretty weird rumors about Motown, that you were owned by the Mafia, for example. You have some fun in the book with that, and how Motown sales chief Barry Alex used to handle it.

GORDY: Barry never really minded that too much, because you know, we got our money a little quicker from distributors. I was screaming about the rumors, yet there were people who said to me, "Boy, you're awful cool. Man, you get away with this stuff and other Mafia figures are getting caught." Young black cats would come to me and say, "You're a bad dude, baby, you can get away with it." I'd say, "You don't understand. I'm not in the Mafia." Anyway, Barry was quite a character.

BB: So much has been written about Motown over the years—a lot of it negative—but you've publicly said very little, until now. Who?

GORDY: When I was building the company, I had a vision to move forward, and I was smart enough not to let these little obstacles stop me. When a football player's running down the field with the ball tucked under his arm and he stops to light an obstacle, then someone else is going to get him. So he's got to outrun his obstacles. That's what I tried to do.

P.S. Even though you taught us how to create tunes with a pattern of "3, 2, 1, 2, 3, 3, 3," it is hard to get it to work with the phrase "Intellectual Property..." So we'll just keep listening to your "properties." Joan, Diane, Bob, Gerry, and all the rest of us at First Interstate Bank are here to continue to help with your "vision." We look forward to working with you and Ron (whom we trust is still shorter than you).
with love,
BERRY GORDY

Q&A

Continued from page 84

So that’s what the book is about, that’s what the last five years of my life have been about.

BB: You say you don’t regret selling Motown?

GORDY: No. not at all. I’m very happy with the way I did it, because I put it in the hands of people I respect. That was the key thing.

BB: You don’t miss the wars, the battleground of the modern record business?

GORDY: Oh, sure. I miss the creative aspects of it. But I can fill that need with a lot of other creative things. I can still produce. I’m very interested in executive producing an album with Smokey. That would be one of my great joys. It would bring back some real great feelings. I’ve told Smokey to wait until after I’ve finished promoting the book. He has written some incredible songs, and I’m really excited about working with him on them.

BB: Do you listen to much current music? Rap, for example, or the new generation of vocal groups such as Boyz II Men, who are clearly based on the Temptations?

GORDY: I listen to a lot of jazz, pop, blues, rap, and whatever happens to be on the radio at the time I’m listening. As far as rap is concerned, some of it amazes me. It’s so brilliant. Some I don’t understand at all.

I think Boyz II Men relate to their peer group much the same way the Temps related to theirs when they started. They are expressing themselves in the same way that the young stars today express themselves. That’s the difference that allows them to be successful and so popular.

BB: What about the women? There’s a universe of difference between Queen Latifah or Mary J. Blige and, say, Mary Wells and Martha Reeves.

GORDY: I’m not sure there is such a great difference. In many ways, Mary with her raspy voice, and Martha with her down-home soulful stuff, are not unlike Queen Latifah. It’s just that in this time and place, women are free now and can be the protetors just like the men. In Mary’s and Martha’s time, it was neither fashionable, desirable nor interesting to have them do so, where now it is. But musically and vocally, hey, they’re on top.

BB: Is there a single record you’d want Motown to be remembered by, if it were a matter of putting just one in a time capsule for future historians?

GORDY: No. Because it was a body of work. It was the legacy of what it is meant in terms of what we did. How we did it and why we did it. There’s no one record that can capture the spirit and the meaning of what Motown was all about.

(Adam White is Billboard’s International Editor In Chief)

Testimonial quotes for this special section were compiled by Terry Barnes.

JHERYL BUSBY, President/CEO, Motown

What Berry Gordy did in a tiny studio 35 years ago has been one of the greatest inspirations in my career. Little did he know that the music and business he created would become an international symbol of American artistry. No history of American pop culture would be complete without the story of Motown. I feel it is my responsibility to make sure that our children and our grandchildren pass his legacy to future generations.

CLARENCE AVANT, Chairman, Motown

For me, the three most important heroes and feats of the 20th century were (1) Martin Luther King and the Civil Rights movement, (2) modern technology—the cable industry, fax machines—that created new ways for people to communicate, and (3) Berry Gordy and Motown. He created household names—Martha Reeves, Smokey Robinson, Diana Ross, the Temptations, Four Tops, Michael Jackson, the Supremes, Lionel Richie and Stevie Wonder (hope he delivers an album this year). Berry is an inspiration to us all: Music is his mistress.

THE TOP 30 SONGS WRITTEN BY BERRY GORDY

Everyone knows that Berry Gordy was the founder of Motown. Some recall that he personally produced some of the label’s greatest hits. But it’s easy to forget that his first passion was songwriting, and that the执业 catalog boasts a great number of songs that include the name Berry Gordy in the credits.

Gordy’s earliest hits were recorded by Jackie Wilson on Brunswick, but once Motown opened its doors in Detroit, Gordy wrote hits for the Miracles, Barrett Strong, Mary Wells and even the Supremes (“Let Me Go The Right Way”). One of his most memorable songs was written for the Temptations. Unfortunately, they weren’t available to record it as Gordy recorded “Do You Love Me” with the Contours. Another Gordy composition was written for the woman he loved, although he never told her the lyrics were meant for her. Diana Ross discovered that “Try It Baby,” a Marvin Gaye hit from 1964, was a message from Gordy to her when she read the galley of his autobiography, “To Be Loved.”

The top 30 songs written by Gordy are ranked according to their performance on the Hot 100. Chart beat columnist FredARMN compiled the top 30 using a point system developed for his book, “Billboard’s Hottest Hot 100 Hits.”

1. I’ll Be There, Jackson 5, Motown 1970
2. Do You Love Me, The Contours, Gordy 1962
3. Love Child, Diana Ross & The Supremes, Motown 1968
4. I Want You Back, Jackson 5, Motown 1970
5. Lonely Teardrops, Jackie Wilson, Brunswick 1959
6. I’ll Be There, Mariah Carey, Columbia 1992
7. ABC, Jackson 5, Motown 1970
8. The Love You Save, Jackson 5, Motown 1970
10. Shop Around, The Miracles, Tamla 1961
11. You’ve Made Me So Very Happy, Blood, Sweat & Tears Columbia 1969
13. Mama’s Pearl, Jackson 5, Motown 1971
15. Love Child, Sweet Sensation, Atco 1990
16. That’s Why (I Love You So), Jackie Wilson, Brunswick 1959
17. Money (That’s What I Want), The Kingpins, Wand 1964
18. I’m Livin’ In Shame, Diana Ross & The Supremes, Motown 1969
19. Try It Baby, Marvin Gaye, Tamla 1964
21. Sugar Daddy, Jackson 5, Motown 1972
22. Do You Love Me, Dave Clark Five, Epic 1964
23. Money (That’s What I Want), Barrett Strong, A&M/Tamla 1960
24. Maybe Tomorrow, Jackson 5, Motown 1971
25. I’ll Be Satisfied, Jackie Wilson, Brunswick 1959
26. (You’ve Got To) Move Two Mountains, Marvin Johnson, UA 1960
27. Get It Together, Jackson 5, Motown 1977
28. Come To Me, Marvin Johnson, UA/Tamla 1959
29. I Don’t Want To Take A Chance, Mary Wells, Motown 1961
30. You’ve Made Me So Very Happy, Brenda Holloway Tamla 1967

BERRYY GORDY

BILLBOARD NOVEMBER 5, 1994
Berry Gordy

"A Great Man
Who Created Great Things
At A Great Time"

Stevie Wonder
WE SALUTE

Berry Gordy

On the Publication of His Autobiography,

To Be Loved

And Thank Him for 35 Magical, Musical, and Memorable Years of Motown!

WILLIAM MORRIS AGENCY, INC.
Retail

Hot Talk In Hotlanta. Graham Jackson, owner of the Atlanta music retailer Hotlanta Music, participated in a daylong music industry seminar and workshop at Georgia State University this month. Shown, from left, are Dr. George Butler, senior VP/executive producer, jazz and progressive A&R, Columbia Records; Ken Bolen, regional promotion director, Capitol Records; Dr. Fred Taylor of Georgia State; Jackson; Jimi Starks, national promotion director, Epic Records; and Susan Luke, regional marketing director, BMG.

Avalanche Of Audiobooks Set For Holidays
Elaborate Packages, Boxed Collections Target Shoppers

BY TRUDI MILLER ROSENBLUM

NEW YORK—With the holiday shopping season under way, audiobook publishers are targeting gift buyers with a number of packages and holiday gift collections.

Bantam Doubleday Dell Audio targets sci-fi fans with its “Star Wars Audio Boxed Set,” featuring three Star Wars novels by Timothy Zahn, plus an exclusive collector’s cassette for $39.95. The audiobooks are read by “Star Wars” actors Anthony Daniels (C-3PO) and Denis Lawson (Weege Antilles), and are packaged in a black hard case covering in stars, with a raised space ship protruding from the box.

Another upscale gift box from BDD is the BBC’s full-cast dramatization of J.R.R. Tolkien’s “Lord Of The Rings,” a 13-tape set featuring art from the acclaimed Hildebrandt Brothers’ Tolkien calendar and a map of Middle Earth. Retail price is $99.95.

BDD’s other gift collections are “The Anne Of Green Gables Audio Boxed Set” ($24.99), “The Rosamunde Pilcher Audio Boxed Set” ($25.95), several Louis L’Amour boxed sets ($19.95), Tom Boston’s “The State Of The Road Audio Boxed Set” ($25.95), and “The World-Builders Audio Boxed Set” ($21.95).

Tying in with the theatrical release of “Interview With The Vampire” starring Tom Cruise, Random House Audio has released Anne Rice’s “Vampire Chronicles” in a coffee-shape box for $19.95. The set comprises “Interview With The Vampire” read by F. Murray Abraham, “The Vampire Lestat” read by Michael York, and “Queen Of The Damned” read by Kate Nelligan.

Bookman’s Audio House also has released “Baseball,” the companion audio to Ken Burns’ PBS series, on cassette and compact disc, and an inspirational companion tape on cassette and CD. For children, Random House offers the Everyman’s Library Children’s Classics series, featuring perennial children’s books read by famous actors, in an attractive box with gold-stamped design ($11.00 each).

Duran Haye has two holiday promotions—a Audio Gift Collections line and a Paperback Audio “Stocking Stuffer” display. The Audio Gift Collections include “Great Women Authors,” featuring Louisa May Alcott and Jane Austen, a Frederick Forsyth boxed set, a Sherlock Holmes collection, a “Rumpole Of The Bailey” collection, a set of James Herriot’s dog stories, and as a gift pack of audio novelizations of the three “Star Wars” movies ($60 for cassette, $75 for CD). TD Kids presents the read-along “Alvin’s Christmas Carol,” starring the Chipmunks ($7.98); “Peter And The Wolf,” presented by Kirstie Alley and Lloyd Bridges ($7.98); and “Mighty Morphin Power Rangers: Lion Zeo’s Holiday Humbug” ($8.98) with trading cards of J.R.R. Tolkien’s “Lord Of The Rings.”

The Paperback Audio “Stocking Stuffer” program features an eye-catching display of 81 single-cassette audiobooks at $4.99 each; the display holds seven copies of each of three titles, plus five copies apiece of 12 other titles. The titles include Christmas stories by Charles Dickens, Agatha Christie, and James Herriot, along with children’s stories, romance novels, and other titles designed to appeal to a variety of listeners. “Spoken audio makes a great gift, and the consumer that gets it as a gift this year is a regular consumer next year,” says Durkin Hayes’ Patrick Hayes.

Time Warner audiobooks offers “Kwanzaa Foltales” ($9.98) read by African-American stars (among them David Allen Grier, Angela Bassett, Raven Symone, Daphne Maxwell Reid, and Chuck D of Public Enemy), as well as the new Rangers cast.

Dove Audio’s gift ideas are an audio collection of Douglas Adams’ “Hitchhiker’s Guide To The Galaxy” series (five volumes with four cassettes each, $100 for the set); “The Presence Of Christmas,” featuring classic holiday stories and poetry read by Bruce Heigley, with carols and holiday music performed by Harry Nilsson; and a special, multivoice edition of “Bridges Of Madison County,” narrated by Be- rnie James Waller with dialog performed by a star-studded cast: Ben Kingsley, Isabella Rossellini, Bruce Boxleitner, Melissa Gilbert, Carl Reiner, and Michael York ($24.95).

Simon & Schuster has a never-before-released 1946 radio broadcast of two Sherlock Holmes dramatizations (“The Night Before Christmas” and “(Continued on page 64)

WaxWorks Waxes Praise At Meet
Growth Seen In Music And Video Stores

BY EDWARD MORRIS

OWENSBORO, Ky.—WaxWorks an- nounced another successful year marked by expansion at its combined Disc Jockey sales managers convention and video trade show, Sept. 30-Oct. 4 here.

Central to the sales managers’ segment was a series of new product presenta- tions by major and independent record labels and accessory vendors. As for the video show, some 1,000 registrants, who buy their videos through WaxWorks, were also shown new prod- uct lines by 179 vendors.

At last year’s convention, WaxWorks announced that it would open a series of Reel Collections self-playing video stores. Since then, it has unveiled 25 of them. WaxWorks president and owner Terry Woolward said it is still too early to measure the stores’ success, but that he is pleased with what he has seen so far.

“The stores are performing well,” Woolward told Bill- board. “I really don’t know [how we’ve done] until I come out of Christmas. I think the fourth quarter with those stores will be much larger than the mu- sic. That’s when the big titles come out. I’m very optimistic. I’m just sorry I didn’t get into it about a year earlier.”

Woolward said WaxWorks “opened” or expanded 46 stores in 1994, includ- ing the 25 Reel Collections. Six or seven of the rest were re- models or expansions, and the rest were new Disc Jockey outlets.

“This year looks to be ‘95 will be just about as aggressive [opening] between 40 and 50 stores, Reel Collections and Disc Jockeys,” he said.

Although sales have dipped from last year’s level, Woolward said he has been satisfied generally with his record stores’ performance: “Last year was fantastic. We were up chain-wide, comp stores about 11%. This year, we’re running about 4%. But I’m pleased with that because of increased competition and [the fact that] we’re coming off a good year. I’m sure we had the tit- les this year that we enjoyed last year.

Never Disc Jockey stores will be considerably bigger, Woolward said. “The days of the 2,400, 2,500-square-foot stores are over,” he said. “I’d say our average store size is inching up to 4,500- or 5,000-square-foot in malls. We’ve pretty much doubled what we used to take. You really have to do that to compete on the inventory.”

The main difference in Disc Jockey’s current product, according to Wood- ward, is the move toward deeper cata- log. This trend, he pointed out, “should be great for.” Independent compan- ties because, to build those stores up, takes a lot of inventory. We’re not put- ting in just more of the same piece. We’re trying to go deeper.

Low-balling by mass merchandisers is affecting some Disc Jockey stores, Woolward said. “It’s a problem in iso- rated markets right now. But the markets we’re in [have been] affec- ted as much as maybe some of our competition. But we are being affected by it. We just had an Electric Ave open up here in Owensboro last week, which is Montgomery Ward’s new concept of selling electronics. So we have to adjust our pricing. Yes, for the business, and I think we’ll survive.”

Electric Ave & More’s Sunday insert in Owensboro’s daily newspaper during the WaxWorks convention carried the promise that “You’ll Never Pay More than $12.88 For Any Single-Length CD!” And it offered the “CD special price of $9.98 for ‘The Lion King’ soundtrack, Alan Jackson’s ‘Who I Am,’ Counting Crow’s ‘August And Everything After,’ The Rolling Stones’ ‘Voodoo Lounge,’ and Neil Young & Crazy Horse’s ‘Sleeps With Angels.’

The new store’s video specialties included “Hartney’s Living In New York City,” “Climhanger,” and “Sleepless In Seattle” at $14.98 each. “Jurassic Park” was tagged at the same price, but with a $5 mail-in-jello rebate that brought the final price down to $9.98.

Although Transworld “made some overtures” toward WaxWorks about selling the Kentucky-based chain some of its Saturday Matinee stores, nothing ever came of it, Woodward said.

“The only thing we did with them was we were in a mall in Savannah, Ga., and they had a store there that wasn’t doing too well,” he said. “I had the re- view of it, and I had had the video store. They said, ‘Why don’t we put these to- gether? We can do it or you can do it.’ We ended up doing it. But it was just an isolated case.”

Woodward added that Disc Jockeys aren’t being affected by the creation of such small-market record stores as Musicland’s On Cue outlets. “Actually, (Continued on next page)
the markets they’re going into, we’re not in. It seems like they’re missing us on both sides. With Media Play, they’re going into more urban markets, and with the On Cues, they’re kind of going into smaller markets. And we’re in the middle markets. We’re not in competition with any On Cues that I know of.”

Woodward said that WaxWorks’ video distribution—which services about 4,500 accounts—continues to grow despite the fact that “everybody gave that up for dead a couple of years ago.”

In 1996, Woodward said, the chain will probably cut back on its expansion and concentrate instead on maximizing store-by-store profitability. “We’re putting POS systems in all our stores,” he said. “So we’re kind of getting a double hit this year. We’re putting them in all of our new stores, and we have a schedule to go back and put them in our existing stores as we can get them in.” He estimated all stores will have the system within a year.

In spite of WaxWorks’ financial success, Woodward said he has not been approached by potential buyers.

Woodward said he was both dis- pleased and perplexed with the Garth Brooks-lead McDonald’s promotion (Billboard, Oct. 15), particularly in light of Brooks’ earlier—and unsuccessful—attempt to keep up the value of recorded music by curbing the sale of used CDs. “I see him on TV, hawking CDs for $5.99,” Woodward said. “And I’m a little bit confused.” He also objected—and would tell—and so says—about its exclusive Barbra Streisand deal with Blockbuster (Billboard, Sept. 5).

Acts that performed for Disc Jockey managers during a series of new product demonstrations were Brian Barrett (Starwax Records), Shannon Worrell (Superdude/Encore), Western Flyer (SOF), Ron C (Profile), Aquarium Res-}

The Big Topic At NARM’s Fall Meet: NARM Itself

MISSION DRIVE: The National Assoc. of Recording Merchandisers’ fall conference, often referred to as mini-NARM, has served as a forum for discussing many industry issues over the years, but this year’s gathering has the distinction of being probably the first at which NARM itself was the issue.

The session was held Oct. 21 at the Arizona Biltmore in Phoenix, and was the first to combine both the Wholesale Records Conference and the Retailers Conference, with concurrent agendas. While many industry issues were discussed during both conferences, the evening of Oct. 21 was set aside so that NARM could wrestle with a midlife crisis.

During an address by NARM president Scott Young, president of Torrance, Calif.-based Warehouse Entertainment, and a “State Of The Industry” panel, one of the main topics was the purpose of NARM and the organization’s future.

The issue apparently came up because of the frustration felt by both accounts and vendors over the industry’s inability to choose technology that would enable electronic article surveillance tags to be placed on product at the point of manufacture. Also clouding the issue was the future of NARM’s annual convention. The six major said they are no longer willing to foot the bill for that meeting if it stays in its current format.

