

# Billboard

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IN MUSIC NEWS



Portrait Mines The '70s  
 For Nostalgic Sound  
 SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 26, 1994

## Ayeroff, Harris Talk About L.A. Sony Label

BY CHRIS MORRIS

LOS ANGELES—Former Virgin Records America co-chairmen Jeff Ayeroff and Jordan Harris

A BILLBOARD EXCLUSIVE



HARRIS AYEROFF

are returning to the record business with a mission: to establish a  
 (Continued on page 134)

## Warner Int'l Classical Unit Ups Video Profile

BY DOMINIC PRIDE

LONDON—With the purchase of one of the leading catalogs of ballet and opera video, Warner Music International's 3-year-old classical department is entering the audio-visual arena in a big way.

At the same time, Warner Classics is repositioning its top management with the departure of Frederic Sichter, president of Erato Disques.

(Continued on page 135)



SEE PAGE 63

# RADIO XMAS SHOWS BATTLE FOR TOP ACTS

BY CARRIE BORZILLO and BRETT ATWOOD

LOS ANGELES—It has been a nightmare before Christmas for some modern rock radio stations as their top 40 competitors entered the

years ago, remains one of the few stations in the format with enough clout to keep competitors from cutting into its wish list.

Nonetheless, the cloning and competitive nature of "Acoustic Christmas" concerts has led some stations,

cause they play a record," says the source. "They are holding us hostage unless we satisfy their dream itineraries."

Although the source claims that stations were threatening not to play records by particular artists if they

Modern Rock Network on Philadelphia affiliate WIBF.)

Additionally, WHTG-FM Monmouth, N.J., and Y100 are battling it out.

Despite WDRE's decade-plus heritage in the modern rock format,



THE GO-GO'S



PHAIR



LUSCIOUS JACKSON

"Acoustic Christmas" concert fray, snatching several of the top modern rock acts.

Powerhouse KROQ Los Angeles, the first modern rocker to stage a seasonal all-star benefit concert five

such as KROQ and WDRE Long Island, N.Y., to consider shelving the holiday shows after this year.

One source says some stations have threatened to drop acts from their playlists over Christmas show requests. "Some programmers think that it's their natural right to demand a certain level of talent simply be-

did not make a concert appearance, none of the stations surveyed by Billboard said they were making such threats.

The fiercest battle over acts is between WDRE and the top 40 outlets WHTZ (Z100) New York and WPLY (Y100) Philadelphia. (WDRE's programming is heard via the WDRE

top 40 Z100 has landed a stronger bill.

Z100's "Acoustic Christmas" set  
 (Continued on page 125)

## Majors Holding Up Inquiry, Gov't Says

BY BILL HOLLAND

WASHINGTON, D.C.—The six major U.S. record companies have refused since July to comply with Justice Department requests for company documents concerning their video licensing business outside the U.S., according to court documents filed by the department.

Time Warner Inc., Sony Corp., PolyGram Holding NV, EMI Music, Bertelsmann Music Group, and MCA Inc. are named in the filing in a U.S. District Court here.

The court papers claim that the labels complied with the Justice Department investigation by providing some material relating to their do-



(Continued on page 135)

## Worldwide Competition Ups The Ante For Calypso Stars

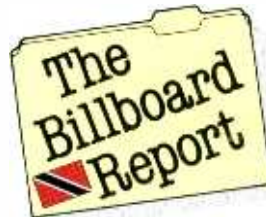
BY ISAAC FERGUSON

PORT OF SPAIN—This year's carnival competitors around the world had more than their local crowns to vie for. The winners also were eligible to compete in the first-ever international Carnival King and Queen Of The World Competition.

The event, held in Trinidad Sept. 17-24, was open to winners of national carnival contests on various Caribbean islands, as well as those held this year in New York,

London, Toronto, and several other cities. The festivities included competitions for the best "portrayal" (costumed performance) and best calypso/rap performance.

In Trinidad, Carnival celebrations have been occurring for more than 200 years. There, and in many other locations, the events begin after Christmas and continue until Ash Wednesday, the start of the Lenten season, peaking with two days of  
 (Continued on page 122)



## Internet Gets Its First Live Concert

BY MARILYN A. GILLEN

NEW YORK—It wasn't much to look at, and the sound was on par with a telephone call. But a Nov. 10 concert broadcast over the Internet by Seattle indie band Sky Cries Mary was a marvel nonetheless.

It was history being made, cyber-style. And its potential long-term implications for new-artist exposure, major-label artist promotion, and music dissemination  
 (Continued on page 123)



SKY CRIES MARY



SEE PAGE 23

IN THIS ISSUE

## Music World Mourns Carmen McRae

SEE PAGE 9

Featuring Ini Kamoze's smash hit  
**Here Comes The Hotstepper.**

- Plus music from: Janet Jackson
  - U2 • The Rolling Stones
  - The New Power Generation
  - Terence Trent D'Arby • CeCe Peniston
  - Super Cat • Salt-N-Pepa • M People
  - The Cranberries • Deep Forest
  - (Eric Mouquet, Michel Sanchez)
  - Sam Phillips • The Brand New Heavies
- In store December 6th.

Once you put it on, you'll never take it off.

ROBERT ALTMAN'S  
**PRET-A-PORTER**



"Pret-A-Porter,"  
 the new film from  
 award-winning  
 director  
 Robert Altman.

Film opens  
 December 21st.

COLUMBIA MIRAMAX

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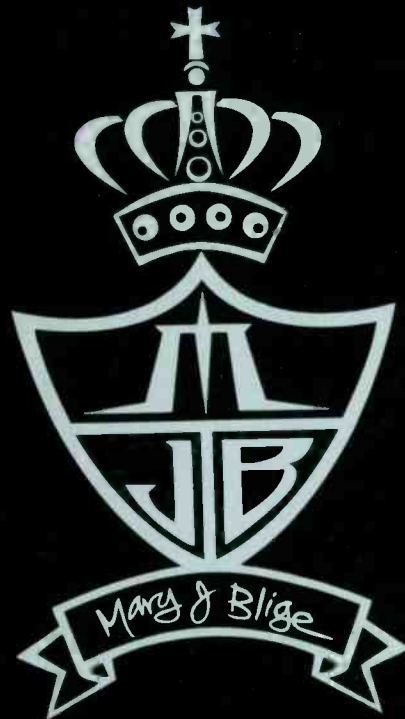
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Hop Soul Returns.

# Blige



## LIFE ALBUM

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MCA

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The Queen Of Hip

# Mary J



MY  
THE  
UP



19

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Get Ready For One  
Mary New Year

Mary J Blige



# PolyGram Buys Half Of RAL/Def Jam Records

BY DON JEFFREY

NEW YORK—PolyGram has acquired 50% of RAL/Def Jam Recordings for \$33 million, a move that had been expected since the rap label signed a distribution agreement with PolyGram in June.

Def Jam founder and chairman/CEO Russell Simmons, as well as his second-in-command, president/COO Lyor Cohen, have signed five-year contracts with PolyGram and will retain their titles and duties. The 50% stake that PolyGram does not own is held by Simmons and Cohen.

This acquisition is viewed by the company and other sources as another sign of PolyGram's increasing commitment to R&B. Last year, the company bought Motown Records for \$301 million.

Although Def Jam has its own marketing, promotion, and publicity departments, PolyGram's Island Records subsidiary will provide support in those areas when needed. Executives maintain that Def Jam will remain "creatively autonomous."

In a statement, PolyGram president/CEO Alain Levy said, "Def

Jam is a vibrant label. I'm looking forward to seeing what they bring to the PolyGram culture by their very presence."

Simmons says, "I'm excited about our new relationship with PolyGram. The deal process took a long time, but Alain Levy and Eric Kronfeld [president/COO of PolyGram Holding] have both demonstrated their commitment, enthusiasm, and support."

The first Def Jam album released under PolyGram was Warren G's debut, "Regulate . . . G Funk Era," which the company says has sold 2.7 million units in the U.S. since it came out in June. New releases this month are: Method Man's "Tical" (due Nov. 15); Slick Rick's "Behind Bars" (Nov. 15); and Redman's "Dare Is A Dark Side" (Nov. 22).

New York-based Def Jam was founded in 1983 by Simmons and Rick Rubin, who is no longer with the company. The artist roster also includes Public Enemy and L.L. Cool J.

Before it signed with PolyGram, Def Jam had been distributed through Sony Music Entertainment's Columbia Records unit.

# MCA Takes Bite Of Kid Vid Market 'Timmy The Tooth' Blitz Aims At TV, Schools

BY EILEEN FITZPATRICK

LOS ANGELES—In a kid vid world of purple dinosaurs, radioactive turtles, a mouse, a frog, a pig, and even a talking train, a series based on the adventures of a mischievous molar may not be that far-fetched.

That's MCA/Universal Home Video's hope for "The Adventures Of Timmy The Tooth," due Jan. 31.

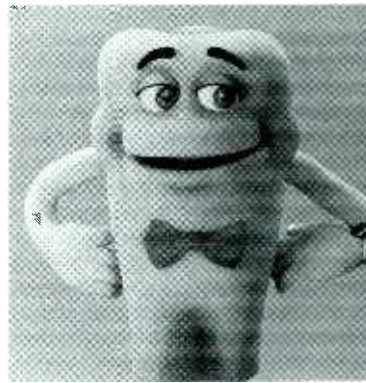
Priced at \$12.98, the unknown property is being backed with a marketing blitz that will create nearly 800 million advertising impressions, according to MCA.

The video will feature clamshell packaging, free stickers with each cassette, and "Timmy The Tooth" giveaways for in-store promotions.

The advertising campaign will hit its target audience an average of 23.6 times during the launch period. In comparison, MCA advertising for "Jurassic Park" hit its target audience 25.2 times, according to MCA.

Elements of the marketing campaign include multiple syndicated television broadcasts during January, a national tie-in with Kellogg's Rice Krispies, pre- and post-street-date advertising, radio promotion, premium items, and an extensive "sampling" program with 15,000 daycare centers and preschools.

"This is the start of a new brand for MCA," says Louis Feola, president of



TIMMY THE TOOTH

MCA Home Video. "It's a property that can go beyond home video to multiple divisions of the company."

Kellogg's will sponsor the syndicated television debut of the series, scheduled to run in two flights between Jan. 15-31.

The first flight will air between Monday and Friday during the 6:30-9 a.m. time block. The second run will air seven days a week between 6:30

a.m. and noon. Five episodes of the program will be shown.

In addition, 18 million Rice Krispies boxes will carry "Timmy The Tooth" trading cards from April to May.

From May to August, 9 million 15-ounce boxes of the cereal will carry an offer for consumers to receive a free, exclusive episode of the series. The episode, "Big Mouth Gulch," will not be available on retail copies.

MCA senior VP of sales and marketing Andrew Kairey says the Kellogg's exclusive will further increase awareness and help retail sales. "This is the same thing as airing something on television and then putting it out on video," he says. "We have to sample the product, and this is another way to get exposure."

Consumers receive the free tape with the purchase of two boxes of Rice (Continued on page 107)



# Camelot Offers Video Purchasers Free Calling Time

NEW YORK—Camelot Music hopes there's a pleasant ringing sensation accompanying sales of two of this season's biggest sell-through videos, "Speed" and "The Flintstones."

The North Canton, Ohio-based retailer is offering purchasers five minutes of free long-distance calls via a debit phone card packaged with each cassette. Camelot, which spent accrued co-op funds to buy the cards, required a deposit on a copy reserved in advance of the street dates and the purchase of one catalog title.

FoxVideo's "Speed" was bundled with "The Last Of The Mohicans," "Point Break," and "My Cousin Vinny"; MCA/Universal Home Video's "The Flintstones" came with "Uncle Buck," "Harvey," "Problem Child," "Harry And The Hendersons," and "The Jetsons."

When the card number is punched in, it triggers two messages thanking the caller for shopping at Camelot, says Joe Maita of Maita Marketing in Portland, Ore., which organized the promotion. Camelot gets actual cash—a 10% commission—if callers recharge the card for further conversations, he says.

Maita, who brought the idea to the 405-store chain in April, says the promotion is "a way to add some value to the package. It's a tremendous marketing advantage." He claims that it is the first such use in the entertainment industry, and that others are in discussion.

FoxVideo, at deadline awaiting results on "Speed," is a bit more cautious. While he applauds Camelot's execution,

(Continued on page 123)



**New Artist.** New Windham Hill signing Monica Behan greets executives following her recent showcase at New York's Fez. Shown, from left, are Deron Johnson, keyboardist; Michael Dornemann, chairman/CEO, BMG Entertainment; Anne Robinson, president, Windham Hill; Behan; Rudi Gassner, president, BMG International; and Jack Rovner, senior VP, BMG Ventures and Marketing North America.

# Challis Named Senior VP At BPI

NEW YORK—Georgina Challis, senior VP/general counsel for Billboard, has been named senior VP of BPI Communications Inc., the magazine's parent company. She was a BPI vice president.

Challis' responsibilities include the BPI Entertainment Newswire, all BPI licensing arrangements, and corporate communications. With her new title, she adds responsibility for BPI's Electronic Publishing Operation. Her appointment was announced by BPI chairman Gerald Hobbs.

"This latest promotion recognizes Georgina's outstanding contributions over the last several years. In addition to building our licensing business and handling legal and copyright issues,

she has served as co-executive producer of "The Billboard Music Awards" show on Fox," says Howard Lander, president of the Billboard Music Group and executive VP of BPI Communications Inc.



CHALLIS

Online. Unlike the company's consumer-driven newswire, this service is aimed at the informational needs of industry professionals."

Inaugurated earlier this year, Billboard Online enables users to access an extensive electronic archive of Billboard articles and charts from past and current issues.

Challis joined BPI in October 1973 as an editorial assistant for American Artist magazine. After holding several other positions, she began handling licensing for Billboard in 1981. Major Billboard licensees include ABC Radio Network ("American Country Countdown"), Fox Broadcasting ("The Billboard Music Awards"), and Rhino Records.

Challis became a BPI vice president in 1989. She is a graduate of Fordham Law School and a member of the bar in New York and New Jersey.

NEW YORK—Distributors will deck the halls with fitness videos before, during, and after Christmas in an effort to pull the exercise genre out of its recent doldrums.

Exercise tapes traditionally have sold best in the post-holiday season, when overeaters decide it's time to get back into shape. But this year, Handleman hopes to get consumers' attention earlier, with its biggest promotion getting under way in December. It's part of the Troy, Mich.-based rackjobber's attempt to make fitness more of a year-round affair.

"We're going out a little bit earlier than usual," says Handleman VP Dave Stevens. "We want to take advantage of January and the last-minute Christmas traffic."

Handleman figures that its 50-inch-high, four-sided tower of 400 cassettes will hold its own in several thousand locations against the barrage of hit movies, including "Jurassic Park," "Snow White," "The Flint-

stones," and "Speed," which gobbled up retailers' open-to-buy dollars.

Exercise could use the help. Volume has been up only "slightly" for the year, and off significantly in the last four or five months, Stevens says. "I don't know what's causing the drop-off. It's still a very healthy business."

Stevens says he suspects buyer fatigue: "Personalities like Jane Fonda and Kathy Smith have all been on the market for a very long time. We need a new leader."

Even A\*Vision Entertainment's perennial favorite, "Buns Of Steel," may be wearing thin. Stevens says "Buns Of Steel" sales are solid, but worries that the series "is getting spread over an awful lot of SKUs. To some degree, they start to cannibalize each other." Individual titles are down, he adds.

Fitness will gather strength in January, when wholesalers like Ingram Entertainment and Anderson Merchandising, and key retailers such as Musicland, Suncoast Motion Picture Co., and Blockbuster, launch what have become annual chainwide promotions. Musicland and its Suncoast subsidiary have scheduled a nationwide mall campaign that opens at Minneapolis' Mall Of America in January with PPI Entertainment fitness star Denise Austin.

Suppliers are using price, brand-name identification, and ancillary products in an effort to get more attention in a crowded field. In fact, Newark, N.J.-based PPI is applying all three. Senior VP of sales Shelly Rudin says the company has dropped the suggested list prices of 15 titles, previously \$13-\$15, to \$7.98 as part of a new line called "A Fit Price."

Meanwhile, PPI has introduced its "Tight Assets" series, an attempt to copy the success of the Maier Group's "Buns Of Steel" body-part cassettes, which were acquired earlier this year by A\*Vision. (The title is not to be confused with A\*Vision's "Building (Continued on page 135)

# No. 1 IN BILLBOARD

VOLUME 106 • NO. 48

PG. No.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

## • THE BILLBOARD 200 •

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★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA

19

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★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA

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★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA

123

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★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN

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## HOT 100 SINGLES SALES

★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA

126

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# Labels' Profit Margins Flat, Study Says

## Completion Of CD Libraries, Diverging Tastes Blamed

BY DON JEFFREY

NEW YORK—Although profits and revenues for record companies have been rising, profit margins are flat and under increasing pressure, according to a new study.

Veronis, Suhler & Associates, a New York-based investment bank, says in its annual Communications Industry Report that operating profits for the record companies it follows rose 4% in 1993, on a 4.6% gain in revenues.

Revenues rose at a lower rate than in previous years because the weakness of the dollar against foreign currencies reduced companies' dollar revenues at a time when international sales are becoming a bigger component of overall revenues. Currency shifts also reduced profit margins.

Operating profit margins rose from 9.8% in 1989 to 10.8% last year, according to Veronis, Suhler. But the margin was flat compared to 1992. And the firm says that margin gains may be "limited" in the future.

One big reason for concern about margins is the fact that the "library factor"—consumers replacing their vinyl and cassette collections with CDs—is now less important. "That's basically been the fuel for the industry's growth the last few years," says John Suhler, president of the firm.

Another factor in margin pressure, according to the bankers, is the fact that musical tastes are more diversified now than in previous years when rock was the predominant genre. This trend could raise record companies' costs in finding and developing new talent. "It's taking more and more money to develop acts," says Suhler. "You need more acts in different genres to be successful. It's spreading out the demand for recorded music."

The study shows that manufacturing costs have also risen—to 21% of revenues last year from 17% in 1989—because of the shift to higher-cost CDs from LPs and tapes. But with retailers and consumers demanding lower-priced CDs, record companies are limited in the extent to which they can raise prices. "They haven't been able to get prices up a lot without negatively affecting volume," says Suhler.

One positive sign in the study is that general and administrative costs for record companies have fallen to 21% of revenues last year, from 26% in 1989. This drop has been the result of aggressive cost-cutting programs by companies. "The recorded music business since the mid-'80s has been trying to deal with its cost structure," says Suhler.

The financial analysis of the music business is based on full or partial information from the following companies: Bertelsmann Music Group, All American Communications, Chrysalis, Continuum Group, Grupo Televisa, Integrity Music, K-tel International, PolyGram, Quality Dino, Sony Music, Thorn EMI, and Time Warner.

### 'TRANSACTIONAL-BASED' VID BIZ

One important trend in the movie business, says Veronis, Suhler, is that studios are beefing up their home-video operations through "transactional-based" businesses, such as pay-per-view movies and pay-per-transaction video distribution. Under PPT, the studio, the retailer, and the distributor all share in the video rental revenues generated at the store level. This business has been spiked by Walt Disney's decision to allow its films to go through Rentrak's PPT system.

The burgeoning field of interactive digital media had the biggest overall gain in revenues of any communications industry segment (18.7%) in 1993. But operating profit for the group that contains home shopping, video games, infomercials, and other businesses fell 22.5%. Veronis, Suhler says this is

because of higher production costs and a more competitive marketplace. "There are more players," says Suhler, "and they're competing for creative talent, competing through trade deals to get advertising." The cost to produce a multimedia product has increased tenfold, he adds.

"The ante's been raised in all aspects of multimedia publishing," says Suhler. "We continue to see strong revenue growth, but costs have gone up commensurately. There's going to be a shakeout."

The most profitable sector of the communications industry, according to Veronis, Suhler, is cable TV. The highest average operating profit margin was achieved by cable operators like Time Warner Cable and TeleCommunications (20.5%), and the second-highest average margin (19%) was among cable networks like Viacom (MTV) and Gaylord Entertainment (Country Music Television).

In its study of the filmed entertainment business, Veronis, Suhler says that overall revenues rose 6.2% last year, but that operating profit for the segment fell 5.2%. Income declined because film is a hit-driven business, and product was not as strong in 1993 as the year before.

# Sony Music Revenues, Profits Soar In 2nd Fiscal Quarter

NEW YORK—Sony Corp. has announced that music group worldwide revenues hit \$1.2 billion in the second fiscal quarter, and profits were "substantial."

Music sales increased 10% in dollar value in the U.S. in the quarter ended Sept. 30, but worldwide revenues were up only 2.1% because the yen's value rose against other currencies in the quarter, wiping out some gains from Sony's businesses outside Japan.

Sony's biggest hits were Mariah Carey's "Music Box" (Columbia), which has sold about 20 million units, and "Forrest Gump" (Epic Soundtrax), which moved 3 million.

These gains were not strong enough, however, to offset declining sales and a big loss at Sony Pictures. Operating profit for Sony's combined entertainment businesses fell 1.8% in the quarter, to \$3.65 billion. (The company does not

break out profits for its music and film units separately.)

The movie unit's sales fell more than 21% in the U.S. and down to \$671.6 million worldwide, while it booked \$510 million in losses from projects in development and the settlement of lawsuits and contract claims. In addition, Sony was forced to write off \$2.7 billion on its books for the value of its investment in the movie business.

Sony's electronics business recorded a sales gain of 6% in dollars in the U.S. during the quarter. Worldwide revenues were \$8.07 billion. Operating profit was \$163.2 million.

For the six months that ended Sept. 30, sales for the Music Group were \$2.3 billion; for the Pictures Group, \$1.32 billion; and for electronics, \$15.1 billion.

DON JEFFREY

## THIS WEEK IN BILLBOARD

### A CIRCLE OF STARS ON BBC 2 SHOW

Since its 1992 debut on BBC 2, the music program "Later With Jools Holland" has built a reputation for lighthearted eclecticism. The show gives equal billing to new and established acts in various genres, generating a rare musical chemistry. Thom Duffy reports. **Page 88**

### AES CONNECTS WITH S.F. MEET

Billboard correspondent Dan Levitin reports from the Audio Engineering Society's 97th annual convention, held Nov. 10-14, where "connectivity" was a key concern for pro-audio manufacturers debuting an abundance of products that can be integrated to create unified studio systems. **Page 112**

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## PRESIDENT & PUBLISHER: HOWARD LANDER

## BILLBOARD OFFICES:

**New York**  
 1515 Broadway  
 N.Y., NY 10036  
 212-764-7300  
 edit fax 212-536-5358  
 sales fax 212-536-5055

**Los Angeles**  
 5055 Wilshire Blvd.  
 Los Angeles, CA 90036  
 213-525-2300  
 telex 66-4969  
 fax 213-525-2394/2395

**Washington, D.C.**  
 806 15th St. N.W.  
 Wash., D.C. 20005  
 202-783-3282  
 fax 202-737-3833

**London**  
 3rd Floor  
 23 Ridgmount St.  
 London WC1E 7AH  
 71-323-6686  
 Fax: 71-323-2314  
 71-323-2316

**Nashville**  
 49 Music Square W.  
 Nashville, TN 37203  
 615-321-4290  
 fax 615-320-0454

**Tokyo**  
 Hersey-Shiga Int'l.  
 6-19-16 Jingu-mae  
 Daisan Utsunomiya Bldg. 402  
 Shibuya-ku, Tokyo 150  
 sales 011-81-3-3498-4641  
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# Commentary

## Our Silence Endangers GATT's Passage

BY JASON S. BERMAN and NEIL TURKEWITZ

The members of the 103rd U.S. Congress, now freed from election madness, will return to Washington, D.C., at the end of November for two days that will greatly affect the future of the U.S. and world economies. After almost eight years of international negotiations including nearly every nation, and a year of intensive discussions between the administration, Congress, and the private sector, each member of Congress will have the opportunity to cast a single vote on whether to ratify the General Agreement on Tariffs and Trade (GATT). (Technically, senators will have to vote twice—once on a budget waiver relating to GATT and once on the agreement itself.)

The entire world will be watching the U.S. Congress. The stakes are tremendous. Should Congress fail to ratify the agreement, trends toward greater global trade liberalization will be reversed, and markets just opening to U.S. goods and services will be closed. Countries that were prepared to accept protection for intellectual property as part of a quid pro quo within the framework of a broad trade agreement will be reluctant to attack piracy. Areas of the greatest potential growth for the U.S. music industry, and for the U.S. economy as a whole, will be lost.

How could this happen? How could the greatest and most powerful trading nation in the world not leap at the opportunity to create enforceable rules for achieving and defining global business opportunities for U.S. interests? What monster lurks behind this so-called GATT agreement that could have so many elected officials unsure of how to cast their votes? Is there some GATT bogeyman out there, just waiting to swallow us up whole if we make the mistake of ratifying the agreement?

The answer, of course, is instantly both more complex and more recognizable, and it stems from something that we Washingtonians both dread and adore—constituent mail and calls. Those who oppose the agreement—a strange coalition of Nader-environmentalists, Perot-protectionists, organized labor, and conservative Republicans—have worked hard to generate a great deal of negative publicity for GATT.

In contrast, those who would profit from ratifying the agreement—essentially the entire universe of providers of goods and services, and those who consume them (i.e., 98% of the population)—have had a more difficult time generating enthusiasm for the accord. Part of the problem is that none of the advocates for the agreement are particularly happy about the agreement. We were sorely disappointed by certain aspects—particularly the failure to ensure that U.S. record companies and performers could not be discriminated against in foreign markets. For each of us, however, the failure to secure certain more parochial concerns should have no impact on our decision whether to support GATT. The fact is, we would be advocating support for this agreement even if it contained no provisions on intellectual property. Simply put, the removal of trade barriers generally will promote global competitiveness and, we believe, greatly improve the standard of living around the globe. This is something that we

support both from a personal and from a business perspective. The development of enhanced trade should lead to the growth of a middle class and reductions in the disparities of wealth that mark many developing and newly industrialized countries. As countries are lifted from the plight of poverty, we will expand the universe of world producers and consumers. By helping developing countries to compete, which the



**'U.S. ratification of the GATT is in political hot water unless we all speak out.'**



**Jason S. Berman is chairman/CEO, and Neil Turkewitz is senior VP, international, of the Recording Industry Assn. of America in Washington, D.C.**

GATT accord does, we help ourselves to compete and create market opportunities.

It is more than a touch ironic that an agreement whose benefits are so widespread should prove so difficult to ratify. There is no doubt, from any quarter or from any economist, that ratification of the agreement will substantially increase the size of our Gross Domestic Product. There is no doubt that our export earnings will increase, and that our economy will benefit.