In his address, Young pointed out that NARM still has many strong points. He noted that the trade association has increased its research budget and has been very successful on the legislative front. He also said NARM should continue to be a conduit for communications.

But he added that NARM often can’t action unless it can get everyone to agree on an issue. He cited electronic article surveillance as an example of this, calling it a “turkey.”

NARM had recommended using magnetic technology, but after a long, drawn-out, and sometimes ugly discussion, most manufacturers rejected that technology. After that happened, the NARM point was fast and furious.

During the conference, Young acknowledged, “To tell you the truth, I don’t know where we stand on [EAS], or what to do next.”

Similarly, Young said NARM was frustrated in its efforts to reduce costs related to materials handling. Four manufacturers ship albums with 30 cents to a box, while two pack in a box. “We can’t even agree on the size and shape of a box,” he said.

Consequently, NARM board mem- bers feel that the NARM role should be, and are studying the group’s mission statement to see if it needs to be reworked, he said.

Later, during the “State Of The Industry” panel, each of the distribution presidents represented the importance of NARM as a trade association and endorsed most of its tasks. For instance, J. Kingsley Barrett, president of NARM’s efforts this year in establishing September as Classical Music Month as worldwide, while another mentioned the EMMYs that the trade association or- ganizes. Also, the manufacturers said that the fall conference is a valuable meeting, but agreed that it might best be moved to the spring.

However, the distribution presid- ent into an event was the annual convention. Cema president Russ Balch said, “I challenge the role of the NARM convention. We ask ourselves, Why are we doing this? Should we spend $500,000 for the conven- tion?” Sony president Paul Smith added, “Maybe there isn’t a reason to have a NARM convention anymore.”

Both executives pointed out that staging elaborate product presenta- tions no longer makes sense, since actual consolidation makes it easier for manufacturers to communicate more directly, frequently, and easily with key buyers.

The NARM convention committee was already aware of this and has made moves to reshape the next NARM convention, which will be held in February in San Diego. Earlier in the evening, the NARM executive VP Pam Hurwitz said that instead of having 15-minute product presentations back to back, the presentations would be three hours apiece, and would not be consecutive. Moreover, she said that the PGM Zone, a night- club that features developing acts, would be back, and indicated that some of the other presentations would experiment with nontraditional product presentations.

Young suggested that the conven- tion be moved to the fall to coincide with the Christmas selling season. In fact, he said the meeting could be fashioned into an event which would help drive holiday sales.

He described a meeting that would blend the concept of Nashville’s Fan Fair with a major awards show and an industry event. For example, he said that since most superstars re- lease albums in the fourth quarter, the convention could be married to the proposed Recording Industry Assn. of America’s Grammy Award- ing awards show.

“If we give the superstars a forum, then the consumer press will come,” to the convention, and that exposure as well as the awards show will help increase sales, Young hypothesized. “The forum would be entertaining, and show biz.” That suggestion was met with a mixed reaction from the distribu- tion presidents, with some saying that the idea had merit.
**Del-Fi Rides Surf Music Revival**

**BY BRETT ATWOOD**

LOS ANGELES—Del-Fi Records, the label that put California surf music on the map, is incorporating elaborate beach parties at retailers nationwide. The label is rid- ing high atop a renewed wave of interest in the rowdy surf rock of the early to mid-'60s.

For the promotion, Del-Fi is supplying everything but the beer, including boogie boards, T-shirts, and even a surfboard-loaded pink hearse.

Del-Fi has issued 12 surf-rock albums from the '60s on CD for the first time. Much of the music has been out-of-print since the original vinyl pressings, including full-length albums from the Lively Ones, the Impacts, and the Sentence (Billboard, July 9).

To promote the releases, an in-store campaign plays on the theme of one sponsored by Del-Fi 30 years ago.

“When we did this promotion back in 1963, we were able to give away the hearse,” says Del-Fi president Bob Keane, who is now 73. “In those days, we certainly didn’t have stores like Tower. We didn’t do that this time, but we did give out a lot of surf gear.”

The 1963 promotion was co-sponsored by Del-Fi, KFWB Los Angeles, which was a top 40 station at the time, and the long-defunct Music City retail store.

For the renewed campaign, an “Operation Surfs Up” contest targets both consumers and retailers. The retailer with the best in-store display will receive a surfboard, while a random drawing will determine which consumers will receive T-shirts, music, and other surf paraphernalia.

While many of the stores involved in the promotion so far have been in the Tower chain, Keane says that campaign is not limited to the 56-store chain.

Participating in the first wave of the promotion, which began in July, were 16 Southern California Tower Records stores. The campaign has subsequently traveled across the U.S., including New York, Atlanta, and Boston.

**Musicland Sales Up; Comp Sales Flat**

**BY DON JEFFREY**

NEW YORK—Musicland Stores Corp. reports that sales jumped 20.3% in the fiscal third quarter because of all the big new stores the company is opening.

But comp sales—for stores open at least one year—were flat in the quarter, compared with the same period a year ago. The company attributes the softness to “weaker product offerings.” Music and video comps both plateaued. The news depressed Musicland’s stock.

For the three months that ended Sept. 30, Minneapolis-based Musicland reports a net loss of $2.55 million on sales of $382.4 million, compared with a net loss of $1.81 million on sales of $251.2 million a year ago. The company has reported overall losses because of relatively high interest payments on debt.

At quarter’s end, long-term debt totaled $281 million. But operating profit (before interest and taxes) also took a sharp decline in the third quarter, because of the weak comp sales.

Musicland and Sam Goody stores, 354 Suncoast Motion Picture Co. sell-through video outlets, 30 Media Play stores, 61 On Cue stores, and one Readwell’s bookstore.

For the nine months that ended Sept. 30, Musicland reports a net loss of $6.86 million on sales of $944.9 million, compared with a net loss of $7.3 million on sales of $697.1 million in the same period a year ago.

The company’s stock closed at $14.25 a share in New York Stock Exchange trading at press time, a new 52-week low. The yearly high is $21.125.

In other financial news, Musicland announces that it has obtained a new five-year, $90 million revolving loan agreement with a consortium of banks led by Morgan Guaranty Trust. The company says the funds will be used in part to “support Musicland’s aggressive growth plans,” which include the opening of 30 Media Play and 70 On Cue stores. The new credit facility replaces a $175 million line that was due to expire next August.

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www.americanradiohistory.com
Lazer Sound’s The Only Game In Town
Suburban N.J. Store Basks In Lack Of Competition

BY KAREN BRUNO

BERNARDSVILLE, N.J.—This sparsely populated region of New Jersey is known for its huge estates, hunt meets, and occasional celebrity sightings (Eddie Murphy has a home nearby). But for the owners of Lazer Sound here, the area is distinguished by its dearth of competition.

"I lived here and knew that there were no other stores selling CDs within a 12-mile radius," says Gehrlein. The people have gone, members say, explaining why they’ve opened the store here in May 1990. "No other store nearby lets you listen to music and has knowledgeable people behind the cash register."

At a previous Lazer Sound site about 30 minutes away in Union, N.J., there were four stores selling CDs within half a mile radius. "People were price-shopping," says Lutz. At the Bernardsville location, the closest competitor is a Scott’s Record Shop in Morristown, a 20-minute drive away.

Now Lutz and his partner, Gregg Gehrlein, attend to affluent college students and younger kids with money to burn and no place to spend it. "The other week, a 15-year-old came in here and spent $50 on CDs; the next week he spent $500. It had been his birth day," says Gehrlein.

Lazer Sound is located on the main street of Bernardsville, an affluent community in New Jersey. (Billboard photo: Karen Bruno)

Gehrlein is co-owner of the Lazer Sound music store. (Billboard photo: Karen Bruno)

The shop gives credit for used CDs—$2 to $8—but no cash. "This has been working great, because we give more in store credit than do stores that give both cash and credit. It hasn’t hurt our turnover on used CDs, either," says Lutz, adding that he “hates” to pull money out of the register. Used CDs are priced at $4 to $8, each. "The used CDs help to sell the new material. It’s an inexpensive way to try out new music and new bands. Then someone will buy a band’s new music," says Gehrlein. "Most people who come in are selling their own collections. They just want different music to listen to."

A big selling tool for Lazer Sound is the two CD players and headsets that potential customers may use to preview music. "It’s only fair when you’re paying $14 or $15 for a CD that you hear more than one song from," says Gehrlein. "It’s not like it’s $8."

The partners note that many people who live in Bernardsville and the surrounding towns of Mendham, Basking Ridge, and Chester, from which Lazer Sound also draws customers, have at least one CD player at home and one in their car, as well.

Lutz, who has a degree in accounting from Fairleigh Dickinson University, was chief financial officer for Sport magazine in New York before entering the music business in 1988 by buying Gehrlein’s partner in the 2,400-square-foot Lazer Sound store in Union, which has since closed. Gehrlein, who attended Ohio Wesleyan University, started working at the original Lazer Sound, in Roselle Park, N.J., in 1986; he was in charge of wholesale distribution of imports. In 1988, the store moved to Union, after which Lutz became a partner. That outlet closed about three years ago, a victim of the recession.

The 900-square-foot Bernardsville store has an odd layout: two wings separated by a front cash register area. The store 5,000-plus titles are displayed in Lift racks; CDs are kept behind the counter. Special orders for CDs, which are placed three times a week, account for 6% to 7% of Lazer Sound’s business.

Lutz and Gehrlein buy from wholesalers like Universal One Stop and CD One Stop, as well as from independent labels such as Justice Records. "We try to sell from $1 to $3 under list, but it is getting harder and harder to do this, because list prices keep going up," says Lutz. The store sells "lots" of catalog, according to Gehrlein. "You wouldn’t believe what people buy. You’d think they would have owned it already."

"Bat Out Of Hell," is a consistent seller (priced at $19.99), as is Billy Joel’s "The Stranger" ($9.99). Lazer Sound also sells up to 10 different publications. "Magazines are a pain to return and store, but they bring in customers," says Lutz.

One of the publications is Relix, which is the Bible for followers of the Grateful Dead. In fact, the store’s owners say the store attracts a core group of Deadheads. "Every kid around here goes to college," Gehrlein notes. Lutz asks, "The Dead is a reliable, 12-months-a-year seller for us.

Yet Gehrlein, who is often mistaken for a Deadhead because of his long hair, says he doesn’t care for the band. Lutz and Gehrlein say they have found that two of the most challenging aspects of retailing are dealing with customers and long hours—"the store is open seven days a week. (This past winter, however, it was closed for 11 days due to severe weather.) You have to be even and steady all the time, even when you are feeling sick," says Lutz. And Gehrlein observes, "The old-money people that come in here know how to act; it’s the yuppies who will make your life difficult."

Alternative rock is the biggest-selling genre at Lazer Sound, because of the large number of college students who live nearby. (Billboard photo: Karen Bruno)
NARM News: Select-O-Hits Nixes M.S. Buyout
Priority, Walt Disney Top Indie Best Seller Awards

Dateline Phoenix: "Sub-dued" may be the best way to describe this year's independents con- fab at the National Assn. of Recording Merchandisers' Wholesale Conference, held at the Arizona Biltmore in Phoenix Oct. 21-23.

No new drama appeared on the ho- rizon at the conference, but several loose ends were tied up in time for the session.

Among recent developments, Se- lect-O-Hits VP Johnny Phillips says, "We're talking about a contract of some sort" to maintain the existing, relatively informal association with M.S.

Money apparently was the rub that led to the break in sale negotiations. Phillips says, "What we think the business is worth is more than what they thought it was worth." He notes that similar considerations were in- volved when Select-O-Hits had abor- tion sales discussions with Independ- ent National Distributors Inc.

"We wanted to keep it for our- selves, but we wanted to work with [M.S.]," Phillips says.

He adds that Select-O-Hits has been talking to other unnamed dis- tributors concerning associations that would have no impact on the company's relationship with M.S.

"We're just kind of looking around," Phillips says. "We're being courted.

On another front, Distribution North America in Cambridge, Mass., has finally announced formally that it will distribute Rounder Records, effec- tive Jan. 1. Two months ago, sources indicated that DNA, which is owned by Rounder's principals, would pick up the label following the buyout of Rounder's interest in Minneapolis' REP Co. (Billboard, Aug. 13), but as recently as two weeks ago, DNA would not confirm the move.

As of the turn of the year, DNA, which handles some 400 lines, will pick up the 1,500-title Rounder cata- log.

"There's a big catalog to sell, and we've got to do the appropriate things to market the catalog," says DNA GM Duncan Browne. "But it won't be our singular emphasis."

Thanks to DNA's recently finalized joint venture with Valley Record Dis- tributors in Woodland, Calif., DNA can handle the massive influx of product "without blinking an eye," accord- ing to Browne.

As noted here Oct. 22, DNA will be adding three or four sales people, who will help DNA support the Rounder load; additionally, Browne says, the distributor will be signing on a new advertising staff.

Finally, members of the Caroline Records staff sat down with DJ to elaborate on changes that have taken place in the wake of the company's in- stallation of a triumvirate of senior executives this year (Billboard, June 25).

"We're trying to get a more fo- cused, unified message going out," says Caroline COO Matthew Flott, who steers the company in tandem with label operations Lyle Preslar and VP of sales and dis- tribution Rick Williams.

Chief among Caroline's current ob- jectives is the unification of its na- tional sales force. Donna Ross has been named national director of sales and marketing, based in New York, Ross will oversee the activities of an expanded regional sales force.

Caroline is adding regional reps in Minneapolis, Cleveland, and Miami, and adding two staffers in New York, to bring the regional total to eight.

"We needed to increase and en- hance our relationship with our larger customers," Flott says of the ex- panded regional coverage.

The labels will know that they can come to us for an organic [regionally developed] campaign ... and then explode through the na- tional system.

Jill Emrick-Swan remains the sales manager in the company's Sun- Valley, Calif., office, where Williams is based, but Barbara Behan, the New York sales manager, is leaving the company. The in-house sales force is reporting to Emrick-Swan.

The company will maintain a tele- marketing group of nine staffers. Caroline is also in the process of hiring two new staffers to work calls and album alternative outlets; has added marketing and promotion staff in Southern California; and is seeking a marketing manager who will report to Preslar. Flott says that with recent departures and current moves, the overall staff has in- creased by one.

Flott acknowledges that the changes are at least in part motivated by a desire to change the perception of Caroline as a firm with discrete Eastern and Western operations. "It's a matter of refocusing what we have," he says.

Although the company has shown a recent emphasis on the development of such in-house labels as Astral- werks, Gyroscope, and Passenger, Caroline has no plans to trim its roster of distributed labels, although Flott says, "As we go larger, we might have to look at the fringe work."

Unlike some national outfits, Caro- line isn't just seeking exclusive deals with labels.

"Certainly, with the new labels we pick up, it would be an advantage to be in exclusive," Williams says, but Flott adds, "It's not a requisite ... It's not an environment we want to breed."

The Winner is ...: Priority Records, which repeated its $36 triumph as indie label of the year, and Walt Disney Records hauls in the trophies at the annual Indie Best Seller Awards, handed out at an Oct. 22 banquet hosted by Fantasy Records executive VP Phil Jones.

By category, the winners were:
Recording of the year: "The Lion King" soundtrack (Walt Disney).
Single of the year: "Whoomp! (There It Is)," Tag Team (Life/Bellmark).
Children's: "The Lion King Sing Along" (EP), soundtrack cast (Walt Disney).
World music: "All The Best From Ireland," various artists (Macleay Music Group).
Soundtrack: "The Lion King" (Walt Disney).
R&B: "Lethal Injection," Ice Cube (Priority).
Dance: "Fantastic Voyage," Coolio (Tommy Boy).
Gospel: "It Remains To Be Seen," Mississippi Mass Choir (Malaco).

The Melody & Songwriting Award, presented annually for leadership, support, and promotion of the indie community, went—very deservedly—to Billy Cuss, former executive director of the National Assn. of Independent Record Distributors & Manufacturers.

Avalanche of Audiobooks Set for Holidays

"The Darlington Substitution," star- ring Basil Rathbone and Nigel Bruce ($19.95); also is reissuing Patrick Stewart's performance of Charles Dickens' "A Christmas Carol" ($15.00 cassette, $19.95 CD).

"Dickens' A Child's Christmas In Wales" ($12.95), and the children's Christmas story "The Tiny Angel" by Elizabeth Koda-Cullan ($8.95).

Unpublished, Sentimental, and a variety of other audiobooks are available at the list, Audio Partners Publishing Corp. offers a collection of "Great American Stories" by Mark Twain, Stephen Crane, Ambrose Bierce, and Jack London ($10.95); Au- dio Renaissance boxes James Herriot's cat stories ($16.95); and Listening Li- brary presents Jack Prelutsky's chil- dren's title "The Dragons Are Singing Tonight," an award-winning package of poetry with music ($8.95).
Album Reviews

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

POP

JONI MITCHELL
Turbulent Indigo
PRODUCERS: Jon Mitchell & Lyle Korin
Reprise 45786

Featured in Music To My Ears, Aug. 27

BARRY MANILOW
Singer Within the Big Bands
Produced by Phil Ramone & Barry Manilow
Atlantic 1977

Manilow journeys back to the late ‘30s—early ‘40s big band era, when vocalists were just being stitched into the national fabric. He matches each song with the orchestration that fits them best. In this case he is associated. Among the astounding players here are current lineups of Les Brown & His Band of Renown, the Jimmy Dorsey Orchestra with Rosemary Clooney, and the Duke Ellington Orchestra. Tommy Dorsey, Glenn Miller, and Harry James Orchestras. Booking the standards are two originals, the swingy title track and wistful “Where Does The Dog Go?” A consummate Showman, Manilow has found the perfect stage from which to deliver a knockout performance.

SPOTLIGHT

GLORIA ESTEFAN
Hold Me, Thrill Me, Kiss Me
PRODUCERS: Enio Echevarria, others
Epic 65305

Estefan revisits the various sources of her creative inspiration on this lushly produced collection of mostly modern—day “classics” that could alternately be labeled “Young Gloria’s Faces.” Her pick list is wide-ranging and highly entertaining, meandering from the titlesoung sounds of elegant title track, to disco nugget “Turn The Beat Around,” and on through the likes of “Breaking Up Is Hard To Do” and “Love On A Two—Way Street,” “It’s Too Late,” and lovely “Goodnight My Love.” Through it all, Gloria reveals her remarkable, adaptable voice. The enthusiasm is catching.

R & B

CARLEEN ANDERSON
True Spirit
PRODUCER: Phil Ramone
Virgin 39761

U.K. vocalist and producer team to present a vibrant collection of wide-ranging emotional vocal energy, from dynamic to demure, and a palpable presence in musical arrangements. Set delivers potpourri of tracks spanning multiple genres, including R&B, dance, and pop. Artist challenges sonically boundaries with thoroughly, full-bodied utterances, and shimmers, upper-register play. Standout tracks include the soulful “Mama Said,” the thrill ride “Nervous Breakdown,” and the bounty title track.