The relative silence of GATT supporters, however, has permitted certain elected officials to contemplate voting against it. Our silence has permitted some elected officials to play politics with a vote on our future, and others to believe that they could vote

on the basis of parochial constituencies without facing negative consequences. Our silence has enabled certain legislators to say, demagogically, that they support GATT but can't support the budget waiver. This is nonsense. There will be no GATT without the budget waiver. The budget waiver is required because in the near term, federal revenues will be reduced due to tariff reductions, thus creating a "cost" on paper. This is a matter of pure accounting procedure, as federal revenue is projected to increase dramatically as a consequence of an anticipated climb in GDP of \$90 billion per annum.

We need to ensure that legislators cannot hide behind the sanctity of the budget rules to defeat this initiative, and thereby rob us of our future. The budget rules were designed to ensure that the government operates in a sound financial fashion. Even GATT's detractors agree that U.S. ratification is financially sound, even if they find it objectionable on some other basis. Loss of the opportunities presented by the GATT agreement is too high a price to pay to preserve the sanctity of a process, no matter how important that process is—and particularly in a case in which waiving the rules permits passage of legislation consistent with the objective of the rules.

U.S. ratification of GATT is in political hot water unless we all start to speak out and evict the agreement's detractors from their bully pulpits. We urge everyone reading this article to write to your congressional representatives—in particular, to your senators, where the budget vote will pose the greatest hurdle to passage of the legislation—urging their support of the agreement and asking them to do the right thing. In their hearts and their minds, they know what that is.

## LETTERS

### U.K. MARKET IS OPENING TO PUBLISHERS

I agreed with the basic argument of Peter Reichardt's Commentary (Billboard, Nov. 12), but several other points should be made. In the past year, U.K. A&R departments have become more receptive to using outside songs from music publishers. We have also seen the readiness of artists and their A&R representatives to consider co-writing with outside writers who are signed to publishing deals.

Co-writes are invaluable tools. It's a fact of artistic life that some people specialize in lyrics, others in melodies or grooves. Through co-writing, artists can develop their craft and also their career possibilities. Those artists who do not write will always need a career-breaking song. "A&R" means linking a great artist with a hit from a songwriter or publisher's repertoire.

It's this kind of creative thinking and teamwork that can yield hits, build careers, and ultimately sell records.

Dave Massey  
 Creative and international manager  
 Hit & Run Music (Publishing) Ltd.  
 London

### A&R EXECS NEED TO FIND THE BEST SONGS

I couldn't agree more with Reichardt's assessment of the importance of choosing the

right "R" in developing a new act's career. As he says, not all acts have the ability to compose their own strongest songs, so A&R executives need to find the best material from outside sources if they are to give artists their best shot at career development.

This view is as true in the United States as it is in the U.K. Why, then, are our record companies shooting themselves in the foot by restraining new acts' choices of material through the onerous controlled-composition clauses found in virtually all of their recording agreements?

Ralph Peer II  
 President/CEO  
 peemusic  
 San Francisco

### A GRAMMY WAKE-UP CALL

I want to applaud and thank J.R. Reynolds for his "wake-up call" to all makers of R&B music and all African-Americans in the recording industry (Billboard, Nov. 5). When someone with Billboard's reach and readership makes as strong a statement as he did, it is a tremendous help to NARAS in our efforts to improve the Grammy voting process.

Paul David Wilson  
 Governor  
 Chicago Chapter of NARAS

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# Artists & Music

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## Carmen McRae, Leading Jazz Singer, Dies At 72

BY JEFF LEVENSON

NEW YORK—Vocalist Carmen McRae, who died Nov. 10 following years of respiratory illness and a recent stroke, never quite achieved the popularity of Billie Holiday, Ella Fitzgerald, and Sarah Vaughan. However, what she did acquire, over the course of five decades, was universal recognition as a jazz singer of the first rank.

While Fitzgerald and Vaughan flaunted instruments with more flexibility and timbral hues, and Holiday fashioned a singing style that freely plumbed her emotional wellsprings, McRae was the ultimate interpreter of lyrics. She was an expert storyteller who gave full value to the text of a song.

Her smoky readings of evergreens like "It Never Entered My Mind," "Yesterdays," "Blame It On My Youth," "My Foolish Heart," and "Never Let Me Go" became signature outlets for her gently sardonic, but knowing point of view. She was a dramatist whose faultless diction and controlled pauses lent weight and conviction to the songs she favored.

"What struck me most about her," says Scott Colley, her bassist during the years 1986-90, "was her incredible musicianship. She interpreted ballads masterfully. There wasn't anybody, on any instrument, who could do that better. She always made you feel that she believed what she was singing."

McRae was born in Harlem April 8, 1922. After five years of formal piano study, resulting in scholarships for her play, she remained undecided about a career in music. At the behest of her parents, who discouraged her show-business interests, she took a clerical job in Washington, D.C., working for the government.

By 1943, after two years of straddling the fence, working a "straight" job by day yet performing in clubs by night, she surrendered to her passion for singing. Her early and enduring influence was Billie Holiday.

Her first jobs were in the orchestras of Benny Carter, Count Basie, and

Mercer Ellington. Her early marriage to drummer Kenny Clarke, a progenitor in the development of bebop, certainly nurtured her appreciation for that period's new music. She soon worked as an intermission pianist and singer at Minton's Playhouse in Harlem, and at other clubs around New York.

In 1954 she made her first recordings as a leader, and Downbeat magazine hailed her as "best new female singer." A year later, she landed a contract with Decca, a label she stayed with until 1958. Some of those recordings have been reissued by GRP under the title "Carmen McRae Sings Great American Songwriters."

Those early tracks reveal a sophisticated appreciation of the songs crafted by George Gershwin, Cole

(Continued on page 134)



McRAE



Ahmad Has His "Day." Giant Records executives congratulate Ahmad, an 18-year-old rapper/singer, on gold sales of his first single, "Back In The Day," from his self-titled debut album. His current single is "You Gotta Be." Shown, from left, are Thornell Jones, product manager; Ardenia Brown, head of urban promotion; Cassandra Mills, president of urban music; Tony Collins, West Coast promotion manager; Ahmad; Dave Jacobson, urban A&R; Jean Johnson, head of pop promotion; Lloyd Winston, artist manager; and Paulette Holt, Ahmad's mother.

## R&B Acts Go Back To Old School Creative Inspiration Drawn From '70s

BY J.R. REYNOLDS

LOS ANGELES—Bucking the trend of R&B albums featuring in-your-face sexual overtures and tape-looped old-school samples, acts such as Lo-Key?, Portrait, and new artist/producer D'Angelo are creating original, '70s-inspired R&B distinguished by romantic lyrics and subtle harmonies.

Labels hope the kinder, gentler, nostalgic approach will appeal to young and old consumers thirsty for old-school R&B, but without the gritty attitudes of rappers, some of whom also reach back to the '70s for samples and inspiration.

Davitt Sigerson, president/CEO of EMI, considers "new" old school as a renaissance of sorts. "The music style didn't really go away; it had just gone away from the charts," he says. "Now artists have begun dealing with it in a commercial way."

Violet Brown, urban buyer for Torrance, Calif.-based, 350-store Wherehouse Entertainment, says old-school



LO-KEY?

radio shows, parties, and club nights could help spur sales of the new old-school music.

"Young artists and producers are seeing the success of old-school compilations and are going back to try to capitalize on their popularity with original music," she says.

EMI artist D'Angelo, whose debut album "Brown Sugar" is scheduled for a spring 1995 release, draws hauntingly on the '70s style.

"He's a studio natural—a true singer/songwriter," says Sigerson. "The music has a strong church element that doesn't sound like a certain radio genre."

D'Angelo made an early mark as writer and co-producer of the Black Men United all-star anthem "U Will Know." The single, from the Mercury soundtrack to the film "Jason's Lyric," was a top five hit on the Hot R&B Singles chart.

But it is not a given that original records patterned after vintage R&B can be successful in the marketplace. Several once-inactive R&B artists—such as Bootsy Collins, the JB's, Bobby Byrd, Johnny "Guitar" Watson, and Leon Haywood—have tried to take advantage of the renewed popularity of R&B catalog material by recording new albums. But their success has been mixed at best (Billboard, Oct. 8).

Newer recording acts have also stepped up to the plate. Among the most prominent is Perspective act Lo-Key?, whose latest single, "Tasty," was released Oct. 4 and has reached No. 62 on the Hot R&B Singles chart. The group's album "Back 2 Da Howse," which was released Oct. 18, is No. 71 on the Top R&B Albums chart.

Lo-Key? debuted in 1992 with



D'ANGELO

"Where Dey At?," which peaked at No. 18 on the Top R&B Albums chart. The set sold more than 255,000 copies, according to SoundScan.

Says Michelle Thomas, product manager for Perspective, "On their first album, Lo-Key? spent a lot of time finding their creative style. They had some rap, along with old-school R&B cuts. The direction of this album is clearly good old-fashioned R&B."

Thomas says recordings of old school-styled music by most artists consist mainly of sampled loops from the '70s. "The challenge is to get the consumer to accept originality, as opposed to sampling," she says. "An additional push has to be made to get people to feel the old school without actually having to hear music they've already heard before."

Some radio programmers say old school-influenced R&B has the potential to attract a broad audience. Says KPRS Kansas City, Mo., PD Sam

(Continued on page 127)

## Pato Banton's Virgin Single Is His 1st U.K. Hit

BY DOMINIC PRIDE

LONDON—The fatted calf was ready and waiting for Pato Banton, who, like the prodigal son, returned to his native Britain to an unexpected hero's welcome.

Banton's single "Baby Come Back" is a cover of an Eddy Grant song, and features Ali and Robin Campbell of UB40 on vocals. It has topped the U.K. singles chart for the last

four weeks, and is closing in on platinum status here with 550,000 units shipped, according to Virgin.

Not bad for an artist who has spent most of the last five years out of the country, touring the world and playing to audiences in the U.S. and South America, and who has had little mainstream presence at home. Banton is as surprised as anyone with his U.K. success, although he has charted in Puerto Rico, Peru, and Brazil.

He is well known in reggae circles, especially in the U.S. Banton and his band the Reggae Revolution opened for Ziggy Marley on a recent U.S. tour.

In the area around his native Birmingham in the U.K., he is also a cult hero, having recorded a reggae hit, "Hello

(Continued on page 116)

## Sony Music Video Reactivated For MTV Line

BY DEBORAH RUSSELL

LOS ANGELES—Sony Music Entertainment is reactivating its long-dormant music video line, with MTV as its partner. The two plan to release a new line culled from the music network's most popular programs.

Sony Music Video, disassembled more than two years ago (Billboard, Oct. 24, 1992), returns to the home video field Feb. 7, as it unveils a new line of MTV titles based on such popular on-air franchises as "Beavis And Butt-head," "House Of Style," "The Grind," and "The Real World."

MTV and SMV roll out the collection with four specially packaged

"Beavis And Butt-head" titles—devoid of any music video content—at \$14.98 each. In addition, Feb. 7 will see the release of "The Year In Rock: 1994," generated by MTV's news department, and "The Best Of Liquid TV," tied to the network's popular animation showcase. Those titles will be priced at \$12.98 each.

Future releases also will feature original content that may never air on MTV, such as "MTV's Guide To Colleges." In addition, pro-social programs, travelogs, beauty, fashion, and sports shows, and exercise/dance videos are forthcoming.

The deal with Sony was in negotiation prior to the July 7 merger be-

tween MTV parent Viacom Inc. and Paramount Communications, says Van Toffler, MTV's senior VP of programming enterprises and business development. It is likely that MTV and Paramount now will turn their collective sights toward the international market for home video and other new business opportunities.

"We traditionally have had a great relationship with Sony, as has our sister network Nickelodeon," says Toffler, explaining the network's choice in home video partners. "The time was right for [MTV], in light of the fact that we now have more of this programming and software to fill a line such as this."

New marketing personnel will be hired at Sony to work the MTV line; it is unclear who will oversee the operation. The label's team will handle the marketing and promotion efforts with input from MTV, a Sony spokesman says. The possibility exists that a line of music titles featuring Sony artists could be released through the new deal, but the ultimate product mix remains unclear, says the Sony rep.

For its part, MTV is more concerned with creating a line of sell-through, nonmusic product that appeals to its 12-34 demographic than in producing music-oriented titles, says Toffler.

"That's the record labels' business,"

(Continued on page 127)

## Results Mixed From 'Super Tuesdays' Retailers Optimistic About Season's Prospects

■ BY ED CHRISTMAN  
and CRAIG ROSEN

NEW YORK—Music retailers offer mixed appraisals on the sales strength of the first two weeks of the holiday selling season, which kicked off with back-to-back "Super Tuesdays" Nov. 1 and Nov. 8. But they remain optimistic that the plethora of superstar releases available this year will provide the industry with strong Christmas sales.

For the first two weeks of November, most retailers say they were either disappointed by overall sales for their chains, or found that the hot new releases did not perform up to expectations.

On Nov. 1, Megadeth, Tom Petty, and the Black Crowes released new albums; Nirvana released an "Unplugged" album; Aerosmith came to the market with a greatest hits pack-

age; and Mariah Carey and Kenny G issued collections of Christmas music. The following week, Jimmy Page & Robert Plant and the Eagles put out live albums; Sting and Sade issued "best of" packages; and Billy Ray Cyrus, Shaquille O'Neal, and George Strait released albums.

On The Billboard 200 this week, 10 of the top 20 albums have been in release for two weeks or less; four albums debut in the top 10.

Despite that influx of big releases, overall unit sales for the week ending Nov. 6, including singles, rose only 1.3% over the total sales generated in the same week in 1993, according to SoundScan, and the week ending Nov. 13 showed just a 3.9% uptick.

But album sales for the two weeks were up 6.4% and 8.1%, respectively, over the sales totals recorded in the corresponding time periods last year, according to SoundScan.

Still, some of the albums mentioned above showed weaker sales than expected. Jeff Abrams, VP of merchandising at 198-unit, Minneapolis-based Best Buy, says, "Overall, our numbers are good; we posted huge, double-digit increases. But I did expect some of the titles to do more than they did, and I wonder if sales will run out of gas. Best Buy will have a great Christmas, but I don't know about industry sales."

Bob Delaney, VP of retail operations at 91-unit, West Sacramento, Calif.-based Tower, says sales haven't been as strong as chain executives would have liked, and he attributes that to diminishing unit totals on the megahits. Nonetheless, he remains optimistic that sales will be strong for the holiday selling season.

Merchants say they have two key concerns about the holiday season this  
*(Continued on page 127)*



**Another Opening, Another "Show."** Live Entertainment of Canada Inc. has just released the world premiere cast recording of its production of the musical "Show Boat," currently playing on Broadway. The album was released on the company's Livent Music label, and is distributed in North America by Quality Video & Special Products. Enjoying a reception following a Broadway matinee of "Show Boat," from left, are Jack Iacchei, East Coast territory manager, Quality Video Inc.; Gregory Johnson, president, Quality Video Inc.; Kathy Swank, guest; Mark Jacoby, "Show Boat" cast member; and Dave Roy, director of purchasing, Camelot Music.

## Billboard Adds 3 Local Awards For Asian Telecast

HONG KONG—The 1994 Billboard Music Awards will offer three local accolades to its Asian TV audience when it airs Dec. 15 throughout the region on Channel V, STAR TV's music outlet.

For the first time, Billboard will present an Asian Artistic Excellence Award for the greatest contribution to the local music scene. V will add two "Viewer's Choice" awards honoring the best-selling artists in its northern (Chinese) and southern (English) signals.

Last year's Miss India and Miss Universe, Sushmita Sen, will host the separate segment, which has a potential viewership of 210 million people.

The presentation of the three Asian awards will not be included on

the U.S. telecast of the show, Dec. 7 on Fox.

"The addition of this Artistic Excellence accolade to the Asian broadcast clearly recognizes the region's unique creativity," says Adam White, Billboard's international editor in chief, "and we hope it will enhance the show's appeal for that audience."

To promote the show, Channel V will run daily half-hour retrospectives of previous international Billboard award winners and profiles of top Asian artists, in addition to its regular Billboard chart countdown show.

STAR TV is also negotiating with the Singapore Broadcasting Corp. to air the chart show on local terrestrial television.

## Reggae Seeks Family Audience With New Set Sony Wonder, Epic Team For Kids Benefit Collection

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Hoping to change the widespread perception that reggae is violent and sexual, Sony Wonder and Epic Records have collaborated on a reggae compilation aimed at children and families. A portion of its proceeds will be donated to children's charities.

The album, "Positively Reggae: An All Family Musical Celebration," is due out Jan. 17 and features tracks from Shabba Ranks, Shaggy, Mad Cobra, Patra, Bob Marley's son Damien Marley (aka Junior Gong), Lt. Stitches, Born Jamericans, Bounty Killer, Vicious, and Tony Rebel.

All of the album's songs have positive themes, such as "the importance of education, respecting elders, unity, and world peace," says Vivian Scott, Epic VP of A&R, Black Music. Scott says she came up with the idea when "sitting around one day, feeling very

happy at the success of reggae, and I said, 'It's time to give something back.'" While Epic has handled the project's A&R functions, it is being released on Sony Wonder; both labels will team for promotion.

The artists all contributed their work on the album, and Sony Wonder has made a donation to the charities Leap Of Light and Foundation For Children With AIDS. Sony Music Group VP Ted Green declined to reveal the sum, but said it was "in five figures" and that the label will contribute more, based on album sales.

"Positively Reggae" is the fourth title in Sony Wonder's Family Artists series, intended to be listened to by children and parents together. The album was originally slated for October release, but was pushed back to "avoid the crush of the fourth quarter," Green says.

The album offers its artists a

chance to broaden their audiences and enhance their images, Scott says. "We wanted to show that reggae artists are not one-dimensional," she says. "Shabba Ranks and Patra are known for their sexually explicit side, Bounty Killer is known for his gun-man side—but these are 360-degree artists. They can come to the plate with offerings different from what they're known for."

Though some artists sport names like Bounty Killer and Vicious, Green says he does not think this will deter parents from buying the album. "I would hope not," he says. "I would hope they would buy it on the basis of the music. We want to focus on the positive message of the album. Needless to say, these tracks and lyrics are very clean. We're trying to show another side of these artists, a much more positive side, and I think that

*(Continued on page 123)*

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Gary Gilbert is named senior VP of business management for Capitol Records in Los Angeles. He was a partner at entertainment law firm Bloom, Dekom, Hergott and Cook.

Bob Cahill is promoted to senior VP of field marketing for EMI Records in New York. He was VP of sales for SBK.

Jim Cawley is appointed senior VP of marketing and sales for GRP Records in New York. He was VP/GM of Sony Music's Chaos Recordings.

A&M Records in New York names Chuck Bliziotis VP of East Coast operations and Debbie Southwood-Smith A&R director, East Coast. They were, respectively, senior director of national promotion for A&M and A&R director for EMI.

Michael Ildis is promoted to director of alternative promotion for Mercury Records in New York. He was national manager of rock promotion.



GILBERT



CAHILL



CAWLEY



BLIZIOTIS



AVAGLIANO



ROSSI



SCOTT



CORRADINA

Rocco Lanzilotta is promoted to associate director of product marketing and creative planning for Columbia Records in New York. He was manager of product marketing and creative planning.

John "The Horse" McMann is appointed national manager of mix-show/street promotion for Jive Records in New York. He was music director at WWKX Providence, R.I.

Judi Handwerker is promoted to director of creative services at Discovery Records in Los Angeles. She was production coordinator.

Chuck Slomovitz is promoted to national alternative director for Virgin Records in New York. He was head of the college department.

**DISTRIBUTION.** John Avagliano is named senior VP of finance and administration for PolyGram Group Distribution in New York. He was VP of finance for Sanofi Beaute Inc.

Terri Rossi is appointed VP of marketing for BMG Distribution in New York. She was director of operations, R&B music group, for Billboard.

**PUBLISHING.** Charlotte Scott is promoted to VP of operations for SESAC in Nashville. She was director of royalty distribution and affiliations administration.

Eric Coles is appointed associate director of A&R for Sony Music Publishing in New York. He was creative manager at Rondor Music International.

**RELATED FIELDS.** Linda Corradina is named senior VP of programming and production for VH1 in Los Angeles. She was senior VP/executive producer for news and specials for MTV.

John K. Whitehead is named senior VP of merchandising for Trans World Entertainment Corp. in Albany, N.Y. He was president of the paper cutter division of Fay's Inc.

Hayley Sumner is promoted to president of Dan Klores Entertainment, the marketing and promotions division of Dan Klores Associates in New York. She was an executive VP of Dan Klores Associates.

Seth Cohen and Mark Satlof are both promoted to VP at Shore Fire Media in Brooklyn, N.Y. They were senior account executives.

# Developing Acts Get TV Showcases

## Syndicated, Cable Programs A Boon For Labels

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Call it the latest metamorphosis of music television. During the past five months, a number of new, artist-friendly shows have debuted, giving burgeoning acts unprecedented access to national television exposure.

The nationally syndicated "Jon Stewart Show," cable channel America's Talking's "R&R With Roger Rose" and "Break A Leg," and Fox offshoot FX's "Breakfast Time" and "Sound FX" have all debuted since June. Additionally, Comedy Central's "Politically Incorrect," which has been on for two years, added musical guests to its lineup this year.

Although none of the newcomers are in the same ballpark as Letterman, Leno, or even Conan O'Brien, their presence is decidedly good news for labels looking for fresh venues for their developing acts.

"Television's a really powerful medium, and there are people out there who watch a lot of TV—they see everything," says David Millman, head of publicity at Giant Records, whose act Denzil got opening-night billing on "Roger Rose." "People talk about ratings, and they are important. But even a show with modest ratings is seen by huge audiences."

So far, the late-night "Jon Stewart Show" appears to be generating the most enthusiasm among the new crop, in part because many people were already familiar with Stewart through his show on MTV.

"There's immediate knowledge with Jon Stewart, whereas there is a little more questioning with the

other shows because people are not as familiar with them," says Marty Maidenberg, senior director of marketing at Mercury Records, which has placed John Mellencamp and Vanessa Williams on Stewart's show. "Jon Stewart is reaching an audience that's tuned into the MTV world, but acts don't necessarily have to have the clout needed to get on MTV."

"We generally book acts we feel passionate about, that we feel have a cool vibe—very much along the lines of what you would see on MTV," (Continued on next page)



ROSE



The Faces Of Oasis. Epic Records group Oasis met with label executives to celebrate the act's sold-out premiere at Los Angeles' Whisky and the U.S. release of its debut album, "Definitely Maybe." Pictured, from left, are Tony McCarroll, Oasis; Marcus Russell, Oasis' manager; Liam Gallagher, Oasis; Richard Griffiths, president, Epic; Paul McGuigan, Oasis; David Massey, VP of A&R, Epic; and Oasis members Paul Arthurs and Noel Gallagher.

# Alternative Tentacles Marks 15 Years Of Stretching Limits

BY DAVID SPRAGUE

NEW YORK—"Punk institution" may sound like an oxymoron. But given the music's recent chart inroads, pioneering labels like Alternative Tentacles—which celebrates its 15th anniversary this month—must be given credit for upholding the genre's banner, in both attitude and sound, across the years.

"We have this image as a punk label, but we've also done everything from country to rap to spoken-word," notes Greg Werckman, who has served as Alternative Tentacles' label manager for the past five years. "We've never wanted to fall into the trap of having a sound. We've always wanted to do things that were interesting by people we like."

The brainchild of punk provocateur Jello Biafra, then the front man for San Francisco's Dead Kennedys, Alternative Tentacles initially provided an outlet for the Bay Area's

burgeoning punk and hardcore scenes. Early releases—like those of Biafra's band and Vancouver's D.O.A.—cemented a hyper-political reputation that is maintained to this day by acts such as Nomeansno and recent signees like Tribe 8 (an all-lesbian punk band from Northern California).

In its embryonic stages, Alternative Tentacles relied on the I.R.S.-backed Faulty Products for promotion and distribution. But when that organization collapsed in 1982, the label regrouped, formulating a tenaciously independent aesthetic that has sustained it over more than 150 releases.

"We've had labels want to buy AT outright, we've had labels want to distribute us, we've had labels come looking for package deals on a few artists," Werckman says, laughing. "We're not rude, so we don't slam the phone down, but I don't think Biafra would do it, because we're doing better than ever right now. But

(Continued on page 13)



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# Putumayo Dresses Up Albums From Two Previously Overlooked Singer/Songwriters

SHELTER ME: At their best, multiple-artist musical events—whether they're recorded or live—expose listeners to new acts whom they can then go and explore. That's why we are so delighted by Putumayo's decision to release records by Laura Love and Dougie MacLean. We had never heard of either of these acts until we attended Putumayo's Singer/Songwriter Festival at New York's Carnegie Hall last month. The concert, a benefit for the National Coalition For The Homeless, featured 28 folk singer/songwriters, each performing one song. While the evening showed the limited range of the folk format—let's say it runs the gamut from A to D (protest songs, social welfare songs, depressing love songs, and environmental songs—sometimes delivered with an annoying, self-righteous earnestness)—the program also displayed how powerful folk songs can be when delivered with not only conviction but strong musical individuality. Scottish singer MacLean opened the evening on a high note by performing "Eternity," a stirring song of land owned by generations of a family. But it was Love who stole the show with her song "I'm A Givin' Way." Accompanied only by herself on bass, Love commanded the audience with her clear, rangy voice (a cross between Toni Childs and Joni Mitchell), hip-hop dance steps, and an entrancing melody that combined Native American and African rhythms. Both acts are featuring on Putumayo's double-CD folk sampler, "Shelter." (A portion of the proceeds from sales of the album also goes to the National Coalition For The Homeless.) In February, Putumayo, whose releases are available in the chain's clothing stores as well as at record retailers (through REP), will issue compilations by Love and MacLean. Love's collection will cull cuts from her three independently released albums; MacLean's disc will take tracks from his nine albums, which have never had wide distribution in the U.S.

"Our whole approach is that we want to provide an introduction for these artists who don't cross over. In the case of Laura Love and Dougie MacLean, they have some music out in a small and underexposed way, but we feel this music has a broad appeal," says Dan Storper, president of Putumayo.

As for the future of the Carnegie Hall folk benefits, Storper says he would like to make them an annual affair and incorporate other kinds of compatible music, such as blues and country.

THIS AND THAT: Talk about strange bedfellows: Nancy Kerrigan (who is working on her recording debut) and Aaron Neville have teamed up for Northwest Airlines Christmas On Ice, a 15-city tour Nov. 23-Dec.