RAP

VARIOUS ARTISTS
Mister Was The Case—the Soundtrack
Death Row/Interstate 92848

One of the many highlights of album inspired by shortform film is the cinematic “Natural Born Killas,” featuring former N.W.A band mates Dr. Dre and Ice Cube. Other hard-edged rap gems are the chillout remixes of Snoopy Dogg’s Dogg’s title track, Snoopy & Tray Dee’s ’sleeve “21 Jump Street,” and Sam Sneed’s gangsta-limpi “U Better Recognize.” In typical Dr. Dre cool, the style are also chyew R&B cuts (Nate Dogg’s “One More Day”), Danny Boy’s “Come When I Call,” Jodeci featuring Tha Dogg Pound’s “Come Up To My Room,” and a dirty soul opera (Deevoll’s cover of Isley Brothers’ “Harvest For The World”), built on impact, it debuts this week at No. 1 on The Billboard 200.

SPOTLIGHT

SCARFACE
The Diary
PRODUCERS: N.O.J. Mike Dean, Uncle Ernie. Brad Johnson
Rap & Hip Hop/Tryne Tyme 39546

Scarface is apparently not a happy guy. His languid voice sounds depressed throughout, and it’s hard to imagine that there are any themes he explores on this third solo set.

SPOTLIGHT

BOYS OF HARLEM
PRODUCER: Paul Fox
Columbia 9523

Contemporary jazz saxophonist scores another commercial triumph with an album of smooth instrumental and choice vocals. In the latter group, “I Didn’t Know”—featuring singer Buzzy—is the one with the broadest appeal, showing potential at “rite” jazz, AC, and R&B outlets. The rest of the album, like the body of the artist’s work, rates to an ample and loyal modern-jazz fan base.

VITAL REISSUES

The Everly Brothers
Heartaches & Heartaches (1955-1973)
COMPILE PRODUCER: Andrew Sandoval, Bill Shady
Bliss 71779

One of the foremost country labels of the 1960s and 1970s, this collection of country rockers from the late ‘60s to the early ‘90s is a must for any fan of country music. The album features some of the greatest country rockers of all time, including Johnny Cash, Waylon Jennings, and Willie Nelson, among others. The album is a must-have for any fan of country rock.

REGGAE

STEEL PULSE
Steel Pulse
PRODUCERS: Steel Pulse. Stephen Stewart
EMI 37039

One of the finest live bands in the history of reggae, the Birmingham, England-based Steel Pulse has produced some of the most melodic and harmonically sophisticated reggae music ever recorded. The album features some of the greatest hits of Steel Pulse, including “ фирм Make It” and “Tubberking,” as well as some lesser-known tracks that are equally impressive. The album is a must-have for any fan of reggae music.

LATIN

OLGA TANON
Siente El Amor
PRODUCER: Pablo Agel/Work/Latino
WLA 9795

This Latin pop single “Receta Del Amor” is already starting on the Hot Latin Tracks, this smooth midtempo pop song is by one of the hottest Latin vocalists in tropical market offers host of radio hits, including “Entre La Noche Y El Día,” “Esperando,” and the album’s lone salsa track, “Unicornio.”

TEXAS STAINES
Gracias Por La Vida
PRODUCER: Manny Guerra
Murrey/WLA
Inviting cumbias such as “Una Lagrima” and arrepentidos-pop like “Tu, Nadie Como Tu” are sure to captivate second album by San Antonio sextet up the Billboard Latin. “Como En Tu Bar,” the20-episode show’s front man’s Richard Acosta’s pleasingly gruff baritone, not only has outside shot with Latin Recording Academy, but the climactic album also would make for a fine Anglo-pop entry.

COUNTRY

VARIOUS ARTISTS
Skydny Finds
PRODUCERS: Various
MCA 11097

Can It Be? Another country star salute to the influential “ interoperative” rock band? This time, it’s rebel rockers. Lynndy Skyndy, and this tribute is a decidedly mixed bag. Alabamians, go for a watered—down version of (you guessed it) “Sweet Home Alabama,” and Sammny Kershaw sounds mighty uncomfortable singing “I Know A Little.” Among the pleasant surprises, young Texas native William Jr. is from the—out of—version of “Tuesday’s Gone” and Wynonna’s “Free Bird.” To be fair, there are all loving cover versions. It’s the tribute album concept that’s getting a little tired.

CLASSICAL

STABULEN SZEZSAMONOGO
Albano Symphony Orchestra and Chorus, Robert Stari
PRODUCER: Robert Stari
Telarc 8503

Gorgeous performances of two lovely, seldom—heard 20th—century sacred works. “Phaedra”—Szymanowski, with its angular, Russian Orthodox timbres, and the serene French Poulenc—work from 1908. Shaw’s legendary chorus is bush luscious and precise; his soloists—Christine Goecke, Marette Simpson, and Victor Lieberher—are splendid.

BERLIOZ: LES TROYES
Gari Lake, Deborah Voigt, François Pollet, Ginu Quico, Hélène Perriac, Jean—Philippe Courtis, Jean—Luc Maurette, others; Montreal Symphony Orchestra, Charles Dutoit
PRODUCER: The Music
Anima 643 22695

Handsome singing and vivid, transparent: playing characteristic this languid, rugged recording of this major work, which opera houses are now rediscovering. This first modern studio recording of Les Troyens (the only one other was made 25 years ago) features a newly restored scene and a fine line of principals (including singer, plus terrific chorus and orchestra under the flexible, idiomatic leadership of Charles Dutoit.)

R & B

VARIOUS ARTISTS
From the Vaults: Doocy Country Classics, 1934—1973
PRODUCE: Telarc
Telarc 37203

One of the foremost country labels of the 1960s and 1970s, this collection of country rockers from the late ‘60s to the early ‘90s is a must for any fan of country music. The album features some of the greatest country rockers of all time, including Johnny Cash, Waylon Jennings, and Willie Nelson, among others. The album is a must-have for any fan of country rock.

JAZZ

NAJEE
Shake My World
PRODUCER: Najee, Norit, Christian
EMI 37089

Contemporary jazz saxophonist scores another commercial triumph with an album of smooth instrumental and choice vocals. In the latter group, “I Didn’t Know”—featuring singer Buzzy—is the one with the broadest appeal, showing potential at “rite” jazz, AC, and R&B outlets. The rest of the album, like the body of the artist’s work, rates to an ample and loyal modern-jazz fan base.

VITAL REISSUES

The Everly Brothers
Heartaches & Heartaches (1955-1973)
COMPILE PRODUCER: Andrew Sandoval, Bill Shady
Bliss 71779

Lovingly assembled four-disc set of tracks from the period in question, Don & Don Evers, whose sparkling harmonies on such early classics as “Wake Up Little Suzie,” “Cathy’s Clown,” “Bye Bye Love,” and “I Have To Do Is Dream” unleashed legions of imitators, from Simon & Garfunkel and the Beatles in the ‘60s, to R.E.M. in the ‘80s and ‘90s. Reissues—which cover all the brothers’ hits—is bookended by two versions of “Don’t Let Our Love Die,” one from their 1961 appearance on Daf’s radio show, the other a 1990 remake. A touching celebration of a life in harmony.

94
BILBOARD NOVEMBER 5, 1994

www.americanradiohistory.com
JOCELYN ENRIGUEZ You Are The One (4:09)
PRODUCER: Elke Heylen
WRITERS: Robert Hartley, J. Christoff
PUBLISHERS: PolyGram, BMI
CLASSIFIED 0124 (12-inch single)
This track from Melencamp’s high-profile collaboration with Patti Smith – a box set that’s due next month – is a smooth ballad with a laid-back, jazz infused groove that should appeal to fans of both artists.

MILLIE JACKSON Love Quicks (4:34)
PRODUCER: Robert John Lange
WRITERS: Millie Jackson, J. Pitch
PUBLISHER: MCA
CLASSIFIED 8055 (CD single)
Jackson’s voice sounds magnificent on this duet with Harris, their harmonies are lush and rich, and the production is top-notch.

TINA TURNER Private Dancer (4:34)
PRODUCER: Giorgio Moroder
WRITERS: Giorgio Moroder, J. Capron
PUBLISHERS: PolyGram (US & Canada), BMI
CLASSIFIED 1234 (12-inch single)
Turner’s voice is in top form on this track, which features her classic raspy delivery.

LILU MARRATHY Family Affair (4:26)
PRODUCERS: J. Eller, G. N. DeLattre, D. Corinis, J.C. Oliver
PUBLISHER: PolyGram International
U.S. ONLY 1240 (12-inch single)
Martha’s voice is the highlight of this track, with her soulful delivery and powerful vocals.

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Actors Help Origin Game Take Wing

By MARILYN A. GILLEN

NEW YORK—Big-name cast, big-bucks budget, top-notch Hollywood crew, and a raft of special effects—Must be another game, one in which the stakes just keep rising.

"Wing Commander III: The Heart Of The Tiger," from Origin Systems at an expected price of $60-$80, is the latest installment in the series. Now in its third iteration, this latest entry in the polar series of futuristic space-combat games built around an intriguing cast of sharply defined, computer-generated characters fighting to save the human race from the Kilrathi, a tiger-like race of warriors.

The first two installments have sold more than 2.5 million copies, according to Origin, whose parent company is successful game Electronic Arts.

For the budget, more than three hours of live-action video, and the first-time use of actors—including Mark Hamill ("Star Wars"); John Rhys-Davies ("Indiana Jones"); and John Paulson, who directed the game—"Wing Commander III" is actually got more than $4 million plus marketing, according to industry analysts.

It "will give us a chance to go to the next level," says Chris Roberts, the game's direc-
tor and the series' creator, in video game parlance. "Wing Commander has always been about storytelling, and there's just something about having real actors that lends an intensity and immediacy to the storytelling process that is hard to match.

The result is a two-disc CD-ROM set that nimbly merges video game and movie genres into what Roberts calls "interactive fiction movie," one he believes will thrill die-hard gamers while at the same time pulling in a new, larger audience to justify the new, large budget that is more than doubled the budget for "Wing II."

"With this, we achieved what we tried to achieve with "Wing II," says Paulson, who directed the game. "(Continued on page 109)

Holy Cyberspace! A Biblical CD-ROM

PARTING THE WATERS: Charles Heston will become the first Academy Award winner to enter the interactive computer arena, with the title of his forthcoming CD-ROM "Charles Heston's Voyage Through The Bible." The title—based on the 1922 Arts & Entertainment film directed, written and produced by Agamemnon Films, Jones Entertainment Group, and Genesis International—is now complete and has been given a Christmas release date for Cyberactive!

The CD-ROM covers the Old and New Testaments, and features Heston's on-screen portrayal as a guide through their contents. Among other things, according to Jones, are dramatic Biblical stories performed by Hollywood's A.D. studio's actors, speaking arias from historic Biblical buildings long gone; travels through Egypt and ancient Pal-
cestine; and more than 1,000 Biblical in-
spired paintings, and inspirational music through the ages; and the full text of the King James Bible, accessible from anywhere in the program.

In all, the discs include 60 minutes of partial-screen video, 40 minutes of Bible!

LONDON GO! Discs now has a World Wide Web site on the Internet, featuring all of its CD! Discs and Go! Beat's 14 artists. The site boasts audios-
clip, photos, cover art, tour dates, and bio and will offer previews of upcom-
ing releases, as well as first looks at new label signings, according to the label. Currently playing: The New Beautiful South and Paul Weller singles.

The 300 CD! has angered some of its software publishers with a decision to charge a fee to download into the existing rate of $3 per copy of 300 games. The new fees are earmarked for the establishment of a "Market Development Fund" for a beefed-up ad campaign, and to help manufacturers of 300 hardware, according to The Wall Street Journal. 300 head Trip Hawkins says he came up with the idea after hardware licensees balked at his report of potential combined losses of $8 million and $10 million for the game players at competitive prices over the next 15 months.

ACTIVISION is making merry with Muppets. The Los Angeles-based publisher has signed with Jim Henson Productions to license the lovable creatures for a new CD-ROM children's adventure game, "Muppet Treasure Island." Based on the classic adventure story by Robert Louis Stevenson, the title will be the first in the company's new Adventure Games That Teach product line. It's due in March 1996.

Jim Henson Productions recently formed its own interactive division, Jim Henson Interactive, in tandem with Paul Allen's Starwave multimedia company. The companies will work together on the development of other Muppet-based titles.

Navarre Builds Biz With Sound & Vision 10-Year Plan Established As Leader In Multimedia

NEW YORK—There's being in the right place at the right time, and then there's plotting a course to get there.

Navarre Corp. had a long-term plan from the beginning, when it established itself in 1983 both as a distributor of computer software and music. The strategy opened the door for its current position as a leader in the distribution of such entertainment-based multimedia titles as Ion/BMG's "Jump," and RealTime's "Backstage With John Tesh," and its own publishing division's "Backstage With John Tesh," all of which exclusively distributes on CD.

Says president/CEO Eric Paulson, "We believed eventually technology was going to drive the music and computer industries together. And when that happened, if we, as a company, could have one foot firmly planted in the music retailing environment and the other in the computer environment, we'd be in a unique position to take advantage of that new technology."

The company's valuable position is its ability to deliver both sides of the retail equation—the music specialty channels and the software specialty channels—to two sides of the content industry that are increasingly eager to tap into each other's turf, even as their products, themselves, converge.

"We were the primary candidate to go to the (computer) software industry and say, "We can provide to you a vehi-
cle to the 25,000-plus music specialty stores in the U.S. you do not now have access to," because we have the well-es-
tablished music division," Paulson says.

He also could go to that music indus-
try, ramping up with music-based CD-
ROM titles, and present the same en-
trée into the unfamiliar waters of computer specialty stores, mass mer-
chants, and bookstores—which had be-

tedly uncertain about what to expect, but Hamill and the other star were sought out by Roberts.

I thought 'name actors' would be important right away because there is not necessarily a lot of credibility to the concept of interactive movies, so this is instant credibility," he says. We also hoped to widen the audience a little, and these names will bring in the mainstream consumer.

"What's most interesting to think about is this special, which is state of the art now, is going to be a curious folk piece in just three or four years," says Rhys-Davies. "It offers a chance to be ahead of time."

Hamill, best known for the role of Skywalker in the "Star-Wars" series, has already been "eased into the world" of CD-ROMs through his voice-over part in an earlier CD-ROM, "Ga-
briel Knight."

"That was the real deal," he says.

"It was new ground—it was memoriz-
ing four different versions of each scene, it was a script as thick as a phone book, I was stagging in front of a green screen all day."

All the actors did their scenes background music and voiceovers, the days of radio, Rhys-Davies notes; every-
thing else was filled in later by the back-room wizards using the latest in Silicon Graphics technology.

"I was surprised at how good the fi-
nal product looked," Hamill says. "I thought it was going to look more like a game than a movie, but it looks more like a movie than a game. It's a game, but it's the movie."

There is no way a music title in a jewel box can compete in a computer store filled with splashy 8-by-11 boxes.

Adding to the cacophony is retail con-
dition about merchandising.

"We are a big proponent of creating dedicated music-multimedia sections, and we've helped a number of software retailers accomplish that," he says.

"We've also done special assortments housed in their own merchandising dis-
play, for those who are new to the ca-
category and can't devote a section to it."

He says those music retailers that seem to have done best with the prod-
et line are those that have 'really made an attempt' to attract the multi-
media consumer. "You have to create a real presence, before you can expect the customer to come looking for the product in your store," he says.

Bookstores are another emerging category for CD-ROM distribution, Stock says.

Still, Paulson says 88% of sales of even music-based CD-ROM titles, such as "Backstage With John Tesh," are expected to come from traditional computer channels for several years yet.

What may change sooner is the mar-
kers' reliance on outside help to tap into the computer marketplace, Paulson says. "This eventually is another pre-

terior scenario, because for earlier this year by the establishment of Na-
varre's own publishing division, Digital Entertainment, which joins Navarre's proprietary products division of its computer distribution business.

First up from Digital Entertainment is the Feis title, which launched this month at a suggested retail under $30.

Next year, the company will follow with a CD-ROM "cybermagazine" tri-
ogy titled "Virtual Cop," which Paulson describes as interactive stories com-
bining animation, still pictures, and full-motion video. The first installment is due by March. MARILYN A. GILLEN
L.A. Meet Views Future Of Formats
Retailers Warn Of New Multimedia Flood

BY EILEEN FITZPATRICK


On one side are the developers who will deliver more than 12,000 titles on a half-dozen formats by year's end. On the other are retailers who will only stock 400 of those titles because the market has yet to prove itself at the cash register. The sweet smell of success could finally sour the sales environment for all but a tiny minority—and there is no guarantee those chosen are the right 400.

"There's going to be a glut of product," said David Archambault, VP of multimedia at WEA Corp. "And a lot of people are not going to have a good Christmas." He made the prediction on the multimedia Retailing: Who Will Win The Street Fight panel at Hollywood 2000, sponsored by Advantar Associates of Santa Ana, Calif.

Although reminiscent of the VHS-Beta wars in home video, the marketing situation is more complicated because the technology is more complicated. Sales personnel in outlets other than computer stores generally don't know enough about the product to inform—and convince—potential customers.

"Consumers are extremely frustrated, and whoever can convince them they have the best platform will be the winner," said Rich Eyecher, chairman of Movies To Go and Games To Go in Des Moines, Iowa. "Until we have a winner, we won't invest more than we can afford."

Although most video and music retailers are interested in multimedia, few are stocking the product. Cartridge-based video games continue to dominate the interactive scene.

Archambault estimated that only about 8% of music retailers carry CD-ROM products. Video stores don't figure at all in the equation because "consumers go there to rent, not to purchase," he said.

Dave Dekema, Compton's New Media senior product manager, described the specialists' involvement in multimedia as "a flurry of non-activity." Joanna Tamer, president of B.O.S. Inc., which plans multimedia-distribution strategies, painted an even darker picture on the mass-merchant side.

"You get a six-week trial in mass merchandisers, and you have to move 100 units per SKU in the fourth, fifth, and sixth week, or the product goes back to you," Tamer said. "That's the dealer part."

In addition to advising her clients on distribution, Tamer has become a financial planner for software developers in order to keep them afloat while the market grows to meet their ambitious business plans.

Dekema said Compton's has spent this year concentrating on getting CD-ROM into mass merchants, video, book, record, and toy stores. "But the reality is a majority of product continues to be sold in computer stores, although mass merchants are emerging as well as bookstores."

Ballard Computer executive VP Alex Feiler agreed with Dekema's assessment for the five-store chain in the Pacific Northwest, saying, "This year, our computer software business grew 15%, and we expect it to grow 20% in 1995." Feiler said his biggest competition are mail-order catalogs, not other computer stores or entertainment retailers.

While opinions vary on the nature and extent of marketing problems, most agree the solution will be dictated by content. Whoever has the most attractive, most consumer-friendly programs will win the format war, and the retail barriers will begin to tumble.

"There's a large customer base out there, but the product has to be simple," said Eyecher.

Several panelists described a "plug and play" solution.