18 that will feature skaters performing, in part, while Neville sings. No word on whether Neville can go from a double Salchow into a triple toe loop... Having trouble getting into the Christmas spirit? Look no further than the "Tales From The Crypt" Christmas album, available on Capitol/EMI's Right Stuff imprint. Among the merry ditties are "Twelve Days Of Cryptmas" and "Deck The Halls With Parts Of Charlie." Pass the egg nog... 4 Non Blondes lead singer Linda Perry has started her own label, Rockstar Records. The first act



by Melinda Newman

signed to the record company, which is still working out its distribution arrangement, is San Francisco rock band Stone Fox... Marianne Faithfull has recorded two tracks with John Prine that will appear on Prine's upcoming release. Howie Epstein, of Tom Petty & the Heartbreakers, is producing the project... Mastercard is sponsoring the American Collegiate Talent Search (ACTS), a national talent competition taking place on 75 campuses across the country. The contest is open to both musicians and comedians. The winner of the Feb. 18 finals will win \$15,000 and meetings with Los Angeles talent agents... While much attention has been paid to "Mama's Hungry Eyes," a Merle Haggard tribute album featuring many of Nashville's top artists, also deserving the spotlight is "Tulare Dust: The Songs Of Merle Haggard," a salute to Haggard on Hightone Records. The artists may not be as radio-friendly as those on "Mama's Hungry Eyes" (although they should be), but for our money, it's a winner. And we bet Hag thinks so, too. Among the artists paying homage to Haggard are Lucinda Williams, Robert Earl Keen, Billy Joe Shaver, Dave Alvin, and Marshall Crenshaw.

IN THE STUDIO: Blind Melon is in Kingsway Studio in New Orleans working on the follow-up to its very successful Capitol debut. The album, produced by Andy Wallace, will come out in the spring... Little Feat enters the studio this month to work on its Zoo debut.

ON THE ROAD: Collective Soul is on its first headlining tour, lasting through Dec. 15. The band will take a break mid-tour to finish recording its next Atlantic Records album, slated for a March release... Danzig is on the road until Dec. 19 in support of its new "Danzig 4" set... Dink, Compulsion, and Pop Will Eat Itself are on tour together through Dec. 17... Steve Perry and Sass Jordan are playing dates together through Dec. 16... The Cranberries and MC 900 Ft. Jesus are a traveling pair until Dec. 18... Judy Collins will perform two Christmas concerts at New York's Carnegie Hall Dec. 2-3.

## DEVELOPING ACTS GET NEW TV SHOWCASES

(Continued from preceding page)

but a little more expanded," says booker Bruce Gilmer, who spent eight years at the music cable channel.

Gilmer says he tries to maintain a balance of musical genres in the program's nightly appearances, though the guest list clearly leans toward rock, alternative, and hip-hop. Sheryl Crow, Public Enemy, Fury In The Slaughterhouse, Sonic Youth, and Johnny Cash are among recent guests.

"You probably won't see all that much country or jazz on the show unless it has crossover appeal to our audience," as Cash does, Gilmer says. "Our dream situation is to have a nice balance between developing bands we think are really cool and fit the image, and larger-name acts who still have a cool vibe."

Unlike most of the other late-night programs, the Stewart show is not tied to any strict exclusivity

agreements. "I'm more apt to do an act that hasn't yet been on the other shows than do an act that has been on all of them," Gilmer says, "but we have no set exclusivity arrangement."

Therefore, "they are able to get A-level bookings, whereas if they played the territory game they would lose opportunities that would generate ratings for them," says Steve Karas, national director of publicity, East Coast, at A&M Records.

Karas says the new shows are a boon for baby bands as well as veterans. "For developing acts, it's good to get them on these new shows so they can develop their skills working and performing in front of a camera," he says. "The other side of the fence is that for bigger artists, interspersing their schedules with big and little shows definitely makes it more interesting.



Jon Stewart, center, host of "The Jon Stewart Show," cuts up with members of RCA act Fury In The Slaughterhouse following the band's performance on his show. Shown in the front row, from left, are band members Christof Stein and Hannes Schafer. In the back row, from left, are the band's Rainer Schumann and Kai Wingenfelder, Stewart, and Fury's Thorsten Wingenfelder and Gero Drnek.

The experience Barry White is going to have on 'Politically Incorrect,' for example, is going to be very different than that of 'Today' and 'Regis & Kathie Lee.'

Though not a performance show, Comedy Central's "Politically Incorrect," which mismatches notables from all walks of life to discuss and debate everything from politics to sports to chastity to Twinkies, has cranked up the music in its third season.

In October, the show hired segment producer Chuck LaBella away from "Roger Rose" with the explicit mandate of blending musical acts into the mix of its four new shows each week.

"Basically, they had never really heard musicians speak and be well-versed people," LaBella says of the producers' initial resistance to recording artists. "When [Kiss'] Paul Stanley was on recently, it was a real surprise to a lot of them to see [how smart he was]. I said, 'Of course he's intelligent—he's a businessman.'"

"Politically Incorrect" generally goes for name talent. Recent guests besides Stanley and Gene Simmons have included Thomas Dolby, Barry White, and Rush's Neil Peart. "They need to have some kind of recognition factor," LaBella says, adding that the booking policy at "Roger Rose" was "a lot looser."

Looser and edgier, "Roger Rose," hosted by the former VH1 VJ, aims to carve a niche as a cutting-edge shop. "I'm interested in mixing genres and doing as many new and

(Continued on next page)

## Songs Cut From Movies Resurrected On Laserdisc

**OUT & IN:** The Broadway stage is not the only source of songs that for one (good or bad) reason or another failed to make it to opening night. Nor are record companies the only source to give them new life. Musical films are replete with songs that ended up on the cutting room floor, but some do show up every now and then in laserdisc renditions of old musicals, especially those released in recent years by MGM/UA.

While this year's theatrical release of "That's Entertainment III" specialized in cut-out material, the deluxe laser version, due Wednesday (23), goes one fascinating step further with an additional 10 numbers not shown in the film and (with three exceptions) never offered on laserdisc before.

One of the most unusual entries is Frank Sinatra's rendition of "Boys And Girls Like You And Me," which never made the theatrical release of "Take Me Out To The Ball Game." Earlier, the song failed to make it to the original 1943 New York stage run of "Oklahoma!" and to MGM's 1944 classic film musical "Meet Me In St. Louis" (Judy Garland's soundtrack rendition of the song will appear on a new laser version of "Meet Me In St. Louis," due soon). Well, maybe you can't keep a good song down, and this one is a very good song, an endearing toast to enduring love.

The other cut-outs in the special "That's Entertainment III" laser edition are "Why So Gloomy?" by Jane Powell ("Holiday In Mexico"), "My Intuition" by Judy Garland ("The Harvey Girls"), "Is It A Crime?" by Judy Holliday ("Bells Are Ringing"), "Why Is Love So Crazy?" and "Fantasy (Sea Of The Moon)" by Esther Williams ("Pagan Love Song"), "An Easier Way" by June Allyson and Patricia Marshall ("Good News"), "Last Night When We Were Young" by Judy Garland ("In The Good Old Summertime"), "You Got Looks" by Lena Horne ("Meet Me In Las Vegas"), and "Love And Kisses" by Bert Lahr and Majorie Main ("Rose Marie").

**PRODUCER'S TRIBUTE:** "One of the perks of being a major-label record producer in the '50s and '60s was being wooed by music publishers and songwriters to record their songs," writes Jim Foglesong in the aftermath of composer Jule Styne's death last September. "I was keenly interested in Broadway musicals, their creators, and the whole process of how the shows arrived on Broadway. As an aspiring young singer, I used to dream of singing on Broadway. In my wildest fantasies, however, I never thought that I would meet Jule Styne, Irving Berlin, Sammy Cahn, Richard Rodgers, Alan Jay Lerner,

Johnny Mercer, or Frank Loesser. When I did get to shake their hands, I could barely speak.

"I was working for Columbia Records, and we had the cast album rights to 'Subways Are For Sleeping' [with a score by Styne, Betty Comden, and Adolph Green]. I was asked to produce the demos of the songs from the show. Not only did Jule Styne show up for the recording sessions, but so did Comden and Green. We worked for several hours together. I played more the role of coordinator than producer. Jule and his

partners, naturally, were intently interested in the musical treatment of each song.

"In the various obituaries on Styne, Foglesong learned

that Styne was born in London. "I guess I just wanted Jule to be a native New Yorker. Our restaurant meetings were quick and virtually nonconversational. I was flattered that he seemed to know who I was. He wore expensive, sharp, Broadway-looking clothes. When he appeared at the studio, looking show biz and ready for action with those 'subway songs,' I felt the presence of Damon Runyon."

**EDDIE'S 'ZERO':** As Robert Lisaur notes in his "Encyclopedia Of Popular Music In America," the World War II novelty hit "Johnny Zero" was a top 10 recording for the Song Spinners (Decca) in 1943 as an unaccompanied vocal because of a musicians' strike. It's doubtful whether the song, by Mac David and Vee Lawnhurst, has been heard publicly more than a few times since then. But a new three-CD set of six Eddie Cantor broadcasts from the war years has just been released on Original Cast Records. And there is the ditty, as performed by Cantor on a May 19, 1943, broadcast.

A pretty clever home-front booster, the lyric tells of a school kid who got nothing but zeros in test scores, yet goes on to down Japanese Zero planes as a combat pilot. As a result, the jeers of his youth change to cheers of "Johnny Got A Zero."

**ALL PAUL'S:** A recent reference in Words & Music to MPL Communications should have noted that the music publishing company is solely owned by Paul McCartney.

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

1. Tesla, Bust A Nut
2. Sepultura, Chaos A.D.
3. Soundgarden, Superunknown
4. Slayer, Decade Of Aggression
5. Guns N' Roses, Anthology.



by Irv Lichtman

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
ROLLING STONES BRYAN ADAMS IAN MOORE	Alamodome San Antonio, Texas	Nov 5	\$2,231,065 Gross Record \$55/\$30	42,687 sellout	Concert Prods International USA	
ROLLING STONES BRYAN ADAMS	War Memorial Stadium Little Rock, Ark	Nov 11	\$2,020,770 Gross Record \$55/\$30	39,844 sellout	Concert Prods International USA	
ROLLING STONES BRYAN ADAMS IAN MOORE	Astrodome Houston	Nov 13	\$1,996,745 Gross Record \$55/\$30	38,737 43,000	Concert Prods. International USA	
ROLLING STONES BRYAN ADAMS IAN MOORE	Sun Bowl, University of Texas- El Paso El Paso, Texas	Nov 3	\$1,996,710 Gross Record \$55/\$30	38,732 42,000	Concert Prods International USA	
LIZA MINNELLI BILLY STRITCH	Westbury Music Fair Westbury, N Y	Nov 2-6	\$518,054 \$40	14,350 five sellouts	Music Fair Prods	
ERIC CLAPTON JIMMIE VAUGHAN	Great Western Forum Inglewood, Calif	Nov. 3	\$485,800 \$50/\$35	13,729 sellout	Avalon Attractions	
JOAN MANUEL SERRAT	National Auditorium Mexico City	Nov 11-12	\$447,518 (1,369,405 Mexican pesos) \$38.24/\$14.71	19,590 two sellouts	Rene Leon	
ANNE MURRAY	Grand Palace Branson, Mo.	Oct 24-29	\$373,886 \$30.85/\$25.35/ \$19.80	18,786 23,670 six shows	In-house	
JOAQUIN SABINA	National Auditorium Mexico City	Oct 15-16	\$350,024 (1,053,572 Mexican pesos) \$41.18/\$14.71	12,646 19,974 two shows, one sellout	R A C. Producciones	
STEVEN CURTIS CHAPMAN NEWSBOYS	Palace of Auburn Hills Auburn Hills, Mich.	Nov 12	\$223,838 \$35/\$16.50/ \$14.50	13,204 14,761	Cellar Door	

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## MUSIC PUBLISHING

### THEY'RE PLAYING MY SONG

Long before she wrote her first song, Shawn Colvin was singing in bars. In order "to have something to sing," performing other people's songs became a necessity. On her new Columbia album, "Cover Girl," Colvin celebrates some of the songs that have taken on a life of their own over the years. The latest single from the album, Greg Brown's "One Cool Remove," is a duet with Mary Chapin Carpenter.

Edited By Peter Cronin

### ONE COOL REMOVE Published by Brown-Feldman Publishing (ASCAP)

Shawn Colvin has been singing cover songs as long as she's been singing. But for the singer/songwriter, the first step to a truly great cover version is being moved by a great song. "Ninety percent of the time, I don't think my versions are any good," Colvin says. "The songs on this record are cases where, because I was moved by the song and because I learned it, something extra happened. There are tons of Greg Brown's songs that I considered doing, and 'One Cool Remove' was the first one I picked when it came time to do this cover record. One of the first listening rooms I ever played was a place called Passim in Cambridge, Mass., and the first gig I did there was as opening act for Greg. I was really impressed by him, and still am. Greg is a funny guy. I saw him recently and asked if he'd gotten a copy of this record, and he said, 'Yeah. But is she saying, 'like a Buddhist breathing?' And I said, 'Yeah,' and he said, 'Well, my lyric is 'like a Buddhist bleeding.' So I got that wrong, but I'm glad we said 'breathing.' [Mary Chapin Carpenter] and I sing real well together, and I liked the idea of two women doing a duet. It's kind of rare."



COLVIN

## DEVELOPING ACTS GET NEW TV SHOWCASES

(Continued from preceding page)

emerging bands as I can, with a sprinkling of better-known music," says producer Peter Goldsmith. "I like to do music that other people don't do."

Giant's Millman says, "The fact that 'Roger Rose' would book Denzil is nice," he says. "They need big names, but they seem inclined to give young talent a shot, too."

Goldsmith, who will leave the show later this month, says the plethora of developing acts is not simply a matter of politics. "No one is giving me their 'A' guests until I can do their 'B' guests as well," he says. "But there are 'A' guests who don't make me as excited as some of the up-and-coming acts. I'm happier carving a niche as an avant-garde show." Name-acts such as Patti Austin and the Smithereens have played the show, along with developing acts like Martin Page, dada, and 22 Brides.

America's Talking's other musically oriented outlet, the live afternoon program "Break A Leg," has a variety show format that includes a number of musical acts. Among the recent guests are Frente!, Deborah Harry with the Jazz Passengers, Hootie & the Blowfish, and punk ensemble Yahootee Mormans.

"Our demographics are interesting," says producer Franca Pagliarali. "We get a college crowd watching between classes, the regular talk-show viewership at home, and

also a senior crowd. So we try to be very eclectic in who we decide to put on the show. It gives the audience a chance to see lots of different types of music."

As with "Politically Incorrect," "Sound FX," cable channel FX's audience-participatory music review program, features appearances by artists who drop by but do not perform—at least for now. Henry Rollins, Arrested Development, Melissa Etheridge, and Gilby Clarke have all logged time on the set (Billboard, Oct. 8).

Peter Faiman, FX executive producer of live segments, says "Sound FX" may include live performances down the line, "but only when we have the resources," he says.

The channel's other musical outlet, "Breakfast Time," which airs from 6:30-9 a.m. Monday through Friday, offers a hip blend of artists performing and hanging out on its set, a real-life apartment—"there's a working toilet and all"—with the three hosts and other passers-by. Recent guests have included the Jerky Boys, Black 47, Dave Koz, They Might Be Giants, the Bulgarian Women's Choir, Sounds Of Blackness, and Roberta Flack.

"We have no strict policies on anything. We book guests and acts of all kinds on the basis of their being interesting and entertaining," Faiman says of "Breakfast." "We like to have musical acts on the show that have a story."

## ALTERNATIVE TENTACLES MARKS 15 YEARS OF STRETCHING LIMITS

(Continued from page 11)

I would never say 'never,' since we could be down and out next year."

There have been periods when Alternative Tentacles teetered on the verge of financial ruin. In 1986, California authorities charged the label with "distribution of harmful matter to minors," thanks to an allegedly obscene reproduction of H.R. Giger's "Landscape 20" (aka "Penis Landscape") included with the Dead Kennedys' "Frankenchrist" album. Although charges were subsequently dismissed, the legal battle put the label in limbo for over a year.

"A lot of chains refused to go near their releases for a while after that," says Tom Strange, export sales manager at Mordam, the label's distributor. "But it was scarier in terms of personal freedom than financially."

The fallow period that followed stemmed not only from lack of funds, but lack of suitable releases. The breakup of bands like the Dead Kennedys and the Dicks, and the departure of the Butthole Surfers (whose first two releases, "Brown Reason To Live" and "PCP EP," were issued by AT) left a hole that was soon filled by a slew of free-form outfits such as New York's Alice Donut and San Francisco's hip-hop/punk Beatnigs, the latter of which mutated into Disposable Heroes Of Hiphoprisy, which has now morphed into Spearhead.

"The bands who have been with us for a number of years just keep growing—not just in terms of sales, but artistically," says Werckman.

"It's really exciting that bands who have had many opportunities to move to other labels have decided to stay here because they like the environment."

That environment is particularly loose, given the indie-raiding atmosphere of the '90s. None of Alternative Tentacles' bands are actually "signed"—the label has never so much as drawn up a contract—and all are free to work with outside labels. Such communal spirit has been reciprocated by artists like Ministry's Al Jorgenson and Paul Barker, who have collaborated with Biafra in the industrial project Lard (which is due for a third AT release in the spring).

"The best thing about AT is that they never want to play it safe," says Tomas Antona, front man for Alice Donut, which has released six albums on the label. "The further out you want to go, the better they like it."

Antona admits that more resources for advertising and tour support would be appreciated, but he notes that "unlike a lot of people we know at other labels, we get our royalties every six months like clockwork."

While he declined to discuss the label's sales figures, Werckman notes that "some releases have sold as little as 1,000 copies, and some have gone over six figures." The earliest Dead Kennedys discs—which are at the high end of that range—were issued before accounting processes were in place, but the label has been informed that several of



ALICE DONUT

the group's discs are eligible for European gold certifications.

"We wouldn't actually apply to get one," Werckman says, "because I hear you have to pay for them."

Sales of older material on CD are important to AT's success, says Mordam's Strange. "[The catalog has] sold steadily over the years, but I think kids will check out the stuff that's more [experimental] just because it's on the label," he says. "Some of them will end up liking [Japanese avant-rockers] Zeni Geva, and some won't."

Even though AT has joined the digital age, Werckman insists that all of its releases will continue to be

available on vinyl. "We'll drop cassettes before we'd give up on vinyl." According to Strange, the label sells one vinyl album for every three CDs.

Retailers are divided as to which of the label's faces has more appeal. Christ Vanderloo, manager of Kim's Underground in New York, cites recent releases by Dutch anarcho-tribalists Dog Faced Hermans as the most popular AT item at his store. On the other hand, Blacklist in San Francisco, which specializes in underground hardcore, doesn't even carry the label's fringier releases.

"There was no point to it," says Floyd, a staffer at the store, which does much of its business by mail order. "We have a constant demand for Neurosis and Nomeansno records, and some of the older stuff, but it's never translated into kids wanting to buy the artier things on the label."

Nonetheless, the label (which recently celebrated its anniversary with a week of shows at San Francisco's Great American Music Hall) continues to buck trends in its signings—the latest batch of releases include melodic Japanese band Ultra Bidé and a single pairing Joey Ramone with his real-life brother, Micky Leigh—as well as its business philosophies.

"We sell our stuff way-cheap—CDs are like \$6—in hopes that stores will only mark them up to \$8.99," says Werckman. "Cooler stores will do that, but a lot of them ream the customer as much as they can. Nine bucks is plenty—we all know how much a CD costs to make."

## New Releases from Hawaii

**Painted Tradition**  
Teresa Bright

**Ku 2**  
Tony Conjugacion & Brother Noland

**Stay Awake**  
5:05

**My Thoughts, My Music, My Time**  
Kaipo Hale

**Don't Panic**  
Island Band

**Led Live - Solo**  
Ledward Kaapana

**Nahenahe**  
Kanile'a Collection

**You've Got a Friend**  
Sam Kapu, Jr.

**Without Tears - Waimaka'ole**  
Joanie Komatsu

**Pilialoha**  
Na Lei Mamo

**6 & 12 String Slack Key**  
Cyril Pahinui

**Society of Seven Live!**  
Society of Seven

These and other products released by Nov. 30 are eligible for 1995 NA HOKU HANO HANO AWARDS. Awards presentation will be televised live from the Sheraton Waikiki Hotel on KHNL, May 9.

For more information on music and recordings of and from Hawaii, contact the Hawaii Academy of Recording Arts:

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	1	7	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98)	AMERICAN THIGHS
2	4	10	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
3	3	61	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	2	3	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
5	5	10	RAPPIN' 4-TAY CHRYSALIS 30889/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
6	16	17	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
7	8	14	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	17	2	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
9	7	6	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
10	15	10	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
11	13	37	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	14	56	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
13	—	1	GOLDY JIVE 41554 (10.98/15.98)	IN THE LAND OF FUNK
14	6	11	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
15	11	18	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	12	3	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
17	18	3	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
18	10	6	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
19	19	3	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
20	23	26	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available.   
 ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	9	3	ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98)	BETWEEN A ROCK AND A HARD PLACE
22	20	15	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
23	27	6	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
24	—	1	FLATLINERZ DEF JAM/RAL 523601*/ISLAND (10.98/15.98)	U.S.A.
25	24	20	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
26	22	8	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
27	21	2	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
28	29	12	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
29	30	4	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
30	40	2	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
31	28	7	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
32	—	1	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
33	26	6	COMMON SENSE RELATIVITY 1208* (9.98/16.98)	RESURRECTION
34	36	15	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
35	25	20	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
36	33	4	CARLOS VIVES POLYGRAM LATINO 518884 (9.98/13.98)	CLASICOS DE LA PROVINCIA
37	—	1	DAVID LANZ NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
38	32	8	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
39	—	4	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
40	39	10	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD

## POPULAR • UP RISING S

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

**THE REAL DEAL:** In a rare move for Columbia, the label is "deep-discounting" country singer Wade Hayes' debut, "Old Enough To Know Better," due Dec. 27 on Columbia/DKC Music, to a \$7.98/\$11.98 list price, according to Allen Butler, executive VP/GM of Sony Music Nashville.

"This isn't done with country music; it's something our pop and alternative divisions

The first single, the title track, is gaining spins at country radio. According to Broadcast Data Systems, the song has garnered 905 detections on 98 outlets, including WCLB Boston and WSM Nashville. CMT and TNN are airing the videoclip.

For the past two months, the 25-year-old Bethel Acres, Okla., native has been performing for programmers solo, or with a guitarist or fiddle player.

Columbia is supporting the single with 30 spots featuring the video, running over 10 days in November on CMT.

"Wade is the real deal. He's not a Nashville songwriter who all of a sudden wanted to be an artist," says Butler. "He grew up in Oklahoma with country music in his blood that he got naturally from his dad, who was a musician and always had guitars around the house."

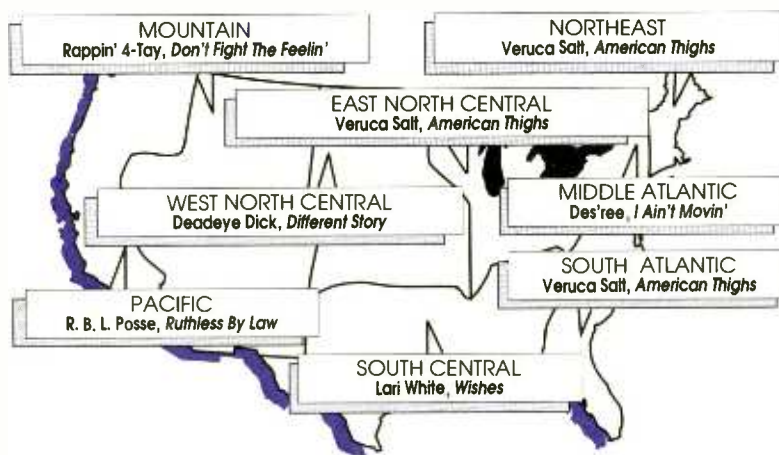
**THINK GREEN:** Capitol is working Kent, Ohio-based Dink fiercely to alternative dance clubs, and is getting overwhelming feedback from "Green Mind," the first single from the act's self-titled debut, released Nov. 15.

Rave reviews from alternative dance-club DJs are pouring in, and the song is included on CD Culture's October compilation, which went out to 1,000 DJs.



**Not So Ordinary.** Paula Cole's tour in support of her stunning Imago debut, "Harbinger," concludes Dec. 9 at San Francisco's Great American Music Hall. The label just wrapped up a six-market ad campaign on VH1 and MTV. "I Am So Ordinary" is on album alternative KFOG San Francisco and KPNT St. Louis.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Rappin' 4-Tay, Don't Fight The Feelin'	1. Veruca Salt, American Thighs
2. Veruca Salt, American Thighs	2. Dead Can Dance, Toward The Within
3. Martina McBride, The Way That I Am	3. Des'ree, I Ain't Movin'
4. Lari White, Wishes	4. Adam Sandler, They're All Gonna Laugh...
5. Dead Can Dance, Toward The Within	5. Flatlinerz, U.S.A.
6. Lords Of Acid, Voodoo-U	6. Vicious, Destination Brooklyn
7. Lil 1/2 Dead, The Dead Has Arisen	7. Artifacts, Between A Rock And A Hard...
8. R.B.L. Posse, Ruthless By Law	8. Loreena McKennitt, The Mask & Mirror
9. Ken Mellons, Ken Mellons	9. Jamie Walters, Jamie Walters
10. Des'ree, I Ain't Movin'	10. Buddy Guy, Slippin' In

"The reports that came in from the CD Culture were that it was the best song on the disc," says Perry Watts-Russell, VP of A&R at Capitol.

The track is also being worked by Lift, another club promotion firm, and by the label itself.

Lift culled three songs from

the band's two independently released cassette EPs to create a green-vinyl 12-inch that went to clubs in early October. In early November, Capitol serviced a green-marble-vinyl 12-inch with remixes of "Green Mind" by Michael Barbiero (Butthole Surfers, Soundgarden), H. Beno & Critter (Ministry, Nine Inch Nails, Revolting Cocks, Red Hot Chili Peppers), and Sascha (KMFDM).

Like the clubs, modern rock radio stations have embraced the single. According to Broadcast Data Systems, there were 191 detections on 23 outlets for the week ending Nov. 14, including spins at KITS (Live 105) San Francisco, KROQ Los Angeles, and WDRE Long Island, N.Y. The song has garnered top five phone requests at WKQX (Q101) Chicago, KNNC Austin, Texas, and KXK Salt Lake City.

The band will be visiting retail and college and modern rock radio stations during its tour with **Pop Will Eat Itself** and **Compulsion**, which kicked off Nov. 17 and wraps up Dec. 17.

Dink attracted the attention of Capitol when modern rock WENZ Cleveland began playing "Green Mind" in 1993. The cut ended up the No. 82 song overall and the No. 1 local song

of 1993 at the station.

**JOCKEYING For Success:** While Chicago-based alternative rockers the Lupins won't make their full-length debut on RCA until May 1995, the band's Lance Tawzer and Stoley will be heard by thousands every Friday night on Q101.