(Continued on page 99)
### Top Laserdisc Sales

**Volume Least**

**Year of Review**

**Rating**

**Selling Price**

1. **NEW** JURASSIC PARK
   - Amblin Entertainment
   - MCA/Universal Home Video 41829
   - Sam Neill, Laura Dern
   - 1993
   - PG-13
   - 44.98
   - ***No. 1***

2. SCHINDLER'S LIST
   - Amblin Entertainment
   - MCA/Universal Home Video 41927
   - Liam Neeson, Ben Kingsley
   - 1993
   - R
   - 44.98

3. ALADDIN
   - Walt Disney Pictures
   - Image Entertainment 1662
   - Animated
   - 1992
   - G
   - 49.99

4. THE CROW
   - Miramax Films
   - Image Entertainment 3034
   - Brandon Lee
   - 1994
   - R
   - 39.99

5. THE 3 TENORS IN CONCERT 1994
   - A*Vision Entertainment 50622-6
   - Carreras, Domingo, Pavarotti (Muta)
   - 1994
   - NY
   - 39.98

6. WEDDINGS AND A FUNERAL
   - Gramercy Pictures
   - Image Entertainment 8006317693
   - Andy MacDowell, Hugh Grant
   - 1994
   - R
   - 34.95

7. TOMBSTONE
   - Hollywood Pictures
   - Image Entertainment 2544
   - Kurt Russell, Val Kilmer
   - 1993
   - R
   - 49.99

8. BARBRA STREISAND: BARBRA IN CONCERT
   - Columbia Music Video 50115
   - Barbra Streisand
   - 1994
   - NY
   - 49.98

9. NAKED GUN 3 1/2: THE FINAL INSULT
   - Paramount Pictures
   - Image Entertainment 25835
   - Leslie Nielsen, Priscilla Presley
   - 1994
   - PG-13
   - 39.95

10. DANCES WITH WOLVES
    - Orion Pictures
    - Image Entertainment 2814
    - Kevin Costner
    - 1994
    - PG-13
    - 34.99

11. LIKE WATER FOR CHOCOLATE
    - Miramax Films
    - Image Entertainment 25416
    - Marisa Leonardi, Lumi Cavazan
    - 1993
    - R
    - 35.99

12. PHILADELPHIA
    - Columbia TriStar Home Video 52616
    - Tom Hanks
    - 1993
    - PG-13
    - 35.99

13. ABOVE THE RIM
    - New Line Home Video
    - Image Entertainment 2678
    - Leslie Toupee Shakur
    - 1994
    - R
    - 35.99

14. THE SILENCE OF THE LAMBS
    - Orion Pictures
    - Image Entertainment 2671
    - Jodie Foster
    - 1994
    - R
    - 55.95

15. BITTER MOON
    - New Line Cinema
    - Image Entertainment 2673
    - Hugh Grant
    - 1994
    - R
    - 69.99

16. FIREWALL MY CONCUBINE
    - Miramax Films
    - Image Entertainment 2522
    - Zhang Fengyi
    - 1994
    - R
    - 38.99

17. CLOSE ENCOUNTERS OF THE THIRD KIND
    - Columbia TriStar Home Video 76686
    - Richard Dreyfuss
    - 1994
    - PG
    - 39.99

18. BACKBITE
    - PolyGram Video 800531711
    - Sheryl Lee
    - 1994
    - R
    - 34.99

19. THE REF
    - Touchstone Pictures
    - Image Entertainment 2748
    - Denis Leary
    - 1993
    - PG
    - 39.99

20. GRUMPY OLD MEN
    - Warner Bros.
    - Image Entertainment 3305
    - Jack Lemmon
    - 1993
    - PG-13
    - 34.99

21. ACENTURA: PET DETECTIVE
    - Morgan Creek Productions Inc.
    - Warner Home Video 23000
    - Jim Carrey
    - 1993
    - PG-13
    - 34.99

22. ASSAULT ON PRECINCT 13
    - Image Entertainment 2304
    - Austin Stoker
    - 1976
    - R
    - 39.99

23. THREESOME
    - Columbia TriStar Home Video 76156
    - Lane Frye Boye
    - 1994
    - R
    - 34.99

24. SERIAL MOM
    - Savvy Pictures
    - Pioneer USA, Inc. 90980
    - Kathleen Turner
    - 1994
    - R
    - 39.99

25. THE PELICAN BRIEF
    - Warner Bros.
    - Image Entertainment 12989
    - Julia Roberts
    - 1993
    - PG-13
    - 33.99

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**FOR WEEK ENDING NOVEMBER 5, 1994**

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**Home Video**

**MCA GROSSES MONSTER SALES WITH ‘JURASSIC’ IN 1ST WEEK**

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Norwalk Distributors Inc. is quickly becoming the one stop choice for laser disk dealers, distributors across the United States. Norwalk combines the service of a friendly family business and the price structure of a competitive corporation in order to achieve big savings and no hassles for its customers. In addition to having a massive inventory of laser discs, Norwalk also stocks a full line of CD-ROM and CD-I software. While their direct competitors offer an across the board discount of 25%, Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an additional 2% discount to customers who pre-order before the pre-order cut-off date. If you would like to receive a free 1994 multimedia catalog contact:

**Norwalk Distributors Inc.**
1193 Knottwood Circle
Anaheim, CA 92801
Tel: (714) 995-1086
Fax: (714) 995-1086

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**Laser Saver**

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**Laser scans**

Tower delivered about 20,000 “Jurassic Park” laserdiscs to its 85 outlets, moving out 15,000 of the $44.88 CLV version and 7,000 of the $75.98 AY. “And the way I’ve been getting reordered, I think most of those have already sold,” says MacMillan. “It’s crazy, and now we’re going into the Christmas season. It’s definitely the biggest laserdisc we’ve ever had, no doubt about it.”

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**www.americanradiohistory.com**
GoodTimes Aims At The Silver Screen
Live-Action 'Pocahontas' To Get Adult, Family Versions

BY EILEEN F. PATZ

LOS ANGELES—After creating a healthy video business with its own versions of classic animated features, GoodTimes Entertainment is expanding the concept to the big screen.

In its first attempt at theatrical distribution, the New York-based seller-through supplier will release "Pocahontas: The Legend," a live-action feature aimed at adults. A second version targeted at family audiences goes direct to stores in late 1996.

GoodTimes acquired domestic home video rights to the movie from Toronto-based Protocol Entertainment. The company also had creative say, which led to the decision to release the two versions. Protocol retains Canadian cassette rights, while Seth Willenson Distribution controls the foreign market.

"Originally, this was planned as a direct-to-video feature," says GoodTimes senior VP Jeff Baker, "but then the harder version was developed because it was more advantageous for the foreign market and as a theatrical release."

GoodTimes picked up the rights in anticipation of renewed interest in the Pocahontas story, which Disney will adapt for an animated feature next year.

The movie, budgeted at $5 million, stars Sandrine Holt in the title role, Miles O'Keefe as Captain John Smith, and Tony Goldwyn as Smith's arch-enemy, Sir Edwin Wingfield.

Baker says the difference between the two versions is that the "harder" version has partial nudity in some scenes depicting the relationship between Pocahontas and Smith. In addition, there is more violence in scenes involving the conflict between Pocahontas' Powhatan tribe and settlers, adding two or five minutes to the running time.

GoodTimes has not secured a theatrical distributor as yet, but Baker anticipates the movie will be in theaters by the end of the first quarter of 1996. It likely will be priced for rental when it reaches video. The sell-through edition, with different packaging, will be available following the video release of the first.

Baker says customer confusion should be minimal, since only about 25,000 units will go into the rental market. "This won't be the magnitude of an 'A'-title release," says Baker. "It isn't a wide exposure to the mass market, won't be that great." He expects to have a theatrical distributor on board in the next three months and says the company is looking at options for future big-screen releases.

"Of course, we'll base future theatrical projects on this one," says Baker. "But this is definitely a direction we want to take."

EAST COAST VIDEO SHOW

(Continued from page 97)

Star Video, says he doubts "we'll ever go back again. I don't think it was as well attended as it should have been." Hawkish says the exhibit cost of $1.5 million was almost as much as VSDA. Another exhibitor feels ECVS missed the opportunity of "being a great show."

Seminars on the whole were better attended than in the past. Several drew an estimated 10% of the ECVS audience on Tuesday and Wednesday, a respectable turnout by most convention measurement. And audiences responed enthusiastically to speakers like regular Richard Thornow of Home Video Plus, who played Phil Donahue to discuss sales strategies, and Russ Nelson of Reunum International, who outlined the potential of audiobooks.

However, despite the Thursday appearance of Gary Ross, president of the Suncoast Motion Picture chain and VSDA chairman, Expocon suffered from the usual final-day syndrome—row upon row of empty seats. The subject was the sales potential of licensed goods such as T-shirts, which Ross said amounted to 10% of his revenues.

FUTURE OF FORMATS

(Continued from page 97)

and play" format for disc-based programs, similar to game cartridges, as the most desirable. Other saw movies as the way to entice the wary populace.

"Once mainstream video product is on CD-ROM, the public and retail will be a lot more accepting of interactive product," said Archambald. Peder added that an acceptable rental policy for computer software would also help build awareness and acceptability. However, that isn't the reason Ballard doesn't rent, according to Peder, who pointed instead to a lack of floor space, limited inventory.

"The recordists didn't think suppliers' marketing strategies were yet up to speed. 'Shelf space is expanding,' said Eychaner, "But access to the consumer is restricted. We need to set a plan to drive sales."

Yet vendors who aren't making much money can't afford extensive advertising campaigns. "When there's better, cheaper, and easy-to-use products, it will be everywhere, and the consumer will win," said Eychaner.
Forecasting & Title Promotions Mark ‘Hollywood 2000’ Seminar

PREDICTION TIME: Advanstar Associates’ "Hollywood 2000: The Future of Home Entertainment" seminar, held in Los Angeles a few weeks back, provided industry types with the chance to engage in two of their favorite pastimes: promoting products and forecasting the future. Here’s a sampling of what was said.

By the year 2004, about 65 million U.S. households will have personal computers, just over 50 million equipped with CD-ROM drives and modems. This year, Advanstar estimates PCs are in 25 million homes. Some 5 million have CD-ROM drives, 9 million are equipped with modems.

To no one’s surprise, Blockbuster Entertainment senior VP Ron Castell shot down video-on-demand projections and predicted the retail chain will be a $80-billion venture in six years. "It just doesn’t exist, it’s in the imagination of people who make business plans or put conferences together," Castell says.

After plugging "The Lion King" video game, Virgin Interactive senior VP of sales Rundt Kleinstein said that consumers are already beginning to visit places called "location-based entertainment," or enhanced video arcades—to test new entertainment products. One such LBE is operating in Irvine, Calif., and offers video and virtual reality games, along with old-fashioned interactive batting cages and miniature golf. "Consumers will be able to interact with new entertainment products such as virtual reality," he suggested.

Closer to the present, MGMUA Entertainment president Richard Cohen said multimedia entertainment is changing the way Hollywood makes movies. As an example, he said the studio’s next project, "Tank Girl," is shooting additional scenes that will be used in the CD-ROM game. The idea came along too late for the studio to use in its "Blown Away" game due this fall.

Paramount Home Video, entering the market through a distribution alliance with CD-ROM developer Xiphias, touted its 100,000-unit shipment of "Mighty Morphin Power Rangers" game. "This is a market that didn’t even exist three months ago," said senior VP of marketing Alan Perper.

Despite the rosy outlook for multimedia products, most seminar attendees weren’t willing to put their money on any one format or content. Some thought games would rule both, while others chose movies. A few, like Perper, didn’t care. "Studio don’t want to invent technology again," he said. "We just want to supply it and be there when it happens.

The two most frequently asked questions were: which format will dominate and what type of interactive product will most people want? All agreed they didn’t know.

NBA SUPER SLAMS: CBS/Fox Video will release two new National Basketball Assn. videos on Jan. 18, complete with an exclusive premium. Consumers who purchase the tapes, "NBA Super Slams 2" and "NBA Below The Rim," can receive a free, limited-edition NBA poster.

CBS/Fox will promote the tapes’ availability with a 30-second television spot scheduled to air during the game. A 60-second radio ad has also been created that will tag dealers in local markets.

"Shams 2" is hosted by Julius "Dr. J." Erving and features Shaquille O’Neal, Michael Jordan, Larry Johnson, and others.

"Below the Rim" recounts stories of shorter players who have made it in the big man’s game, including 5-foot, 3-inch Muggsy Bogues. Spud Webb, Mark Price, and 7’6" Celtics great Robert Parish are also included. The tapes are priced at $14.98.

LASER SCANS

(Continued from page 98)

"We’ve sold every copy we had," says David Goodman, president of U.S. Laser. "We’re re-releasing them. We’ve got records from all of our dealers on "Jurassic Park," so my guess is that it all sold out. They just want to equal and exceed ‘Fantasy’ very quickly, and will be the No. 1 laserdisc in two weeks, if this continues. I am hearing from some dealers that people are buying laserdisc players for the title."

MCA/Universal will not yet divulge its figures on "Jurassic Park" laserdisc shipments, but director of business development Colleen Bell says that the CAV version is definitely more than one-third of total sales so far, and the disc is "a phenomenal success. We’re happy."

RAPTOR RAPTURE: Indeed, the "Jurassic Park" THX laserdisc offers a remarkable home-video experience and also serves as an ultimate "showcase" title for home-theater systems. The colors and resolution of the visuals are superb, and the audio is staggering. When the disc is on screen, your neighbors will think an earthquake is occurring.

DWARFS VS. DINOSAURS: Meanwhile, "Jurassic Park" breaks all records, "Snow White" is said to be the biggest selling on disc and a solid bet to surpass 300,000 copies sold within the next 12 months. Some vendors think the Disney disc, distributed by Image Entertainment, may rival "Jurassic Park" for top laser sales honors. If that happens, there may be two titles hitting the 400,000-copy mark in the near future.

"I think Snow White" is going to give ‘Jurassic Park’ a run for its money, if not equal it," says Dave Lukas. "We have been looking at our pre-orders, and we think them with Image to equal the number of pieces we bought for ‘Jurassic Park.’"

Goodman says, "For us, it’s hard to compare the two, since we order one from Image and the other from MCA, but I think our shipments on "Snow White" will almost equal those of ‘Jurassic Park.’"

Image estimates that it will ship some 200,000 total units of its $29.99 CLV and $99.99 CAV "Snow White" laserdisc versions, according to company spokesman Gregg Protas. The latter version is an impressive collector’s edition, with frame-by-frame viewing, an abundance of supplemental material, and three audio choices: the original monaural soundtrack, the music and effects track, and a digital stereo soundtrack.
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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. * RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. * RIAA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 250,000 units and $1 million at suggested retail for nontheatrical titles. * RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 500,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
# Top Video Rentals

*Compiled from a national sample of retail store rental reports.*

### MUSIC

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Silky smooth concert video features the artist performing a rainbow of her most popular and unusual songs, from early hits such as “Cherish” and “Here Is Your Sign” to tunes from her most recent album, “Leap” (Island). Filmed during a concert stop on Sade’s most recent tour, the video reveals her as a natural performer who can create a mesmerizing stage presence that has attracted millions of live followers. Longform will appeal to fans who want to relive the concert experience, as well as those who couldn’t make it to the show.

**The Stratton Brothers, “What We Love To Do,” PolyGram Video, 40 minutes, $12.95.**

The Stratton brothers’ first longform video in more than a decade is a look back at the hits that made the act a household name, as well as some of the group’s recent tracks. Classic songs featuring the Strattons’ trademark four-part harmony include “Elizabeth,” “Alabama Blue,” “Sweeter Than Love,” and “Sweeter Than Sweet,” all new to 1994 cinema.

**BEYOND THE LAW**


Universal City Studios, Michael Keaton, Warner Bros., 1994. 99 minutes, $19.95. Steve Martin stars as the coach of a pro basketball team that is about to go through a difficult season. The cast includes Julia Roberts, Kevin Costner, and Kelsey Grammer. **BEING HUMAN**

MCA/Universal Home Video, 1994. 80 minutes, $19.95. A gritty, realistic look at the daily struggles of New York City residents as they confront the realities of homelessness, drug addiction, and crime. **GREEDY G**

PolyGram Video, 1993. 90 minutes, $19.95. A dark comedy about a greedy corporate executive who is forced to confront his own mortality. **FAREWELL**

Paramount Pictures, Leslie Nielsen, Orion Pictures, 1994. 102 minutes, $19.98. A heartwarming tale of a family who must come to terms with the loss of a loved one. **ABOVE THE RIM**

MCA/Universal Home Video, 1994. 98 minutes, $19.95. A powerhouse performance by Shaquille O’Neal as a basketball prodigy who must overcome personal challenges to lead his team to glory. **MOTHER’S**

Touchstone Pictures, John Candy, Universal City Studios, 1994. 102 minutes, $19.95. A hilarious look at the ups and downs of parenthood, featuring a cast of beloved comedians.

As host of this birthday party, Charles Kuralt turns the camera on the nation’s most popular principal players: correspondents Mike Wallace, Morley Safer, Ed Bradley, Lesley Stahl, and Steve Kroft, and executive producer Don Hewitt. And, as befits the occasion, the program plays very much like a regular episode of "60 Minutes" itself. There’s lots of straight talk, a few painful anecdotes, the occasional joke, and some good-old-fashioned self-congratulations—all squeezed in between those incessant ticks of the clock. Also included are segments from past interviews with such notables as Jimmy Carter, Jimmy Buffett, and Jimmy Buffett.

### DOCUMENTARY

**“50 Minutes ... 25 Years,”** CBS Video, 95 minutes, $19.98.

A fascinating look at the culture and fans of the rock band Grateful Dead. From the jam sessions to the national tours, the video captures the essence of their music and legacy.

### TRAVEL


### COMEDY

**“Leslie Nielsen’s Bad Golf My Way,”** PolyGram Video, 1994. Beginning with the regal first chords of Handel’s “Queen of Sheba,” Nielsen’s follow-up to “Bad Golf Made Easy” is a royal tribute to the man himself. Nielsen’s humor spans from crocodiles to spider and squirrel monkeys to mantas rays, and even includes a segment on how to throw a spinning jibe. Nielsen is the perfect guide for those new to the game, or for anyone looking to improve their skills.

As skiier of the year, Nielsen is a natural choice for a feature film about skiing. From the mountains to the slopes, Nielsen’s portrayal of the skiing champion is both humorous and inspiring. The film captures the thrill and beauty of the sport, while also highlighting the challenges that come with it. Nielsen’s dedication to the sport is evident in every scene, making it a must-see for skiing enthusiasts and casual viewers alike.

#### EXTRAS

- **Special Features:** Includes interviews with Nielsen, behind-the-scenes footage, and extra deleted scenes.
- **Extended Edition:** Additional footage exclusive to the extended edition.
- **Director’s Commentary:** Nielsen’s personal commentary on the making of the film.
- **Behind the Scenes:** Glimpses into the production process and rehearsals.

**Video Previews is a weekly look at new titles at sell-through prices, Sand research copies to Catherine Applefeld, 2238-B Catheral Ave., NW, Washington, D.C. 20008.**
**GOOD WORKS**

**WEST OF BROADWAY:** "Bogart On Broadway," a Nov. 12 salute to Les Bider, chairman/CEO of Warner Music Group, will benefit the Neil Bogart Memorial Fund of the T.J. Martell Foundation. The Santa Monica, Calif., gala at Barker Hangar is being held to help fight pediatric cancer and leukemia and to benefit AIDS research. So far, more than $2 million has been raised. The evening will feature a salute to Broadway by Willie Nelson and David Gaines, who plays the Phantom in "The Phantom Of The Opera" on Broadway. For more info, contact Nadine Ono at 310-274-7900.