On Oct. 21, the two landed the overnight shift at the station after impressing PD Bill



**Zeroing In.** Zero Hour's the Black Watch is in the middle of its first national tour, which runs through Dec. 20, in support of its sophomore album, "Amphetamines." The label is setting up a college press conference call for the band in early February. "Whatever You Need" will be serviced to modern rock radio in January.

**Gamble** during an on-air visit to promote the band's independently released single, "Peach."

Additionally, the band's "Take" is included on the RCA soundtrack to the Jim Carrey film "Dumb And Dumber," due Nov. 22.

do," says Butler. "It's a risk, but we're certain Wade is a hit."

The label opted for the late street date to bypass the flood of superstar releases. "After Christmas is a time when stores are restocking and kids have Christmas money to spend," he says.

**“Unpeggable and  
totally addictive.”**

*—Details*

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ON THE RCA RECORDS LABEL CASSETTES AND COMPACT DISCS PRODUCED BY STEVE LILLYWHITE MIXED BY TOM LORD-ALGE

## Unity Is Word At RapSheet Confab Giant's Hammer Calls Rivalries 'Hype'

■ BY J.R. REYNOLDS

LOS ANGELES—The first RapSheet Caucus lived up to its theme of "Working Towards A Unified Hip-Hop Nation," as artists and industry players from various rap subgenres across the country came together Oct. 27-29 at the Hollywood Roosevelt Hotel here.

The event—which drew an estimated 1,200 hip-hoppers, according to its organizers—was co-sponsored by BMI, Wherehouse Entertainment, top 40/rhythm KPWR (Power 106) Los Angeles, and major and independent labels.

The confab offered educational meetings and practical workshops designed to instruct on the business of hip-hop music.

A highlight of the conference was a lecture by Michael Datcher, a graduate student of African Studies at UCLA, who provided a historical perspective of contemporary problems affecting black youths.

In an interview following the meeting, Darryl James, convention organizer and editor-in-chief/co-owner of consumer newspaper RapSheet, said battling divisiveness was an important issue.

"We brought together hip-hop factions from the East, the West, old school, and new school," he said. "The thing that stood out most was that people actually care about the rift and schisms affecting hip-hop."

The how-to-styled workshops covered disciplines including management, production and engineering,

and public relations.

"Our greatest challenge is making the majors respect the art form of hip-hop . . . and dedicate the necessary resources required for the propagation of the art form," said James.

Violet Brown, urban buyer for Torrance, Calif.-based, 350-store Wherehouse Entertainment, said the workshop format was especially useful for trade novices who lack knowledge of retail and distribution operations.

"I get calls all the time from [new independent] labels who don't think they need the distribution companies, don't know how many records to press, or just how many other [competing] records are out there," Brown told Billboard.

The theme of the conference spilled into community-related issues sparked by accusations that crossover artists "sell out" the music art form. In response, Giant recording artist Hammer—who has been criticized by some for not being true to hip-hop culture—said that being a successful recording artist also carries certain social responsibilities.

"I'm a guy who at one time in my career [had] 200 African Americans on my payroll, with an employment budget of over a million plus," Hammer told Billboard.

The artist's various business oper-

ations now employ 30 people.

"Compare that [contribution] to other homies from the 'hood who are always talking about being down on their records, but don't go past that talk," he said.

Hammer dismissed the public perception of rap artists being competitive to the point of combativeness as "mostly hype."

"We have to do away with the myths of East Coast versus West Coast rappers," he said. "The battle on wax gets blown out of proportion by the media."

"This [conference] was attended by so many people that hopefully people will begin to see past all that and start taking more care of business."

New-artist showcases gave out-of-  
(Continued on page 22)



HAMMER



New Beginnings. Vocalist/songwriter Phil Perry celebrates the release of his MCA/GRP debut set, "Pure Pleasure," during a party at Hotel Nikko in Los Angeles. Pictured, from left, are Perry, guitarist Lee Ritenour, and producer George Duke.

## Rhythm And Blues Foundation To Honor Artists With Pioneer Awards

The Sixth Annual Pioneer Awards ceremony is following the Grammy Awards show to Los Angeles. At the March 2 ceremony, a record \$220,000 in grants will be presented by the Rhythm And Blues Foundation to veteran R&B artists.

The Pioneer Awards are traditionally held the evening following the Grammy Awards show; no site has been picked for the ceremony.

The Pioneer Awards will be co-hosted by vocalist Jerry "The Ice Man" Butler, and Martha Reeves of Martha & the Vandellas.

Eight individual artists and four groups will receive Pioneer Awards, which provide grants of \$15,000 and \$20,000, respectively. The awards presentation will include the Ray Charles Lifetime Achievement Award, the foundation's highest honor. The names of the 1995 honorees will be announced in January.

With the 1995 grants, the foundation will have awarded more than \$1.25 million since it began in 1988.

Past Pioneer Award recipients include Ruth Brown, Aretha

Franklin, James Brown, Little Richard, Jimmy Scott, and LaVern Baker.

The foundation provides emergency funds and services to music artists in need. Additional foundation programs include the Doc Pomus Financial Assistance program, which provides emergency financial assistance and funding for chronic health care services. The program has issued more than \$400,000 to R&B artists of the '40s, '50s, and '60s.

The foundation also works to educate the public concerning the worldwide political, cultural, and economic impact of R&B music and to help preserve the history of the art form.

Backed by grants from the National Endowment for the Arts and National Public Radio, the foundation is producing a pilot radio program of oral histories of R&B music. Once produced, the foundation hopes to find commercial radio support for its proposed 26-part series.

The pilot will air sometime in 1995, then be housed at the Smithsonian Institution in Washington, D.C.

## Miscues Plague Anderson's L.A. Debut; Hewett Smooth As Silk At Bogart Banquet

SONGBIRD LANDS AT LUNA PARK: Virgin Records artist Carleen Anderson made a spotty Los Angeles debut Nov. 11 at underground trend spot Luna Park. The show was plagued by sound problems, miscues, and a late curtain call (well past midnight). Despite the technical flaws, the songstress managed to give listeners unfamiliar with her debut album, "True Spirit," a rough glimpse of her stellar vocal talents.

Backed by MCA instrumental ensemble Groove Collective, which was the opening act for the evening, Anderson performed songs mostly from "True Spirit." Unfortunately, a couple of missteps between band and vocalist—they have performed only four dates together—contributed to the somewhat rocky Southland debut.

Still, from husky alto utterances to stratospheric soprano highs, Anderson managed to rock the house on a few of the seven songs she performed. Her brassy, resonant vocals are a trademark that should allow her to stand out from the crowd come radio time.

Her second single, "Mama Said," was released Nov. 8. So far, only dance clubs have been serviced, but an R&B radio promotion blitz is planned for Nov. 28.

Though "True Spirit" was just released in October, the Houston-born U.K. resident is already back in the studio working on her second album. She is collaborating on several tracks with Groove Collective co-producer/keyboardist Itall Shur. As with "True Spirit," her follow-up set (scheduled for 1995) will hit the U.K. before coming across the pond.

WORTHWHILE PERFORMANCE: Caliber Records vocalist Howard Hewett soothed listeners with mellow fare during the ultrafeste but very charitable Neil Bogart Memorial Fund dinner Nov. 12 at the Barker Hangar at the Santa Monica Air Center, near Los Angeles. The dinner raised more than \$2 million for pediatric cancer, leukemia, and AIDS research for Children's Hospital in Los Angeles.

Hewett impressed the more than 1,200 guests with theater show tunes in honor of the dinner's theme, "Bogart

On Broadway." Les Bider, chairman/CEO of Warner/Chappell, was the evening's honoree. Other performers were the Harvard Westlake Choir, Davis Gaines, and Willie Nelson.

The Neil Bogart Memorial Fund is the West Coast division of the T.J. Martell Foundation.

"This Love Is Forever" is Hewett's new single, and the lush, traditional R&B song is vintage Hewett. It's currently airing on 19 R&B/adult stations, according to R&B Monitor's Nov. 11 edition.

The album, "It's Time," was released Nov. 8 and was produced by Hewett and Monty Seward.

HOLIDAY SHOPPING Tip: If you still have room under your Christmas tree Dec. 6, stores will have MCA's "Chess Rhythm &

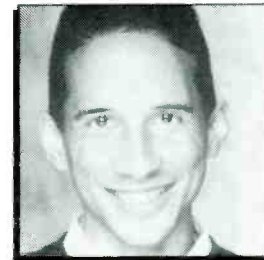
Roll" set. The remastered four-CD boxed set features 77 songs from Chess Records artists. The collection is a companion release to the 1992 "Chess Blues" boxed set.

"Chess Rhythm & Roll" features 99 songs from 77 different artists, including Chuck Berry, Bo Diddley, the Moonglows, Etta James, Little Milton, and Dale Hawkins.

Accompanying the compilation is a 64-page illustrated booklet with liner notes by Peter Grendysa. The set was produced by Andy McKaie, who compiled the box with Grendysa.

MUSICAL INTERLUDE: Check out "If Tomorrow Never Comes" by Blue Note Contemporary saxophonist Richard Elliot. The sensuous ballad features the driving vocals of Jeffrey Osborne, and is the only vocal track on Elliot's current set, titled "After Dark" . . . The soundtrack to "Hoop Dreams," the acclaimed film documentary, features an assortment of high-caliber musical styles, from hip-hop to folk blues. The artistic potpourri ranges from rappers Shock G and Humpty Hump ("The Original Lesson") to veteran guitarist Phil Upchurch and Mavis and Pops Staples. The album is a treasure trove of assorted rhythmic wonders . . . Speaking of Upchurch, the primo string-plucker was rockin' the (coffee) house recently at

(Continued on page 22)



by J. R. Reynolds





# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with 4 columns: Rank, Title, Artist, and Weeks on Chart. Includes top entries like 'I Wanna Be Down' by Brandy and 'Practice What You Preach' by Barry White.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- List of R&B singles A-Z including titles like '5-4-3-2 (Yo! Time Is Up)', '9th Wonder (Slicker This Year)', and 'Action'.

# Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with 4 columns: Rank, Title, Artist, and Weeks on Chart. Includes top entries like '5-4-3-2 (Yo! Time Is Up)' by Jade and 'Tic Toc' by Lords of the Underground.

Records with the greatest gain. © 1994 Billboard/BPI Communications.

Records with the greatest gain. © 1994 Billboard/BPI Communications and SoundScan, Inc.

## HOT R&B RECURRENT AIRPLAY

Table with 4 columns: Rank, Title, Artist, and Weeks on Chart. Lists recurrent airplay titles like 'Your Body's Callin'' and 'Believe In Love'.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

- List of recurrent singles including titles like 'Skin', 'Party', 'Practice What You Preach', and 'Tic Toc'.

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**KMJQ - Houston**

"Excellent record...another big hit for H-Town."  
Carl Connor, P.D.

**WKYS - Washington DC**

"H-Town doesn't take a back seat to anyone. They're back with  
another hit."  
Barbara Prieto, P.D.

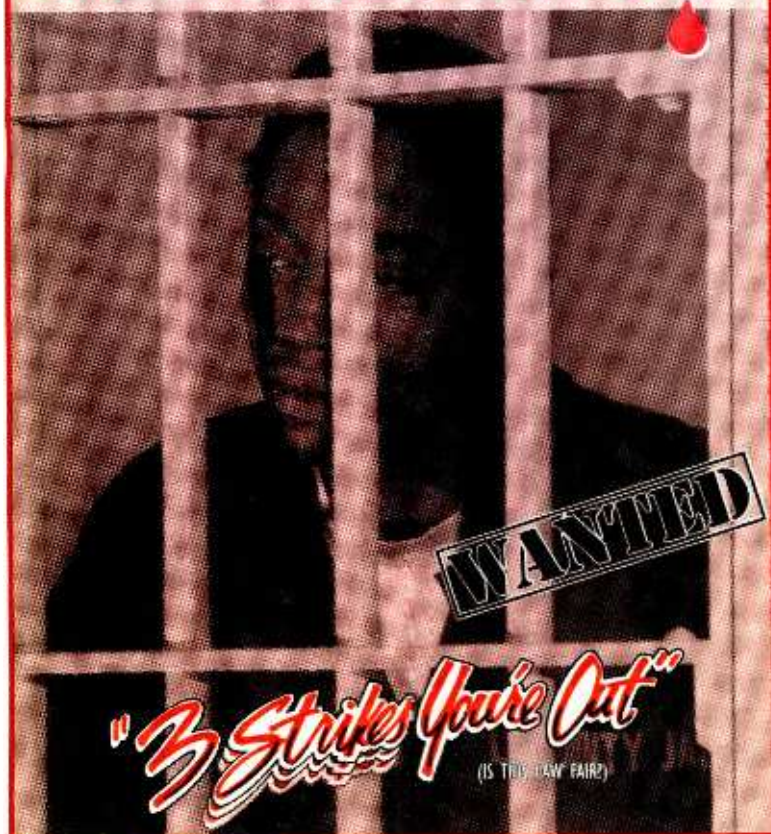
**WEDR - Miami**

"Getting great phone, H-Town is back home for Thanksgiving,  
Christmas and the New Year."  
James Thomas, P.D./M.D.



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## R&B

### THE RAP COLUMN

(Continued from page 18)

bum, "The Most Beautiful Thing In The World," which drops Tuesday (22) on Jive.

During some of the other sets, there were crew members rolling and smoking blunts. The stage isn't the place for that. It's time rap performers began treating hip-hop like a business instead of a game.