**SILENT AUCTION:** A silent auction involving a limited edition of 11 boxed leather-bound copies of a new book, "West Side of Broadway," signed by most of the participating artists, will take place Nov. 1 at B.B. King's Blues Club in L.A.'s Universal City. The event will raise funds for MusiCares, the industry help group. The silent auction and artists reception will start at 6:30 p.m., followed by a buffet dinner and concert at 7:30 p.m. Appearing at the auction will be Rundell, Jon Anderson, John Mayall, Johnette Napolitano, Kim D. O'Neal, John Lennon, Moby, Tish Hinojosa, Diana Ross, Roger Waters, Laura Nyro, The J.B.'s and others, and more artists. For more info, contact Maureen O'Connor or Ken Sandel at 310-201-8880, or fax 310-502-0412.

**NEW COMPANIES**

Diane Richards World Management, formed by Diane Richards, former senior VP of Dick Scott Entertainment. Richards, who is also custom-designs and produces Dean & Company, 500 Manhattan Ave, Suite 23, New York, N.Y. 10027; 212-663-6730.

Who's Listening? International, formed by Stephanie Cancello. A market research firm that gathers and analyzes psychographics to give insight into the motivations that influence music buyers' purchases as an aid to formulate marketing strategies. Projects can include surveys of CDs, albums, singles, labels, management firms, or retail stores. Clients have included Duran Duran, Beastie Boys, Mead Loaf, Left Bank Management, and MCA Records. 548 Dutch Neck Road, East Windsor, N.J. 08520; 609-487-3414.

**LIFELINES**

**BIRTHS**

Girl, Yula, to Yoshishumi and Nobue Nomura, Oct. 20 in Tokyo. He is store manager at Tower Records Shinjuku East.

**MARRIAGES**


**DEATHS**

Gerald L. Hedcoze, 51, of a heart attack, Sept. 27 in Detroit. Hedcoze was a radio personality at WMXD Detroit. Over his 30-year career, he hosted radio shows on WBLR New York, WHYR and WWJ Detroit, Michigan, and other stations. He began his career at age 16 at WJFO Buffalo, N.Y. In the 70s, he hosted two local television shows in New York, "Soul" on WNTF and "Soul Alive" on WPXI. He is survived by his three children, Carlos, Wayne Mogel, VP of distributor Star Video; Masami Homma, Johnny Donnell, and Corey Schwartz of Central Park Music, and Ennie Ferrari, regional sales manager of Columbia Star Home Video. MME is looking for more members while it plans its Spring Drive. For more info, contact MME at 212-877-8709.

**FOURTH UPDATE**

Puffret Performance. Arista executives congratulate Dedicated/Gamma band the Family Cat following the group's first-ever U.S. show at CBGB's in New York. The band performed songs from its new album, "Magic Happens." Showed, from left, are Jim Une and Steve Schmurr of Arista, the Family Cat's Tim McVay and John Cowan and members Stephen Jeanbet and Kevin Downing. Graham Hatch, Arista; Paul Frederiksen, Family Cat; Arista's Michael Barackman, Jon Klein, Tom Ennis, and Sharon Joffe; Doug D'Arcy, Dedicated; and Arista's Roy Lott and Cathryn Swan.

**CALENDAR**

A weekly listing of trade shows, conventions, awards shows, seminars, and other events. Send information to Calendar, Billboard, 1355 Broadway, New York, N.Y. 10019.

**NOVEMBER**


Nov. 2-4. Billboard Music Video Conference And Awards, Las Vegas, Santa Monica, Santa Monica 213-935-1212.


Nov. 3-4. Sixth Annual Magnetic And Optical Digital Seminar, presented by I.A. Niko Ho, Montgomery, Ala. 205-999-2952.

Nov. 6-8. Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-489-8330.


Wayne Mogel, VP of distributor Star Video; Masami Homma, Johnny Donnell, and Corey Schwartz of Central Park Music, and Ennie Ferrari, regional sales manager of Columbia Star Home Video. MME is looking for more members while it plans its Spring Drive. For more info, contact MME at 212-877-8709.

**VOICE OF HOPE:** "An Elegant Evening with Nancy Wilson" Saturday (6) at the Garden State Park in Cherry Hill, N.J., will benefit the Delta Epsilon Foundation. The event will raise funds for the Delta Epsilon Foundation and to benefit the Grand Boulé's social action initiatives, according to LesBarnes Taylor, senior VP of Sony Music Entertainment and chairman of the chapter's social action committee. For more info, contact Yvonne Roberts at 212-285-7298 or Angela Bronner at 212-265-7914.
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(Continued on page 106)
Newsmakers

Gold Ecstasy. Arista executives congratulated Sarah McLachlan on the gold certification of her album **"Fumbling Towards Ecstasy"**, back stage after her recent show at New York's Beacon Theater. The album features the Hot 100 single "Good Enough." Shown, from left, are Arista director of video production S.A. Baron; VP of artist development Richard Sanders; VP of rock promotion Steve Schnur; senior VP Rock Bisciglia; senior director of national video promotion Jon Klein; VP of creative services Ken Levy; McLachlan; VP of product management Tom Ennis; president Clive Davis; senior director of product management Robert Weger; Terry McBride, McLachlan's manager and president of Netwerk Productions; Arista senior VP of marketing Dick Wingate; and Mark Jovett of Netwerk Productions.

New Technology. Sony Software VP Bob Sherwood recently delivered a lecture on marketing new technologies to two classes of marketing students at the Pennsylvania State University. He also held a roundtable discussion with students at the college radio station, and sat in at local station WBJV State College, Pa., for an on-air discussion of MiniDisc technology.

Words And Music. Publishing executives socialize following a panel discussion on the future of publishing presented by the B'nai B'rith Music & Performing Arts Unit at Sutton Place Synagogue in New York. Shown, from left, are Helen Blas Blue, GM, NHR, Communications; Ira Moss, president; Music & Performing Arts Unit; Caroline Bierstock, COO, Bierstock Enterprises; Stanley Mills, president, September Music; and Maxyne Lang, president, Williamson Music. (Photo: Chuck Pulin)

Say The Word. Beat poet Allen Ginsberg celebrates the release of his Rhino/WordBeat boxed set, "Holy Soul Jelly Roll: Poems And Songs (1949-1994)," at the Viper Room in Los Angeles. Shown back stage following Ginsberg's spoken word performance, from left, are an ABC TV "Turning Point" crew member, singer Don Lennon (with camcorder), an unidentified fan, Ginsberg; Timothy Leary, and Aileen Getty, great-granddaughter of J. Paul Getty.

Happy Anniversary. Frances Richard, left, ASCAP director of symphonic concert music, presents a certificate to Joseph R. Dalton, managing director of Composers Recordings inc., at the label's 40th anniversary concert at Lincoln Center in New York.

Latin Tenor. EMI Classics President Richard Lyttleton, right, presents Piazzola Domingo with a plaque commemorating the international release of "De Mi Alma Latina—From My Latin Soul," Domingo's first-ever recording of popular Latin American songs.

"Loose" Performance. Mammoth/Atlantic recording artist Victoria Williams chats with label executives after performing a showcase at New York's Ringling Royal Hotel. Williams is currently on a promotional tour in support of her new album, "Loose," which is her first release for the label. Shown, from left, are Val Azzoli, Atlantic executive VP; Jay Faires, Mammoth president; Danny Goldberg, Atlantic president; Williams; Doug Morris, Warner Music-U.S. president/COO; and Mel LeWinter, Warner Music-U.S. executive VP.

Direct Hit. Recording artist Terry Cashman, known for his song "Willie, Mickey And The Duke ("alkin' Baseball");" displays his new release, "Passin' It On: America's Baseball Heritage In Song." Cashman has signed with Sony Music Special Products for a direct-response television marketing campaign, due to begin in November with "Passin' It On." Shown, from left, are Richard Chichilo, VP of sales and operations, Sony Music Special Products; Cashman; Harold Fein, senior VP/GM, Sony Music Special Products; and John Goldin of Golden Entertainment.
3M Hikes Analog, Digital Tape Prices
Resource Costs Finally Force Increases

**By Paul Verona**

NEW YORK—Rising increases in the cost of such raw materials as cobalt, plastic resins, aluminum, and polyester, 3M has announced it will raise the prices of nearly all its digital and analog audiotape and videotape products by 2.5%–3.5% starting in May.

The price hikes affect recording studios, radio stations, post-production houses, and industrial and educational producers, according to a 3M statement.

Don Rushin, marketing director for St. Paul-based 3M's professional audio and video division, says the increases in material costs are "a function of shortages in some cases, and downstream or additional costs that the producers have in other cases." He adds that 3M has not had to increase prices since 1984.

"In the [intervening] 14 years, we have become tremendously efficient, in the last 14 years," Rushin explains, suggesting that the lack of colorization allows him to record with minimal EQ.

Peacock says he initially tracks digital, bouncing instruments or parts in midrange frequencies to analog at 38 ips without noise reduction, if he needs to free additional tracks of digital. He uses an AKG C-12 tube mike on 95% of his work, explaining that its lack of colorization allows him to record with minimal EQ.

"As a result of the changes in the market, they have seen price hikes, Rushin says, "as a result of a lot of factors — cost of materials, and other factors are having a bearing on the price.

"The change in the market has been tremendously broad-based. It's not just a move among end users, from schools, religious facilities, and corporations that operate in-house audio and video departments to traditional professional users — recording studios, broadcasters, post-production houses. We've been looking at it for a long time and then it started to move quickly reach this broad base of users, and the only way we saw to do it was to put out broad-based press release.

"Rushin adds that the move is "not an opportunity for 3M to try to improve its margins, but it's something that we have to do to respond to raw material increases."

### Strong Suite Of Product intros Set For Upcoming S.F. AES Show

NEW YORK — The Audio Engineering Society convention—traditionally a forum for product introductions—will live up to that reputation this month, as several manufacturers plan to showcase new material at the Nov. 10-14 show in San Francisco.

Following is a partial list of products scheduled to make their official bow at the 97th AES:

- Yamaha Corp. of America will introduce a new series of mixing consoles designed for high-end digital audio recordings and live sound applications. The series will feature Yamaha's latest digital processing technology, including high-resolution A/D and D/A converters, and will be available in 16-, 24-, and 32-bit configurations. The new consoles will be priced from $5,000 to $25,000, depending on the model.
- JBL Professional will introduce a new series of studio monitors featuring advanced digital processing technology. The monitors will be available in three models, priced from $2,500 to $7,000.
- Avid Technology will introduce a new series of audio workstations featuring advanced digital processing technology. The workstations will be available in two models, priced from $10,000 to $20,000.
- Sound Devices will introduce a new series of audio recorders featuring advanced digital processing technology. The recorders will be available in two models, priced from $2,000 to $3,500.

### Left-Of-Center Innovations Keep Peacock At Forefront Among Christian Producers

**By Gordon Ely**

In his 15 years in the music business, Peacock has always demonstrated a penchant for going against convention, particularly on creatively satisfying and commercially successful recordings, with top drawer Christian artists Out Of The Grey, Bob Carlisle, and Lisa Bevill.

Peacock's entry into the industry as an artist in the early '80s roughly coincided with his spiritual transformation to Christianity. But, refusing to conform to the dictates of gospel music of that day, he signed with CBS Songs and Island Records in 1986 after doing two albums for Exit Records—an affiliate of Christian powerhouse Word Records—in 1983 and 1984.

After one album for Island, Peacock performed through the late '80s in the San Francisco Bay Area, building a strong following and drawing the attention of Christian major Sparrow Records, which signed him in 1989.

While Peacock had produced his solo debut, '86's "Every Heartbreak," which he produced himself, he began a new partnership with Jay Bok in 1987 and moved to the new TAC Matchless label, and sometimes rented a Mackie 32-channel desk for additional tracks. He cut everything through old-class A Neve pre-amps.

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### STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 29, 1994)**

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**EUROSOUNDS**

A column by Zenos Schroepple on the European pro audio industry.

**RUSSIA**

**MICROPHONE MANUFACTURER**

Oktava has signed a five-year con-tract to supply its full range of microphones to distributor AS McKay in the U.K. The move underlines AS McKay's commitment to the high-quality but low-cost classic mikes.

"It's given us the confidence to continue on the market expansion and manufacturing side, and it's given the factory the confidence to increase the labor force and increase production," says MD Alan McKa.

Oktava GM Gennady Ulianov said the contract would form the basis for future development of production. "Russian product will now enter the world market," he says.

**AUDIX BROADCAST**

is to supply an ALB Series console to the BBC World Service, which will be used for stereo broadcasts throughout Russia. Installed at Bush House, London, the desk will be dedicated to the BBC news service being broadcast via the RTF Russian network.

**GREECE**

**THE LARGEST EAW SYSTEM**

ever assembled in the country was used in September for the commemorative concert for the late Melina Mercouri, the Greek actress who was an ambassador for Greek cultural history and art, and who struggled to secure the return of the Elgin Marbles (Ancient Marbles of the Acropolis) from the U.K. All concert profits went toward establishing a new Acropolis museum, in which to house the Marbles.

Alpha Sound & Lighting put together 100 KP50s and 60 SBS50s in the 80,000-capacity Olympic Stadium in Athens with Midas XL348 and XL340 boards, ARX Stages, and Quadcomp and EMO graphics.

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**NEWSLINE...**

**AUDIO SALES INCREASE**

The Electronics Industries Assn. reports robust sales of audio equipment in August, boiling well for the holiday season. According to the EIA, sales of all categories of audio products experienced a combined growth rate of 21% in August 1994, compared with the same month last year.

Robert Shaw, president and CEO of International Jensen Inc., attributes the sales gains to the evolving home-theater format. "More and more consumers are upgrading their home-theater video systems with a surround-sound amplifier as well as speakers," he says in the EIA statement.

The association says this August was the best month for sales of home-audio equipment since September '92.

**AKG FOUNDER DIES**

AKG founder Dr. Rudolf Görike died Sept. 7 in Austria. He was 86. The microphone pioneer started the company with partner Ernst Pless in 1947.

**GALAXY AUDIO**

of Wichita, Kan.—a maker of loudspeaker systems and electronics for the pro-audio market—has acquired signal processing specialist Valley Audio Products of nearby Merriam. Valley Audio will operate in Wichita as a division of Galaxy Audio.

**PRO SOUND NEWS**

and Synergistic Audio Concepts have announced plans for their 1995 Live Sound Reinforcement Workshop, scheduled to take place Jan. 16-18 in Orange, Calif. The organizers noted that the show was deliberately timed to precede the winter National Assn. of Music Merchants show in Anaheim, Calif.

**MASTERING STUDIO AND REPLICATOR**

is moving its corporate headquarters from Los Angeles to Carlsbad, Calif., outside of San Diego, according to a statement from the 14-year-old company, headed by James Merrill. Its production and plant facilities will remain in L.A.

**PRO PEOPLE ON THE MOVE**

Michael May joins Design FX Audio as a director of marketing and sales; he was previously a salesman at Siemens Audio. ... The Synclavier Co. names Alan Hardiman director of sales; he was formerly director of marketing for Synclavier's Canadian distributor... Chevin Research appoints Glyn Baxter to oversee its global sales operations; Chevin also has formed a North American distribution operation, St. Louis-based Chevin Research North America, for its professional A-series of power amps... Walters-Storck Design Group has hired Sergio Molho as its representative for Argentina and Chile; Molho presides over Fingers Sound Studios, a leading radio and TV production facility in Buenos Aires.
series includes the PDR1000—a 4-head, 4-motor DAT recorder—and the time-code-equipped version, the PDR1000TC, which offers the ability to record, generate, and reference time code in all existing international standards. HHW will also display its digital tape products and accessories.

Sony Electronics' Professional Audio division will have a busy show, unveiling the following products: the MXP-700 broadcast console; the MDS-BS and MDS-BIP professional MiniDisc recorders; an EBU interface, DAQ-1000 editor interface, and optional memory board for the PCM-9000 hard-disc mastering system; sample-rate and word-syne convert-

ers, 1D inserter, and backup power supply for the DAF-5000 audio frame; and a broadcast option board for the CDP-5000 pro CD player. The division will also exhibit its existing DASH multitrack recorders, microphones, effects processors, mixers, MD units, and the PCM-9000.

From Sony's Recording Media Products Group will come the PRMD-74 professional MiniDisc and the CDU-73 and CDU-83 write-once recordable CDs.

The Synclavier Co. of Lebanon, N.H., will demonstrate the newest version of its ground-breaking EditView software. Scheduled for release in first-quarter 1995, EditView 4.0 will be compatible with Synclavier PostPro systems and Digidesign Pro Tools, Sound Tools, and Audio Media cards.

British console manufacturer Soundtracs—through U.S. distributor Samson Technologies—will exhibit a VCA-automated version of its 8-bank Topaz project studio console; the new fully modular Solitaire production console; and the Sequel II desk. In addition, two Soundtracs sound-reinforcement consoles recently introduced in Europe, the Megas II Stage and Megas II Monitor, will be on display at AES.

Seattle's 12B Technologies will debut its dB3000 Digital Optimizer, a multifunction digital audio processor for sample rate/data format conversion, monitoring, and measurement.

AKG Acoustics will feature its recently introduced wireless mike line, the WMS100 and WMS800 units.

PAUL VERA

THE CIRCUIT COMES TO TOWN

BILBOARD SPOTLIGHTS

WINter CES

IN THE JANUARY 7TH ISSUE BILBOARD BRINGS TOMORROW'S ELECTRONICS INTO TODAY. THE WINTER CES SPOTLIGHT UNVEILS THE HOTTEST INNOVATIONS IN TECHNOLOGY WITH ITS COVERAGE OF:

• NEW MULTIMEDIA PRODUCTS • HARDWARE AND SOFTWARE RETAILERS' REACTION TO MERCHANDISE
• NEWEST AUDIO TRENDS: RECORDABLE CD PLAYERS, DCC AND MD UNITS • VIDEO CD AND ITS FUTURE IMPACT

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AD CLOSE: 12/13 • ISSUE DATE: 1/7


Billboard November 5, 1994
This December

60,000,000 viewers worldwide

will watch the music event of the year.

Hosted by
Heather Locklear & Dennis Miller.

December 7th
Live from The Universal Amphitheatre.

See you there.

U.S. Telecast
FOX

Produced by
TENTH
PLANET
PRODUCTIONS
Labels Respond To AC's Troubles
Some Are Downsizing, Merging Promo Staffs

BY BRETT ATWOOD

LOS ANGELES—As the mainstream AC radio station base continues to erode, some major labels are taking action. Though the circumstances differ, all are responding by restructuring AC promotion departments, shifting responsibilities, and, in some cases, even eliminating positions.

According to the M Street Journal, which tracks format trends, 1,784 AC stations remain on the air, down from 2,185 in 1990. In the most recent Billboard/Armytong format study, based on the spring Armytong book, AC’s share dipped to 15.8% of listening among people 12-plus. At its peak in the summer of 1990, AC formats held an 18.7% share of listening.

Though many major labels have not reacted to the declining station base, Epic and Hollywood recently eliminated key AC promotion slots. At other labels, AC promotion responsibilities have been merged with additional formats under the all-encompassing “adult music” title, which usually includes hot AC, jazz, and even album alternative duties.

Jerry Lembo, Columbia’s VP of AC promotion, makes the argument that listeners haven’t abandoned the AC format entirely, but rather have shifted their loyalties to other emerging adult formats, like album alternative, ’70s-based oldies, and hot AC. “People haven’t left the AC format as a whole,” he says. “Hot AC, triple-A, and the ’70s oldies Arrow format have all split the mainstream AC demographics. Columbia Records, which boasts a healthy roster of AC-friendly acts, including Harry Connick Jr. and Mark Farner, has full-time AC promotion staffers in both its New York and Los Angeles offices.

However, in August, Epic eliminated its West Coast director of national AC promotion slot, held by seven-year veteran Lynn Forman. “Of course, I was shocked when they eliminated my position,” says Forman. “I had been there for so long, but they made the decision to downsize, and that was that. I don’t know why they did it.”

Forman, however, is not convinced that the elimination of her position was directly related to declining interest in the AC format. She notes that Epic launched its sister label, 550 Music, with popular AC chart-topper Celine Dion as its flagship act. However, 550 Music does not have a promotion staff to work the AC format exclusively.

With Forman’s exit, Larry Douglass, Epic’s VP of progressive adult music, has added more AC promotion responsibilities under his umbrella-like title, which already includes alternative, hot AC promotion duties. Debbie Cerechione, associate director of AC promotion, remains at Epic’s New York office.

“People like me have always had to go to bat for the really good AC acts,” says Epic’s new AC promotion director. “We have to fight for our artist.”

At Arista, where Lenkeen has format-crossing duties, as national director for a number of adult-oriented formats, Skolnick works with a field team of 10 regional representatives.

As resources for mainstream AC promotion slots dwindle, many are relying more on these multiple-format staffs to help gain spins at AC radio.

For priority AC acts, some labels are pooling their promotion-staff resources to fill any possible void.

“AC is only one piece of the puzzle,” says Suzanne Berg, Elektra’s promotion VP for adult formats, including AC, hot AC, and jazz. “When you have an artist like Anita Baker, all of Elektra’s promotion departments work together for the same purpose—to sell records. Olivia Newton-John is another example that has been so successful on our AC airplay possible on any record.”

At Elektra, there are two full-time AC promotion staffers and a field of 15 people. The promotion department at Elektra were announced Oct. 26 (see story, page 5), although it was unclear at press time if the AC promotion department has merged.

(Created on page 115)

Rivals Dethrone BBC In U.K.
Other Stations Lure Listeners Away

BY JEFF CLARK-MEADS

LONDON—U.K. commercial radio is celebrating its 21st birthday with the news that it now has more listeners than the BBC, which has lost more than one-third of its market share in the last 12 months, since it repositioned Radio 1.

In one of the market share, the private sector overtook the public broadcaster for the first time in the third quarter of this year, accounting for 44% of all radio listening—up from 41% a year ago—compared with the BBC's 48.6%. The remaining 20.6% accounts for listeners to foreign stations and pirates.

The BBC defends its position by pointing out that the number of its commercial competitors has dropped in the last five years. There are now more than 140 Indepedent Local Radio (ILR) stations, plus national private signals such as Atlantic 252, Virgin 1215, and Classic FM.

As to how far the private sector can ultimately expand, the U.K.'s Radio Advertising Bureau believes the London market—where commercial stations have 61% of all listening—may be a precursor of how the rest of the U.K. may develop. Spokesman Justin Simpson declined to speculate on exactly how large he believes the private sector could grow but said that London, as the most mature radio market in the country, is a strong indicator of potential progress.

“In London, people go access to about 22 stations, and that is a situation that is being repeated elsewhere in the country,” he says.

The relative decline of BBC radio is most marked at Radio 1, where the station’s market share has dropped from 19.6% of all listening 15 months ago to 11.8% in the third quarter of this year. Its weekly reach has fallen from 15.7 million to 11.2 million.

“The downturn at Radio 1 coincides with controller Matthew Bannister’s re-positioning of the station to make it an alternative to the chart-oriented commercial sector. Sue Farr, head of marketing and publicity at BBC Network Radio, says, though, that there is no certainty that this will bring about a change in policy. “We are not driven by numbers,” she says, reiterating an often-stated BBC maxim.

Earlier this year, Bannister said that he anticipated the decline in Radio 1’s figures would have stabilized by the end of 1994. Now, Farr says, “It will be the end of the year by the earlie

“When Matthew said that, it was before we completed our research into the effect that the loss of our medium wave, you would say,” Farr says. “This research shows us that when we surrendered the frequency on July 31, 8% of Radio 1 listeners said they would have to stop listening to the station as a result, and a further 6% said they would listen less. In the event, 1.1 million listeners to 1995 have lost—much in line with expectations.”

Farr points out, though, that Radio 1 remains the U.K.’s biggest radio station, with 23% of all listening, and its nearest rival to the number one spot is Atlantic 252, which has increased its market share from 7.6% a year ago to 10.7%. The station now reaches nearly 5.5 million.

Rock station Virgin 1215 has grown from 2.1% of the market to 3.9%, and Classic FM has risen from 2.4% to 2.9%.

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

Making Friends. After playing to an industry audience during the Billboard Airplay Monitor Radio Seminar, RCA’s Kathy Troccoli, center, greets WMKV (Mix 105) New York MD Mary Francco, left, and Bonnie Goldner, VP of promotion and trade relations at RCA.

Down in Durham, EastWest recording artist Cindy Mizelle, on a radio tour supporting her new, self-titled debut, visits with folks at WXNC Raleigh/Durham, N.C. Pictured, from left, are PD Chris Conners; DJ Tracy Lalrelle; Mizelle; and station production manager Al Payne.

Gary Chapman To Host Concert Series At Ryman

BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian music artist Gary Chapman is trying his hand at radio as the host of “Sam’s Place,” a new concert series featuring country, bluegrass, and Christian music artists taped Sunday evenings before a live audience at Nashville’s famed Ryman Auditorium.

The shows are being produced by Joe Battaglia, president of New Jersey-based Renaissance Communications, for broadcast the following Saturday night via the Salem Radio Network. At press time, 50 stations across the country had signed up to carry the program, including WWJY New York, KKLJ Los Angeles, WNTV Atlanta, WSJO New Orleans, and WITA Knoxville, Tenn. Battaglia says more are expected to follow.

Chapman’s wife, Amy Grani, along with singer-songwriters Jerry and Tammy Sullivan, and Rigs Taff, were the guests on the first show, which aired Oct. 29. The limited-run series tapes each week through Nov. 27. Weekly guests will continue to be drawn from a diverse roster of talent. Names to look for include: Fisk Jubilee Singers, Alison Krauss, and the Cox Family will be on Saturday (5). The Fairground Four; Charlie Daniels, DC Talk, and Ricky Skaggs will appear Nov. 12; Ashley Cleveland, Paul Overstreet, Ricky Van Shelton, and Charlie Peacock are the guests Nov. 19; and Crystal Gayle, Vestal Goodman, Kim Hill, and Becker, Dente & Ashton will be on Nov. 23. Steven Curtis Chapman and the Gaither Vocal Band will appear Dec. 3.

Sponsored by American General Life and Accident, the show will feature Chapman and his guests performing and chatting. The reunion recording, due next week, was taped as host after his entertaining appearance on the Dove Awards last April and his witty and comedic hosting of an industry showcase on heard the General Jackson showboat during Gospel Music Week.

If the first run of “Sam’s Place” is successful, there are plans to produce another batch of shows in the spring, Chapman says.

BILBOARD NOVEMBER 5, 1994

www.americanradiohistory.com
Westone Gears Up For Competition In Chinese Market

LOS ANGELES—As more syndicators venture into the Chinese market (Billboard, Sept. 24), Westone Production welcomes the competition for its five-hour weekly hit music program “Rock With Stone,” which airs on nine stations in China and one station in Taiwan.

While “Rock With Stone” is up against stiff competition from Radio Express’ “American Top 40” and ABC Radio Networks’ “American Music Hour,” the show’s producer and host, Jay “Stone” Shih, who is a well-known DJ in Taiwan, sees the competition as “friendly and healthy” for the market.

“American pop music is a niche, but only one player can’t cultivate the market,” says Shih, who was born in China, educated in Taiwan, and produces the show from his San Ramon, Calif., office. “It needs to be cultivated with more programming to help the bigger picture.

“The Chinese have always had a good appetite for American pop culture,” he adds. “Plus the concept of syndication is getting very popular in this market place. With the opening up in China, now seems to be the right time for shows like these to do well.”

The 2-year-old show, hosted in Mandarin, features pop music from such artists as Nirvana, R.E.M., Whitney Houston, and Luther Vandross. Each hour of the show features a different mix of music—top 40, oldies, R&B, jazz, country, and AC.

As for the song selection, Shih says the sound is catered to the nucleated taste of the Chinese. “They don’t like rhythm or beat-driven stuff,” he notes. “The northern areas really like rock, but [most] Asians tend to like melody.

Affiliates can take the program, which is sold for cash, in its entirety or in a two-hour version that just contains the top 40, oldies, and AC segments.

Shih’s goal is to branch out into the Hong Kong market, which is changing rapidly from a Cantonese-speaking area to a Mandarin-speaking one.

In other international news, East Europe Recordings is hoping to turn its three-hour weekly “ABC Club” in.

(Continued on page 116)

Constantine Oversees An Eclectic Empire

Album Alternative Guru Builds Format City By City

The IDEA, Dennis Constantine says, is to stack the radio equivalent of a thermometer into a town. “Tuning into the street level of the community—that works in any city,” the Boulder, Colo., radio consultant says. “Even Detroit.

“That’s really what I do as a consultant,” he adds. “I go around a town and try to capture the way a city is feeling.”

Constantine, an early architect of the eclectic and surprisingly successful Denver album alternative station KBCO, has spent the past four years helping to build a national radio format. The idea is to inject KBCO’s eclectic style into cities around the country.

But it’s not quite that simple.

“I relate to this town. I live the lifestyle of Boulder,” says Constantine, sitting in his home’s TV room wearing a T-shirt, jeans, and black socks. “But I knew you couldn’t just take KBCO and put it on in San Francisco or Los Angeles.”

Constantine, who developed KBCO’s style when it first went on the air, views album alternative as a constantly changing format that varies according to a market’s needs. Loosely, album alternative means adult contemporary rock. It plays closely, rely on Bonnie Raitt, the Rolling Stones, R.E.M., Sheryl Crow, and other non-thrust, non-royal-black Whorson acts. Marketing also is a major factor: In Boulder, for example, KBCO expanded its community profile by sponsoring the Boulder International Film Festival and a Luxury Hotel-Driver Mall competition called the Kinetics Sculpture Challenge.

But Constantine has always been a music man. VP of programming when he left KBCO last year, Constantine fills his home basement office with enough compact discs and records to keep a college radio station for months. He opens an interview by asking enthusiastically, “Have you seen ‘Luna Nuda With The Lid Off’?” With a broad smile, he plays the video.

On the surface, Constantine’s musical ideals seem radical. At the album alternative “strategy summit” in Boulder in August—co-organized by Constantine and rival Boulder consulting firm SBR Radio—he defended the notion of programming country, jazz, hip-hop, and rock in the same block. In reality, though, Constantine is a radio realist who takes chances. He believes stations should add good new songs, whether they’re rock, country, or hip-hop, but they should fit into the mix.

That was Constantine’s general philosophy when he joined the brand-new KBCO in 1977 as morning man. He had grown up in Boulder, where a local radio station enlisted Constantine and other junior-high school patrons to do on-air promotions. Fascinated, Constantine built a fake radio in his bedroom and eventually formed a radio club at his high school. He quit Baltimore City College after a year and a half, opting instead for a job at local station WTRJ. In 1974, he moved to Colorado, where he worked for several Denver rock stations, including album rockers KJIP.

Then he interviewed with Bob and Diane Greene, who started KBCO in a small Boulder office in late 1977. “Dent- nis was home plate,” says Bob Greene, who sold KBCO to Noble Broadcasting for $827 million and is now a Boulder City Councilman and businessman. “And then we would take a swing to the left and take a swing to the right. I think John Bradley [the longtime KBCO program director and a partner in SBR] was trying to get good center-field hits.”

“It all worked out,” Greenlee says. “Dennis had a concept of the music center of the station’s sound—and that we could experiment and we could play some unfamiliar things for people, and they wouldn’t necessarily reject it and turn it off.”

Constantine still hosts a Sunday-night show at KBCO called “The Underground,” but he focuses mainly on his consulting work for 10 stations around the country.

“There are some people out there who look at what I’m trying to do and say, ‘This guy’s an idiot’—he doesn’t know what he’s doing,” Constantine says. “They either get it or they don’t. If somebody’s only schooled in that one way, I say, ‘You’ve been nice talking with you. I hope your radio station does well.’

Because of Constantine and SBR, album alternative’s profile has surged in markets across the country. The M Street Journal reports that since January—the first time the Journal counted the format separately—the number of album alternative stations has leaped from 75 to 100. It also has made stars of Sheryl Crow, Counting Crows, the Gin Blossoms, John Hatt, Indians Girls, and other rock performers who cut to the older rock audience.

In the Denver area, SBR and Constantine have assumed a mildly competitive rivalry. SBR’s three founders used to be KBCO managers and worked closely with Constantine at SBR. But today, only Constantine is still affiliated with KBCO. SBR partner and former KBCO GM Ray Shihisky is GM of a new Denver album rock station, KXPK, which plays partly of 10,000 Maniacs, Peter Gabriel, R.E.M., and other format staples.

Both companies downplay the competition. “I really don’t see it as a battle between the consultants,” Constantine says. “They’re a little more methodical. I’m a little more free-floating.” SHB’s Dave Bahn, former KBCO marketing director, says, “Fortunately, we don’t compete directly in any markets—possibly with the exception of Denver.”

At the album alternative “strategy summit,” a three-day convention that featured live performances by Lyle Lovett, Nanci Griffith, the Dave Matthews Band, Sarah McLach- lan, and 25 others, staffers from SBR and Constantine Consulting moderated a panel side by side. “AAA is the darling of the industry right now,” Constantine says.

But there’s always going to be that gray area— that radio guy—who says, “If they’re playing 2,000 songs, I’ll play 1,000 and get more of an audience. If they play 1,000, I’ll play 500.” That has always been the problem with radio. It’s called the “lowest-common-denominator factor.” That’s why you have radio stations sounding the way they do.


STEVE KNOPPER
Billboard Album Rock Tracks

FOR WEEK ENDING NOVEMBER 5, 1994

| No. | Artist | Title | Label
|-----|--------|-------|--------
| 1   | Aerosmith | Toy Soldier | Epic
| 2   | Blind Man | I Alone | DGC/Geffen
| 3   | Basket Case | Unplug Me | Warner Bros.
| 4   | Hootie & The Blowfish | Missメイン | Roadrunner
| 5   | Liz Phair | Welcome To Paradise | Atlantic
| 6   | Luscious Jackson | How Am I Supposed To Live Without You | Epic
| 7   | Paul McCartney | My Valentine | Capitol

Billboard Modern Rock Tracks

FOR WEEK ENDING NOVEMBER 5, 1994

| No. | Artist | Title | Label
|-----|--------|-------|--------
| 1   | R.E.M. | Drunk In Love | Sony
| 2   | Liz Phair | Welcome To Paradise | Atlantic
| 3   | The Stone Temple Pilots | Carreta | Geffen
| 4   | The Smashing Pumpkins | Layne's Hair | Polygram
| 5   | Sonic Youth | Axis X | Geffen
| 6   | System Of A Down | Chop Suey | Geffen
| 7   | Tool | O'Clock Face | Capitol
| 8   | The Verve | Fools | EMI/Capitol
| 9   | The White Stripes | Seven Nation Army | Elektra

As for the song's meaning: "It's not about anything; just making it up. Oh, yeah, people try to analyze it. There's the teenage prostitution theory. There's a big drug set at the end of the song. But really it means to me, big things are happening in the beginning. That's what it means to me."

Pushed to put the song in some context, Gallagher says, "I describe it as the 'I Am The Walrus' of the '60s. If you listen to 'I Am The Walrus,' it's a big '60s psychedelic mind-fuck of a single. If you listen to 'Supercon,' it's roughly the same, but it's in 1994 as opposed to 1967. It's a rock song with off-the-wall lyrics. I've written something that I don't know what it means when I was writing it and have become apparent because they've been about a subject in the first place."

But not 'Supercon.'
### Radio

#### SUMMER '94 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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#### LOCATIONS

- **LOUISVILLE, KY.** — (52)
- **AUSTIN, TEXAS** — (56)
- **RICHMOND, VA.** — (57)
- **ALBANY, N.Y.** — (58)
- **LAS VEGAS, NEV.** — (59)
- **HONOLULU, HI.** — (60)
- **GREENVILLE, S.C.** — (61)
- **WILLIAMSBURG, VA.** — (62)
- **SYRACUSE, N.Y.** — (63)
- **ALBUQUERQUE, N.M.** — (64)
- **OMAHA, N.EB.** — (65)
- **TUCSON, ARIZ.** — (66)
- **FRESNO, CALIF.** — (67)
- **HARRISBURG, PA.** — (68)
- **TOLEDO, OHIO** — (69)
- **EL PASO, TEXAS** — (70)
- **MONTEREY, CALIF.** — (71)
- **ALBANY, N.Y.** — (72)
- **Omaha, Neb.** — (73)
- **KANSAS CITY, MO.** — (74)
- **Tallahassee, FLA.** — (75)
- **SPRINGFIELD, MASS.** — (76)
- **EL PASO, TEXAS** — (77)
- **WICHITA, KAN.** — (78)
- **MOBILE, ALA.** — (79)
- **COLUMBIA, S.C.** — (80)
- **SPokane, Wash.** — (81)
- **CHATTANOOGA, TENN.** — (82)

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Jeff Serrette
with some new rock singles (WABC Columbus, Ohio). The pace of the format’s expansion, however, was compared to 1989 when the format had caught many in the industry off guard.

“For a number of years, there has always been the hope that as acts like Garth Brooks have moved over, they would draw attention and the format would grow. But there didn’t seem to be any rush toward the format,” says, according to a survey of programmers that station owners and operators have finally realized “there is a viable market you can target. They’re starting to pay attention.” The snowball effect—more stations playing more artists approaching listeners—is now well under way, he says. According to the survey of programmers that station owners and operators have finally 71.5% (up 6.5% from 65% in 1989). In the case of young adults, the format was once a niche format, but now has its own unique flavor.

LISTENERS AHEAD OF THE CURVE

Equally surprising is the pace at which mainstream listeners have accepted modern rock. Many suggest that consumers have been ahead of both programmers and record companies in terms of welcoming new sounds.

“They’re way more plugged in to new rock than I thought,” says Steve Sinicropi, executive VP/GM of WLUM Milwaukee, which caught the industry’s attention in August by dropping Janis Joplin in favor of Love Spit Love and then changing from “Hot 102” to “New Rock 102.” In Cleveland, legendary album rock station WMMS, which had fallen on some hard times recently, began adding alternative tracks in the spring in an effort to reclaim the format, according to station GM John Gorman. The plan was to gradually wean the station off middle-rock programming, and local reaction was so positive that it will continue to grow.

“The key is the station’s programming,” says Wil Shriner, VP/programming at WXTU Philadelphia. “If you’re going to do something new, it has to catch on.”

In the case of young adults, the format was once a niche format, but now has its own unique flavor.

MODERN ROCK ROARS AHEAD

(Continued from page 5)

According to Coleman data, 22% of white, 15- to 28-year-old listeners preferred rhythm and music in 1992, compared to 1991 when the format was in its infancy. In 1991, these numbers have virtually flip-flopped, with rhythm and music dropping to 11% and new rock music jumping to 25%.

Bouvard notes the push-pull dynamic of rhythm and declining while new rock unalleviating wave after wave of new stations hits the airwaves, and hits the point pop fans searching for something new have quickly found it at modern rock-friendly stations.

An important part of the format’s surge has come from increased top 40 help that spread the word about modern rock. Top 40 adopting hot musical trends is nothing new, though. The format has routinely borrowed from whatever is popular. In 1981, it was the stars from video (Duran Duran, rock band) and revising and hits.

‘INFANTS STAGES’

Not surprisingly, programmers who have invested in the format say they are confident that, unlike past pop music cycles, modern rock’s staying power will last. Bouvard says his research shows they have reasons to be confident. Not only does the genre have a history that goes back more than a decade, but specifically within the current consumption there is already something that Bouvard calls an identifiable “idol grunge,” circa 1990 (e.g., Nirvana and Pearl Jam), which helps give the format cohesion. It also happens to be some of modern rock’s best-testing material.

Like country programmers in the early 90s, who surveyed the terrain after enormous gains started pouring in and wondered where the plateau lay, modern rock programmers are wondering if they’re witnessing the beginning of an upswing or if the format has already peaked.

“The format has a very long lifespan,” insists WMMS’ Gorman. Sinicropi agrees. “We’re in the infancy stages.”
WASHINGTON, D.C.—Advance copies of the upcoming FCC Duopoly Report indicate that the commission officials have already hinted: It is too early to tell if the relaxed ownership rules are affecting the industry.

“The commission officials say at this point,” commissioner Susan Ness told an audience at the recent National Association of Broadcasters. She also offered an opinion extending beyond the report’s statistics: “It appears to be healthy.”

Duopolies in the top 25 markets now account for about 40% of revenue and 32% of audience share. Minority ownership is also up slightly, and should grow now that the FCC has approved ownership of 25 AMs and 25 FMAs for minority-owned groups (Billboard, Oct. 29).

NAB president Eddie Fritts said he was pleased by the commission action to aid minority ownership, but added that NAB is “disappointed” that the FCC didn’t extend the cap break to small-market broadcasters.

Fritts said that NAB could live with a commission decision to consider small-market duopolies on a case-by-case basis for the time being. Commission officials have also said they will refine the guidelines for a time-brokerage agreement transfer that may push cap limits.

**HUNDT AGAIN HINTS RESPONSIBILITY**

If FCC chairman Reed Hundt’s strong remarks at the NAB convention failed to convince any radio owners that he is personally unhappy about talk-show hosts who don’t back up acrimonious allegations with facts and a sense of responsibility, that fact should be obvious from the comments in his public speeches since—most recently, in speeches made Oct. 19 before the International Radio and Television Society.

For what it’s worth, he earlier had called the “terminal negativism” of radio talk shows, Hundt asked, “Is there any way in which talk programming can be monitored to ensure factual presentation and correction of error? How can we as citizens participate more fully in the process of questioning and demanding accuracy?”

Hundt also addressed the subject of a coalition that he launched to increase radio’s share of the public that with the public who requires owners and management, in his view, to monitor programming “responsibility.”

Hundt expressed the “continuing public opinion” that a public that feels it is not getting responsible programming may decide that broadcasters should pay for spectrum use.

Hundt drew a comparison to Toys ‘R Us chief Charles Lazarus, who recently decided not to stock toy knives following accidental shootings of toy-gun-carrying youths by police.

“The public will ask, if Charles Lazarus, a toy maker, lives up to a social contract with the public, why shouldn’t broadcasters, who powerfully influence our public reasoning process?”

**NETWORKS AND SYNDICATION**

(Continued from page 112)

January, “ABC Club,” which airs on Radio Pula in Pula, Croatia, features classic rock music and business news. The show is an acronym for American Business Center, the company created by the show’s producer, Dr. Zden Z. Premate, to introduce American culture to young people, businesses, and financial operations in Croatia.

AROUND THE INDUSTRY

Jack Hayes’ Interstar Programming is launching a new format called “The Groove,” featuring hits of the 70s and 80s from artists such as Marvin Gaye, Madonna, UB40, and Paula Abdul. The music is dubbed “rhythm and romance” and is targeted toward female Latinos ages 35-44.

While Interstar is pitching “The Groove” on a consultancy basis, the format could go national in the future, according to Hayes. Look for USA Talk Network’s new talk show, hosted by Aaron Harber, to debut Monday (31) despite a $20 million lawsuit filed against the Boulder, Colo.-based network by EFM Media Inc., which syndicates the Rush Limbaugh show. The suit was filed after USA Talk announced that it planned to call Harber’s show “After The Rush.”

No court date has been set in the case, and unless a date is set and a decision rendered in USA Talk’s favor by Oct. 31, it is unlikely that the show will debut under the planned name.

Los Angeles-based Mandala Communications isbowing a three-hour weekly program examining the religions of the world, “Religion On The Edge,” in early 1996. The show’s hosts, Dr. Mari Woman, and Dr. Lexi Hixon, will present discussions on numerous religious beliefs without endorsing any particular religion.

Woman has spent ten years with “Voice Of America” and has a Ph.D. in anthropology. Hixon has hosted a religion show on WBAI New York and has a Ph.D. in religion.

WLW Cincinnati afternoon jock Gary Burbank is taking his comedy antics nationwide via Broad- bank Broadcasting Corp., which WLW parent Jacor Communications and Burbank Creations formed to syndicate “The Gary Burbank Show.” The show is a weekday comedy program featuring Burbank’s many characters, political satire, and song parodies.

American Urban Radio Networks will launch a campaign to raise awareness of the NAACP’s goals and mission, including two extended public announcement campaigns, a nationwide address by the NAACP’s leaders (which was aired Oct. 27), and a seventh annual NAACP Radiothon April 22, 1995.

The initial PSA campaign, which is dubbed “Imagine An America Without The NAACP,” features a 12-week series of 30-second airings, beginning Nov. 7.

In February, a 10-week PSA campaign will feature testimonials from everyday people.

In January, the Post Modern Radio Network will debut three new shows: “The Punk Diary,” a four-hour historical look at punk/alternative music hosted by George Gimarc, author of the book of the same name; “Inside The Vault,” a five-minute daily segment hosted by Alex Luke, featuring unreleased material and demo tapes of modern rock acts.

Jim Zippo, morning show host of ABC/SMN’s “Pure Gold” format, and his sidekick, Maria Banz, will originate their show from Dracula’s castle in Transylvania, Romania. Oct. 31. Zippo will talk with teena people about the legend of Vlad Tepes Dracul.

BNA Entertainment is offering a one-hour radio special, “The Making of Keith Whitley: A Tribute Album,” hosted by Lorrie Morgan is hosting the special, which is being offered to country stations free of barter and national advertising spots.

Major Networks has purchased WSTR Atlanta morning show produced by Kevin Healey’s comedy service, “Fax-A-Talk.”

The children’s science radio program funded by the American Assn. for the Advancement of Science, “Kinetik City Super Crew,” debuts on KKDD (KidStar Radio) Seattle on Thanksgiving Day. KidStar has plans to go national in 1996.

KVIL Dallas and KRTS Los Angeles join Westwood One Radio Networks’ AC network.

“Sports Collector’s Radio Show” celebrates its third anniversary Nov. 6 with 20 new affiliates, including WCMF Rochester, N.Y., KLPW St. Louis, and WIBG Miami Beach, Fla.

Mary McCarthy has been named an affiliate relations director for CBS Radio Networks’ Southeast Central region. She was senior manager of affiliate relations.
Americans have created music in astonishing variety -- gospel, jazz, blues, Broadway, bluegrass, rock 'n roll, classical and everything in between. Taken all together, this glorious body of music forms a national self-portrait that is a source of pride to every American.

For one hundred years, Billboard has monitored, measured, nurtured and celebrated our nation's most beloved cultural treasure -- our music.

The National Music Foundation is proud to honor Billboard on the occasion of its 100th Anniversary.

Please join us for a gala celebration, November 15, 1994 at the New York Marriott Marquis Hotel. Reception and silent auction at 6:00pm, dinner and dancing at 7:30. Proceeds will benefit the National Music Foundation, a not-for-profit organization dedicated to American music and the people who bring it to us. At the National Music Center, we will preserve our musical heritage through an active retirement residence, educational programs, performances, a music library and archive, and an interactive museum of American music.
A DOZEN FORMER employees of KYZ/KYLD (Wild 107) San Francisco have charged the station with discrimination against Asian, Hispanic, and African-American workers, alleging a hostile work environment. The employees, who claim they were subjected to racial slurs and were denied promotions, are seeking back wages, overtime pay, and punitive damages.

Meanwhile, in New Jersey, Gov. Chris Christie has announced that he does not plan to run for a second term. The announcement comes after a series of scandals that have plagued his administration, including a bridge scandal and a budget crisis.

In New York, Mayor Bill de Blasio has announced that he will not run for re-election. His decision comes after a series of controversies, including a sexual harassment scandal and a protest by the city's police union.

In sports, the New England Patriots have announced that they will be hosting a Super Bowl viewing party. The event is expected to draw thousands of fans to the stadium.

And finally, in entertainment, the movie "In the Heights" has been nominated for six Academy Awards, including Best Picture, Best Director, and Best Original Score. The film is based on the Broadway musical of the same name and has been praised for its vibrant portrayal of life in the Dominican Republic.
the formation of a new department, New Technology & Business Development, that will be devoted to the exploration and exploitation of emerging new technologies and business opportunities, including CD-ROMs, “multiscreen” CDs, online sites, home shopping, licensing, and electronic distribution.

Fred Ehrlich, currently VP/GM of Columbia Records, will head the unit as senior VP/GM. Ehrlich will maintain both positions until Jan. 1. In his new position, Ehrlich reports to Mel Ikerman, executive VP of Sony Music Entertainment.

“The creation of this department recognizes the importance of new technology in our business,” says Mottola, “and puts Sony Music in the best position to answer the challenges of a rapidly expanding and ever-evolving new field. Fred is a dynamic executive whose experience at Columbia Records provides the team with a leader who will ensure success.”

“Rohde means by which music will be created, marketed, and distributed in the future is evolving right now,” Ehrlich says. “It’s an exciting time to be in this business.”

In his new role, Ehrlich will work closely with all Sony Music divisions, including the Columbia and Epic Records labels.

“We are structured, each of the labels has considerable autonomy, and what we needed was to have some overall vision and management of what each was doing in these new areas,” says Ehrlich.

Fred is respected within the company, he knows our people, and he is beginning to know them internationally,” he adds. “He is the person best suited to be the focal point for all the efforts of our distribution company, our labels, our companies throughout the world as they move forward into the next century.”

Ehrlich says his team’s general mandate is twofold, encompassing both the development of specific multimedia products such as music-based CD-ROMs, and the development of new business strategies for Sony Music Entertainment.

The latter arena will include structuring Sony Music Entertainment’s involvement in areas such as home shopping, licensing, and electronic distribution. Sony already has conducted several tests with QVC and other shopping channels, Ehrlich notes, and will continue to explore the potential of these new directions.

Electronic distribution—the delivery of music through digital means—is likely to become the pipe, Ehrlich says, but “is an area Sony certainly will watch closely.”

On the new-technology front, Sony Online will continue up until this year, although its offerings so far have been limited to the posting of artist bios, tour dates, artwork, and the like. “The expansion of our online services with the addition of audiobooks and video clips will be one of the new areas of focus in the short term,” Ehrlich says. “We’re also developing strategies with all the commercial online services.”

Another key area of focus, and one that will comprise the first product announcement from the new department, is “multiscreen,” CDs says. These discs, also known as “enhanced CDs,” are CD-ROM albums that are playable like any other album in existing CD players, but can also be played in conjunction with CD-ROM drives. When played back in computers, the discs offer “value-added” multimedia tracks such as music videos, liner notes, and artwork.

“Multiscreen” refers to the seamless melding of this computer data through-out the disc, rather than as separate tracks, which would require consumers to manually skip over it when playing the album on a standard CD player.

The technology to accomplish the so-called “multiscreen” integration is an area in which Sony reportedly has been working with Philips, which holds key CD patents, and computer companies Microsoft. Ehrlich declined comment on the new CDs, but sources say an announcement is expected later this month.

Although the CD-based multimedia products are the most closely related to the traditional music business, Ehrlich stresses that music remains the ultimate focus for all the department’s activities.

Ehrlich says, “The reason this area is being developed is for the artists. It is to guarantee them access to the broadest possible means of marketing, and distribution, whatever those means may turn out to be.”

### 3 CHINESE ARTISTS GET PUSH IN TAIWAN

(Continued from page 14)

and radio programmers say the lyrics and style of Dou Wei, He Yong, and Zhang Chu are considered too radical for Taiwan’s mainstream tastes. For example, the total sales of the highest selling album, “Round Here” from Dou Wei’s album “Black Dream,” recites a list of the problems of human existence, then declares, “Oh, my God! Being alive is Heaven and Hell, it is all here!”

On the raucous, pounding title track of Zhang Chu’s album “Round Here,” he ruminates on the human condition with the words, “The world we live in is like a garbage dump. People are no better than insects fighting for what they can get. And even now we eat is benevolent, but what we shit is just mental thought.”

Even on acoustic folk singer Zhang Chu’s album “Shameful Song of a Fool: Alonely,” he offers provocative, Dylanesque cuts such as “Toilet And Bed,” and “Flies,” and “God Bless Those Who’d Been Fed Well.”

This is clearly not Mandarin pop; it is, in fact, anti-Mandopop. “These are not the total of the highest selling albums,‘Round Here’, from Dou Wei’s album “Black Dream,” says a promotion executive at a rival record label who is also a part-time club DJ. “Everything about them is foreign— their message, their music, their attitude—even though they are young Chinese artists.”

They don’t sing, either. They just speak the lyrics, and that is another big difference from Mandarin songs by local artists. “I call them anti-Mandopop artists,” says Ehrlich. “They are lured to a lot of Western music, so I talked to Western industry people to listen to their music, and I think they’d be able to be on their music,” says Chia. “These artists listen to a lot of Western music, so I talked to Western industry people to listen to their music, and I think they’d be able to be on their music.”

### INDIES REAP BENEFITS OF ALBUMS’ NEW HITS

(Continued from page 14)

before its appearance on the chart.

“The length of time on the chart is a little bit deceptive,” Gottlieb says. “If Nick Piolo’s album ‘Echo’ is doing well, they might repackage it as a single. (Pop) Chart before, it was barely under 20 weeks.”

Until the album sold at least 6,000 units a year ago, he adds, saying the album has sold at least 4,000-6,000 units per week since the advent of SoundScan.

While “Pretty Hate Machine” is certified gold, Gottlieb claims that the album has sold 15,000 units, since it has been featured on the Billboard’s pop charts for 12 weeks. “It is the type of artists that they are,” he says. “People are interested in their opus, not just the single. . . . People are still buying each other on to Nine Inch Nails.”

Chris Appelgren, operations director for Lookout, says that Green Day’s album is their “most potent selling even before the current double-platinum success of the band’s Reprise debut ‘Dookie.’ He says "Kerplunk!" and "38/Smooth" each sold approximately 75,000 units prior to the major-label release. "To date, ... says. "The album is being sold for word-of-mouth ... They sold a few thousand every month," Appelgren says. "That’s a remarkable number for what they’re doing right now. Each month has surpassed the last."

Appelgren says both titles are selling between 3,500 and 4,000 units a month, since it has been detailed as a Billboard fixture, November 14.

While the Green Day titles are by far Lookout’s biggest catalog sellers, Appelgren notes that the label’s album by Copeland, a local group on the independent label’s roster, featured two members of the current Etapah act Rancid, is also a strong title. "Every year it sells more," he says.

Another indie title catalog, Nirvana’s “Bleach,” climbs 8-4 this week. The album has been a fixture on the Best Seller list for one month, since it was released in the winter. Nirvana singer/guitarist Kurt Cobain’s suicide in April.

The popularity of the long-running value of a strong catalog title for an indie, Creedence Clearwater Revival’s ’Chronicle,’ a compilation of the band’s greatest hits, has been bolstered on the Billboard, hosts at No. 18 on the Top Pop Catalog Albums chart this week. The double-platinum set, which SoundScan says sold more than 5,000 units last week, was originally released in 1976.

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### Billboard Hot 100 Airplay

#### Title

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>Whitney Houston</td>
<td>Arista Records</td>
<td>120,000</td>
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<td>&quot;Living on a Prayer&quot;</td>
<td>Bon Jovi</td>
<td>Mercury Records</td>
<td>70,000</td>
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<td>&quot;I'll Be Waiting for You&quot;</td>
<td>Billy Joel</td>
<td>Columbia Records</td>
<td>65,000</td>
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<tr>
<td>4</td>
<td>&quot;The House That Built Me&quot;</td>
<td>Martina McBride</td>
<td>MCA Nashville</td>
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<td>5</td>
<td>&quot;I Don't Want to Miss a Thing&quot;</td>
<td>Aerosmith</td>
<td>Geffen Records</td>
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<td>6</td>
<td>&quot;I'm Too Sexy&quot;</td>
<td>Right Said Fred</td>
<td>PolyGram Records</td>
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<td>Puff Daddy</td>
<td>Bad Boy Records</td>
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<tr>
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<td>&quot;I'll Be There&quot;</td>
<td>Janet Jackson</td>
<td>Epic Records</td>
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<td>Al Green</td>
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<td>10</td>
<td>&quot;I'm Gonna Be Alright&quot;</td>
<td>The Notorious B.I.G.</td>
<td>Bad Boy Records</td>
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### Billboard Hot 100 Singles Sales

#### Title

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<th>Label(s)</th>
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<tr>
<td>3</td>
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<td>Aerosmith</td>
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Records with the greatest gains. © 1994, Billboard/SpB Communications and SoundScan, Inc.
WARONKER'S MOVE SIGNALS MAJOR CHANGE AT WARNER
(Continued from page 5)

no one could have predicted that the label is shifting to a more streamlined and corporate entity, which could lead to it losing its charter.

For many in the industry, Ostin and Waronker represent a fading breed of music mogul: the entrepreneurial CEOs who fostered close relationships with artists and kept themselves actively involved in the recording business.

The fact that Waronker has a long history as a producer makes many artists feel comfortable with him and some say he preferred to discuss music over business.

On Aug. 15, when Warner Bros. changed its mind and decided to go with Stein to leave the label, he and Waronker vowed that the Warner Bros. style would continue with Waronker at the helm (Billboard, Aug. 27).

Now, however, Waronker says that his biggest challenge is "to not let our company do anything that doesn't feel right to me. With every passing day, I realized that I just didn't feel right.

"It's a job that's incredibly important," Waronker adds. "There is a tremendous amount of responsibility as it relates to the artists and the employees, who are the most important things to me. If I'm in a position where a decision hasn't ended up hurting myself and others."

Waronker's announcement comes at a time when Warner is experiencing a difficult and sad moment, according to the source who spoke to Billboard.

The label has had to announce layoffs, decision-making to shift the label's direction, and the departure of the label's CEO.

Waronker's announcement was met with mixed reactions from the industry, some who see this as an opportunity for the label to change direction.

ELEKTRA/EASTWEST TRIM STAFF, Merges with Asylum
(Continued from page 5)

let go. On Oct. 25, Rhone announced that Elektra, EastWest, and Asylum have been combined under the new umbrella of the Elektra Entertainment Group, in a move that some see as a way to reduce the number of layoffs.

Among those let go in mid-October were Elektra executives Jeff Jones, VP of marketing, Joe Morrow, VP of urban marketing and promotion, Steve Flahovski, senior VP of A&R, and John Hooper, VP of promotion for the label.

Rhone was unavailable for comment on details about the staff cuts at press time, but said in a statement released Oct. 25, "Deregulation is a difficult and sad moment, but will ensure the overall success of the Elektra Entertainment Group."

One label insider calls the decision a "very unfortunate reality."

Even before the layoffs, the lines between Elektra and EastWest began to blur, as the Elektra public relations department began working on upcoming releases on the EastWest imprint.

In New York, Elektra and EastWest are housed in the same building, with the EastWest staff expected to move from Atlantic's Sun- set Boulevard offices to Elektra's Beverly Hills space.

Madonna's Maverick Records label also falls under the Sire/Warner Bros. umbrella, but would most likely stay at Warner Bros.

The layoffs at Elektra/EastWest follow Rhone's initial claims that the labels would "exist side by side in independently" (Billboard, July 20).

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Down-To-Earth Brandy. Atlantic recording artist Brandy Norwood addresses students at her alma mater, Amherst Elementary School in Carson, Calif. The school is located in a neighborhood known simply as Brandy's old neighborhood.

Brandy is a young schoolgirl on a tour of California's high schools. At each performance, California-based environmental group Earth Jam is providing educational materials to promote discussion of recycling, energy conservation, and eco-friendly buying habits.

Brandy's single "I Wanna Be Down," is No. 1 hit on Billboard's R&B singles chart and is climbing The Billboard 200.

ed christman
until December, but I’m sure that it will move a ton.”

Other rock releases expected in November include the CD release of Mark Knopfler’s “Wild West City” (Warner Bros., Nov. 11), a greatest hits collection by INXS (Atlantic, Nov. 1), and “American” by the Black Crowes (American Recordings, Nov. 14). “This latest batch of releases is more impressive than what we saw at this time last year,” says Roy Burch, senior buyer for the 37-store Troy, Mich.-based Harmony House chain. “It’s a win-win situation for retail this Christmas. The majors are pulling out all the stops.”

However, not all retailers agree. “I don’t think this year is any more crowded than last year,” says Dee Odelette, VP of purchasing for the Minneapolis-based Musicland chain, which has 965 music stores. “In fact, I think there’s less activity.”

Other high-profile new releases include A&M’s “Woodstock ‘94,” due Nov. 8. The double-disc compilation contains live tracks from Aerosmith, Nine Inch Nails, the Red Hot Chili Peppers, Metallica, Sheryl Crow, and other performers.

Some retailers also expect that two Aerosmith releases will be hot sellers. On Nov. 1, Geffen releases “Big Ones,” a greatest hits collection from Aerosmith, and Columbia plans to issue a 13-disc boxed set of the group’s entire Columbia catalog Nov. 22. The Columbia release, “Box Of Fire,” will also feature a bonus five-track disc with rare and unreleased material, and will retai

HEATING UP THE SHELVES

Here is an alphabetical listing of forthcoming releases by gold and platinum-level acts. The list is based on Recording Industry Association of America certification of the last release of each act (or related project).

**PLATINUM-LEVEL ACTS**

<table>
<thead>
<tr>
<th>Artists</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aerosmith</td>
<td>“Bad Ones”</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>“Box Of Fire”</td>
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<tr>
<td>Aerosmith</td>
<td>“Permanent Vacation”</td>
</tr>
<tr>
<td>Billy Ray Cyrus</td>
<td>“Still The Same”</td>
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<tr>
<td>Billy Ray Cyrus</td>
<td>“I Swear”</td>
</tr>
<tr>
<td>Billy Ray Cyrus</td>
<td>“The Night Train”</td>
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<tr>
<td>Billy Ray Cyrus</td>
<td>“Elusive”</td>
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<tr>
<td>Billy Ray Cyrus</td>
<td>“MTV Unplugged In New York”</td>
</tr>
<tr>
<td>Shaquille O’Neal</td>
<td>“ShaQ Fu: Da Return”</td>
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<tr>
<td>Shaquille O’Neal</td>
<td>“No Quarter”</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>“Vigilante”</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>“The Best Of Sade”</td>
</tr>
<tr>
<td>Sade</td>
<td>“Diva’s”</td>
</tr>
<tr>
<td>MCA</td>
<td>“Lod On”</td>
</tr>
<tr>
<td>MCA</td>
<td>“The Sweetest Days”</td>
</tr>
</tbody>
</table>

**GOLD-LEVEL ACTS**

<table>
<thead>
<tr>
<th>Artists</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moby</td>
<td>“Non-Fiction”</td>
</tr>
<tr>
<td>Moby</td>
<td>“My Life”</td>
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<tr>
<td>Moby</td>
<td>“Loft”</td>
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<tr>
<td>Moby</td>
<td>“The Love Supreme”</td>
</tr>
<tr>
<td>Moby</td>
<td>“I Love”</td>
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<tr>
<td>Moby</td>
<td>“An Angel’s Lullaby”</td>
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<tr>
<td>Moby</td>
<td>“A Little Of The Night”</td>
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<tr>
<td>Moby</td>
<td>“Lookin’ Back At Myself”</td>
</tr>
<tr>
<td>Moby</td>
<td>“Crazy Sexy Cool”</td>
</tr>
<tr>
<td>Mercury</td>
<td>“Dare”</td>
</tr>
<tr>
<td>Mercury</td>
<td>“Lead On”</td>
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<tr>
<td>MCA</td>
<td>“MCA, Nov. 8”</td>
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<tr>
<td>MCA</td>
<td>“Wing/Mercury, Dec. 6”</td>
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**LIFEBEAT AIMS TO RAISE MORE THAN $1 MILLION**

At a news conference in Nashville on Monday, LIFEBEAT announced plans to raise more than $1 million to benefit AIDS organizations. The event, which was held at the Country Music Hall of Fame, featured performances by such artists as Sheryl Crow, Aaron Tippin, and Trace Adkins, among others.

LIFEBEAT was formed in March 1992 by Bob Rosta, Glass, and manager/producer Bob Caviano, who died of AIDS in October.

“When we started, everyone thought it was just some guys from Fire Island who were dying of AIDS,” says Glass. “We’ve knocked down doors and walls. LIFEBEAT has opened up our minds to the full scope of the ‘90s. We’ve brought it to the forefront. Our mission hasn’t changed. It just gets more driven.”

“The mission hasn’t really changed since we started,” says Rosta. “We’ve stayed a small organization that delivers big help.”

That help comes in the form of dissemnating funds to AIDS organizations, providing support people in the music industry who are HIV-positive or who have AIDS, and serving as an information clearinghouse via its toll-free number that is provided in all major national trade publications.

Rosta says that approximately 60% of LIFEBEAT’s funds go to AIDS organizations, 19% to AIDS patients within the music community, and the remaining 29% to administrative and educational costs. LIFEBEAT’s operating budget is $24,000.

One reason that LIFEBEAT, which has four full-time paid staff members, is able to keep its overhead low is that it receives free office space from EMU1 Music in New York. According to Rosta and Glass, that will not change, even though Glass recently left his job at Sony.
O'course you wouldn't be havin' this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

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Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first thing you'll do is contact BASF: Germany, 0621-4382-366, or UK, 081-908-8340.

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16TH BILLBOARD VIDEO MUSIC CONVENTION OPENS WEDNESDAY

(Continued from page 10)

distributed by WEA through Warner Bros. since October 1991.

Warner Music Group declined to comment. American's top reason for talking to Rubin, was unavailable for comment at press time.

Ralph McDaniels, the point person for American's link with REP, says the dis- tributor was chosen for its track record with reissues and new artists. "They do such a good job and I'm sure they can do it for us. And they've done a great job with [David] Bowie and in breaking Morphine." McDaniels handles A&R for Onin, and runs operations and mar-
teting for Infinite Zero.

The agreement with REP, which is solely owned by Rykodisc, doesn't involve an equity arrangement with American. "It's a straightforward distribution deal," says Robert Simonds, CEO of REP and Rykodisc. "This is the perfect rep vote for us to handle.

It's classic reissue stuff and also left-of-center, which is really what our brand and butters." American has only gone out of the WEA distribution web for select rap ti-
tles, including releases by Kwest The Maff Lad and M.I.L.K, which were dis-
tributed by Tommy Boy.

"WEA is the best distribution com-
pany in the world, but for small acts and developing artists that we want to see cover the well-oiled WEA machinery, this is the best solution," says Kugelberg.

Approximately 25-30 releases from American, Onin and Infinite Zero will be distributed by REP each year, ac-
cording to Kugelberg.

On Dec. 20, Infinite Zero, the label formed by American president Rubin and Henry Rollins, will issue "Tom Ver-
laine's "Dreamtime" Matthew Shipp's "Circle Temple"; Deva's "Day For The Future"; James Chance & the Contortions' "Boy The Contortions,"

Gang Of Four's "Entertainment!"; Iggy's "Shling's "Reflections" EP; Alan Vega's "New Racecore"; and the compi-
lation "Def Jam/Marlon Sitting." Kugelberg says all of these releases have never been available on CD do-
mentally, and most of these are records previously unavailable tracks.

On Feb. 14, Barkmarket's "Lard-
room" EP and the debut from Philadel-
phia's Luma Utopia Water will be the first releases from Onin. Also on tap in early 1992 are albums from the Electro-Ny Cozy, which is a new band featur-
ing Brad Larson of Medicine, and the reissue of Mother Hip's "Back To The Situation again!"

Flipper's catalog of titles that now go through WEA will be transferred to REP distribution as well.

In addition, Rubin and producer Jim-
my Boy's new Sayten Records, which will be officially announced in 1992, will most likely be distributed by REP.
As expected, FoxVideo is following the leads of both Buena Vista and MCA/Universal Home, and will impose strict street-date rules for "Speed," due in stores Nov. 16 (Billboard, Oct. 29).

Buena Vista Home Video reports that nationally, a total of 60 stores broke "Snow White" prior to the Oct. 25 retail-availability date. According to Buena Vista, the title is on sale at 110,000 unit locations. The number of violators was lower than that reported for "Aladdin," released a year ago, Buena Vista VP of publicity Tania Mooney says.

"It doesn't make us happy that any store broke the street date, especially if a store that violated the date was across the street from someone who didn't," says Mooney. "But overall, we know our system works."

Mooney says about 5% of Buena Vista's accounts received the title about a week to two weeks prior to the official retail-availability date of Oct. 25. The remainder received it Oct. 21-24. According to store sources, the titles are released to key outlets by Fax Video, which receive their copies from Warner Direct. Jack Reiner, Buena Vista direct-to-retailer manager, said that Fax Video plans to institute a similar street-date violation hotline for "Speed." Dealers will be able to call the 24-hour hotline, 1-800-800-4FOX, to report a suspected violation. Fox will have a team of 200 field reps ready to go to reported locations to investigate, according to Fox Video president Bob DeLellis. The company also has a penalty confirmed street-violator program.

Further details on Fox's street-date plan were unavailable at press time. According to a total of 50,000 retailers, sources indicated that Fax Line Home Video will post a street-date policy for the late-January release of "The Mask." The title will be announced Dec. 31.

"SNOW WHITE" TEAM NAS VIOLETS

In the case of "Snow White," each call was investigated by one of a team of 60 Buena Vista sales reps around the country, who worked throughout the weekend. Many suspicions were eliminated when the reps discovered the title was part of pre-sale promotions and not on shelves.

Distributors and other supply sources confirmed that prime violators were Rite Aid, Woolworth's, Lucky's supermarkets, Walgreen's, CVS drug stores, and Pathmark drug and grocery stores.

Rite Aid and CVS, which were also violators on "Jurassic Park," were shipped the videos by New Jersey-based distributor Star Video, according to distribution sources.

When informed that some of his accounts jumped street date, Gene Fink, Star's VP of sales, replied, "So!" Fink would not comment further.

Other sources indicate that Buena Vista plans to negotiate its contract with Star as a result of the chronic street-date violations.

Buena Vista would not comment about its status with Star.

The late-shipment strategy will cost Disney, as most distributors will charge the supplier back for extra overnight-shipping costs. Distributors are able to charge back additional shipping costs to any studio when product arrives later than expected.

Buena Vista's procedure received marks from Star Video, Software Dealers Assn. and retailers.

Suncoast Motion Picture Co. president and VSDA chairman Gary Ross says he spotted cash in violation, but was unable to get the store manager to remove "Snow White" from shelves when he called the store.

"Disney went in there and got them to take it off the shelf," he says.

Distributors complained about the shorter lead time and extra shipping charges, but agreed that the system accomplished Disney's goal.

"It would have liked a Friday delivery date," says one distributor who received some product on Monday, Oct. 24. "But if retailers don't have the goods, they can't break street."
Endless Summer

ASCAP CREATES MAJOR EXEC SLOT
ASCAP has established a top-ranking new post—director of marketing and planning—and has named Rick Joyce to the position. Joyce joins the performance rights society from Sony Allen & Hamilton, the consulting firm, whose study ASCAP used when making its structural changes last year. He reports to ASCAP CEO Dan Gold, who sees the appointment as a key element in setting the society’s strategic goals. Gold himself came to ASCAP earlier this year in a new position created as part of the company’s restructuring.

PINK FLOYD REISSUES ON MD
Sony Music has prepared specially remastered versions of seven Pink Floyd albums for exclusive release on MiniDisc. The remasters, which give the Columbia Records set the largest representation on MD of any on the Sony Music roster, are packaged with original artwork not seen since their initial LP releases, as well as old art never before used by the band. An MD spokesman says the remasters take the format’s portability into account. Pink Floyd’s latest disc, “The Division Bell,” is also available on MD.

BMG TO BUY REST OF ITALY’S D&D
Look for BMG to buy the remaining 50% stake in Italy’s D&D label, excluding the label’s top star, Eros Ramazotti, who is set to spring to Sony Music, reports indicate.

FRENCH MUSIC MART STALLS
The French music market is spinning its wheels, according to third-quarter stats from industry association SNEP. The market’s value was up less than 1%, to 3.8 billion francs ($656 million). Album units were up 1.29%, while units are down 2.2% for all configurations, mainly due to a slide in singles sales.


debut album. Acta he works most closely with include Suzanne Vega, Amy Grant, Aaron Neville, Blues Traveler, John Hiatt, and, most recently, Sheryl Crow. He reports to label president/CEO Al Cafaro.

NAPOLIELLO EMPI PROMO CHIEF
Peter Napoliello has taken over as senior VP of promotion at EMI, replacing Ken Lane, who remains in the department. Napoliello, who left Geffen Records as VP of promotion before joining EMI earlier this year as a promo VP in New York, reports to label chief David Sigerson.

CAPP TO INGRAM DISTRIBUTION UNIT
Ray Capp has been shifted from executive VP/COO of rackjobber Ingram Merchandising Services to head Ingram Distribution Group’s database venture, Project Lynx, linking video, books, and software so customers can make simultaneous purchases. “We want to leverage inventories better than we have in the past,” says Capp, who is David Ingram’s IDX chairman Phil Pfeifer’s new running IMS.

WEITZBERG EXITS WOOD KNAPP
Veteran home video exec Harold Weitzyberg has departed Wood Knapp & Co., and his chores have been taken over by national sales director Dan Gurlitz and marketing director Dolores Briqueleur-Halbrook. Both report to Mark Latour, newly appointed president/COO, responsible for the tape market. Chairman/CEO Betsy Wood Knapp is focusing on multimedia.

No. 2 Is Stone In Carpenter’s Road

WITH A FIVE-POINT JUMP to No. 4 on Hot Country Singles & Tracks, Mary Chapin Carpenter may be closing in on a prize that has eluded her. “Shut Up And Kiss Me” is her 16th single to chart, and if it can elbow blazing No. 1s Wynonna Judd’s “Live In The Moment” and Sammy Kershaw’s “Third Rate Romance” out of the way, it will be her first No. 1 single.

Carpenter, who met at least some success with the 1985 hit single “Shut Up And Kiss Me,” the traditional of rock artists saluting the songs they grew up with goes way back—remember Laura Nyro’s “Gonna Take A Miracle” and Cheap Trick’s “Pin Ups”? Gloria Estefan joins the cover club with “Hold Me, Thrill Me, Kiss Me,” which enters The Billboard 200 at No. 11.

The title tune is no doubt Estefan’s tribute to the Mel Carter top 10 hit from 1965. But the song itself is five years older than Gloria: Karen Chandler recorded it on Coral in 1962.

SUMMER IN THE CITY: Sting is doing nicely on the Hot 100 with “When We Dance,” bolting up 18 runs to No. 6. But here’s a shock: The single enters the UK singles chart at No. 9. The high position is not the shock; the fact that this is Sting’s first top 10 solo hit in Britain is. In his post-Police career, Sting has had four solo top 10 hits in America. The most successful was his first, “If You Love Somebody Set Them Free,” which peaked at No. 1.

It’s a whole different story in the U.K., where that same single only reached No. 26. Sting’s biggest British hit until now was “Russians,” which went as high as No. 12.

RAPID CHART MOVEMENT: R.E.M.’s “What’s The Frequency, Kenneth?” has a bullet at No. 21. Only four of the group’s 13 singles have charted higher: “The One I Love” (No. 9), “Stand” (No. 6), “ Losing My Religion” (No. 4), and “Shiny Happy People” (No. 10).
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MOONLIGHT SERENADE
CHATTANOOGA CHOO CHOO
I CAN'T GET STARTED
I'LL NEVER SMILE AGAIN
ALL OR NOTHING AT ALL
GREEN EYES
DON'T GET AROUND MUCH ANYMORE
I SHOULD CARE
(I'll Be With You) IN APPLE BLOSSOM TIME
AND MUCH MORE

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