**THINGS IN THA HOOD:** Craig G. has signed to Street Life/Scotti Bros. . . Father has re-signed to Uptown . . . Special Ed is finishing his third Profile album with producers Mark Sparks, Howie Tee, Father Shaheed (Poor Righteous Teachers), and King Jammy, who co-supervised a duet with Bounty Killa . . . Former Tuff Break/A&M signee Tragedy, aka the Intelligent Hoodlum, is working on a book about government-induced genocide called "Arrest The President" which is also a song title on his debut album. He's looking for a publisher . . . Hard-edged rap assassin Heather B is back in town demanding that "gun-wavin' niggas" put "All Glocks Down." The gangsta-limpin' track, which recreates the bassline from "People Make The World Go Round," was produced by DJ Kenny Parker. The artist is unsigned, but the song is already receiving airplay on several New York radio mix shows, including those overseen by Evil D. and Funkmaster Flex of WQHT (Hot 97) and DJ Red Alert of WRKS (KISS).

### RAPSHEET CONFAB

(Continued from page 16)

town conference-goers an eclectic taste of West Coast talent. Elektra Records VP of A&R Dante Ross, who is New York-based, told Billboard, "L.A. is more into the G-funk than New York, but there's also an underground hip-hop scene that's more New York-style."

Ross said the underground L.A. sound has the potential to break nationally. "It's more organic sounding than G-funk. It's not particularly derivative—more a kin of a tribal thing, with not a lot of synth basslines. It's hard, but there's more emphasis on lyrical ability and depth."

RapSheet's James said the conference will become an annual event. "It will probably be held here again next year, but we're not necessarily married to L.A."

### THE RHYTHM & BLUES

(Continued from page 16)

Priscilla's in Toluca Lake, Calif.

**BITS:** Paul Mooney drops his second StepSun comedy album, "Master Piece," Nov. 29 . . . Epic artist Luther Vandross will appear Nov. 28 in a taped performance on the PBS television program "In The Spotlight" . . . Radio/video programmers and retailers should be on the lookout for a Silas Records promo kit on Chante Moore. The CD/video trumpets the release of the artist's sophomore set, "A Love Supreme," and comes packaged with sizzling but tasteful black-and-white artwork. The album dropped commercially Nov. 15.

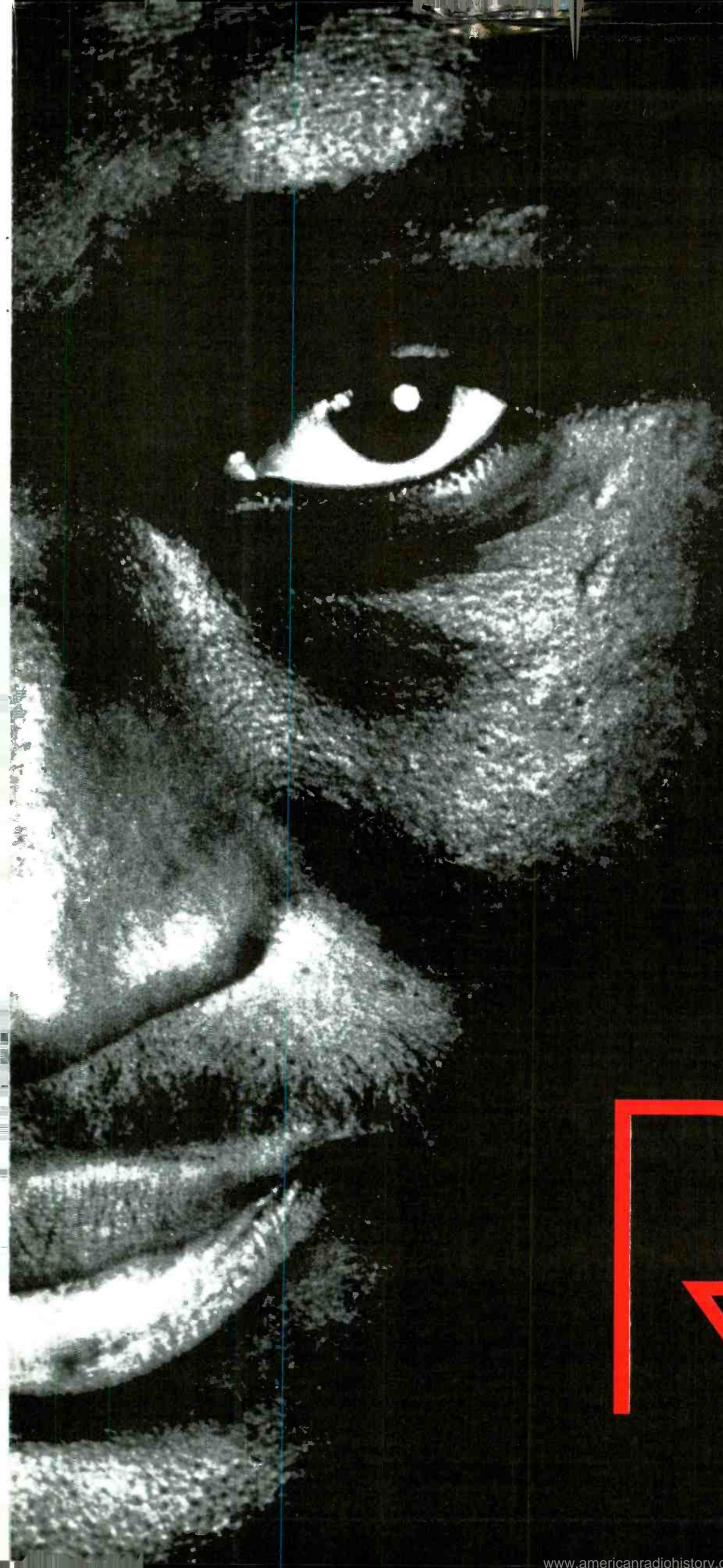
Billboard®

FOR WEEK ENDING NOVEMBER 26, 1994

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>					
★★★ <b>NO. 1</b> ★★★					
1	1	1	16	<b>FLAVA IN YA EAR</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 11 weeks at No. 1
2	2	2	26	<b>TOOTSEE ROLL</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	3	3	6	<b>THE MOST BEAUTIFULLEST THING IN...</b> (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
4	4	4	15	<b>THUGGISH RUGGISH BONE</b> (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
5	6	48	3	<b>I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)</b> (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
6	5	5	7	<b>FA ALL Y'ALL</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
7	9	8	4	<b>BLACK COFFEE</b> (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
8	8	6	3	<b>BRING THE PAIN</b> (C) (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
9	7	7	14	<b>JUICY/UNBELIEVABLE</b> (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
★★★ <b>GREATEST GAINER</b> ★★★					
10	19	—	2	<b>LOVE SONG</b> (C) (M) (T) (X) SALMON 40002	MICHAEL WALL LOVE FOUNDATION
11	13	12	11	<b>PLAYAZ CLUB</b> (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
12	10	10	7	<b>BREAKDOWN</b> (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
13	11	9	11	<b>I'LL TAKE HER</b> (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
14	<b>NEW</b>	—	1	<b>BEHIND BARS</b> (C) (T) DEF JAM/RAL 851 061/ISLAND	◆ SLICK RICK
15	15	13	21	<b>TAKE IT EASY</b> (C) (M) (T) WEEDEE 20126/NERVOUS	◆ MAD LION
16	16	15	6	<b>STRAP ON THE SIDE</b> (C) (T) JIVE 42232	◆ SPICE 1
17	18	31	3	<b>BIOLOGICAL DIDN'T BOTHER</b> (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
18	12	—	2	<b>ROCKAFELLA</b> (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
19	20	17	5	<b>TIC TOC</b> (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
20	24	25	11	<b>PARTY</b> (M) (T) EPIC STREET 774007/EPIC	◆ DIS-N-DAT
21	17	11	9	<b>9TH WONDER (SLICKER THIS YEAR)</b> (C) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
22	14	14	6	<b>GIT UP, GIT OUT</b> (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
23	23	36	4	<b>BACK UP OFF ME!</b> (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
24	26	34	7	<b>MUCH LOVE</b> (D) (M) SMOOTH SAILIN 123*	BOSSMAN AND THE BLAKJAK
25	30	—	2	<b>KITTY KITTY</b> (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
26	21	16	6	<b>WITHOUT A DOUBT</b> (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
27	22	18	19	<b>NONE OF YOUR BUSINESS</b> (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
28	<b>NEW</b>	—	1	<b>SCALP DEM</b> (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
29	36	—	3	<b>PIMP OF THE YEAR</b> (C) (T) RELATIVITY 1223	◆ DRU DOWN
30	27	20	18	<b>THIS D.J.</b> (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
31	29	19	18	<b>ACTION</b> ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	◆ ABOVE THE LAW
32	33	26	17	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
33	34	27	9	<b>LUCAS WITH THE LID OFF</b> (C) (T) (X) BIG BEAT 98219/AG	◆ LUCAS
34	25	29	6	<b>BLOWIN' UP (DON'T STOP THE MUSIC)</b> (C) (M) (T) MJJ/EPIC STREET 77571/EPIC	◆ QUO
35	28	23	3	<b>THINGS IN THA HOOD</b> (C) (M) (T) (X) ASSAULT/BIG BEAT 98231/AG	◆ DFC
36	31	24	3	<b>ONE LOVE</b> (M) (T) (X) COLUMBIA 77673*	◆ NAS
37	32	22	18	<b>BOP GUN (ONE NATION)</b> ◆ ICE CUBE FEAT. GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155	◆ THE LADY OF RAGE
38	45	49	10	<b>I USED TO LOVE H.E.R.</b> (C) (T) RELATIVITY 1209	◆ COMMON SENSE
39	41	21	5	<b>WORD IS BOND</b> (M) (T) ELEKTRA 66191*	◆ BRAND NUBIAN
40	37	38	3	<b>HEAVEN &amp; HELL</b> (C) (T) LOUD 64201/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
41	46	40	7	<b>GUERRILLA FUNK</b> (C) (T) PRIORITY 53169	◆ PARIS
42	35	30	13	<b>HIP HOP RIDE</b> (C) (T) (X) EASTWEST 98240/AG	◆ DA YOUNGSTA'S
43	40	35	17	<b>ROMANTIC CALL</b> (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
44	38	32	10	<b>BUCK EM DOWN</b> (C) (M) (T) (X) WRECK 20125/NERVOUS	◆ BLACK MOON
45	43	37	22	<b>NUTTIN' BUT LOVE</b> (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
46	39	28	16	<b>AFRO PUFFS</b> (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
47	<b>RE-ENTRY</b>	—	2	<b>VOCAB</b> (M) (T) (X) RUFFHOUSE 77633*/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
48	42	39	24	<b>FUNKY Y-2-C</b> (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
49	<b>NEW</b>	—	1	<b>NIKA</b> (M) (T) EPIC STREET 77717*/EPIC	◆ VICIOUS
50	47	42	26	<b>FUNKDAFIED</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



# RAP

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PETER SHERROD, 125TH ST, HANLEW, PHOTOGRAPHY BY DAVID COIRO

# RAP

## In An Ever-Shifting Climate, Rap Holds Steady And Grows Strong

BY HAVELOCK NELSON

try holding rap back and it will always find a way to break free. Like politics, women's hemlines and restaurant trends, it's an ever-changing thing. Even Monica Lynch, president of rap mainstay Tommy Boy Records, says, "It's like standing on shifting sand."

Unlike previous years, the winners in the 1994 rap race come from pretty much all over. "On an overall level, there wasn't as much regional domination," observes Bill Stephney, president of StepSun Music Entertainment.

### Cross-Country Inroads

On the West Coast, L.A. artists like Snoop Doggy Dogg, Rage, Domino and Warren G scored by adopting Dr. Dre's g-fonk lifestyle. And the Bay Area was more active than ever.

While groups from the Oakland-based Hieroglyphics crew (Extra Prolific, Del, Souls Of Mischief) failed to turn their critical raves into commercial success, many others demonstrated that the region was still very fertile. Its artistic center expanded to include Vallejo (Mac Mall, The Clique, Rae Love, Potna Deuce) and San Francisco (RBL Posse, Rappin' 4-Tay) as well as Oakland.

According to journalist Billy Jam, "There were 15 to 30 new releases every week" from Bay Area artists in 1994. Most of their pimp-style output came from indies like Ragtop and In-A-Minute, but this year major labels were a bigger part of the mix. Noo Trybe/Virgin signed Luniz (formerly LuniTunes); EMI picked up Rappin' 4-Tay, and Relativity signed Dru Down. Rumor has it that J.T. The Bigga Figure and Mac Mall are close to linking with majors.

The South continued its rise this year with artists like Big Mike, Scarface and Outkast (whose '70s mack-style LaFace album "Southernplayallisticacmuzik" featured no samples).

The Midwest also made gains. "This area consumes a lot of rap but has been underrepresented in terms of



Cleveland's Bone Thugs N Harmony



San Francisco's Rappin' 4-Tay

artistic output," says Lynch. "Audiences have been torn between the West Coast and East Coast in terms of their buying patterns."

Developing acts from the heartland include Assault/Big Beat/Atlantic's DFC (from Detroit), Ruthless/Relativity's Bone Thugs N Harmony (from

Cleveland) and The Bossman and Blackjack (also from Cleveland).

But perhaps the biggest news of the year is that the sun also shined on New York, hip-hop's East Coast borntown. "It came back after catchin' a major ass-whippin' from the West Coast last year," says Bad Boy president Sean

"Puffy" Combs.

According to Lynch, some part of the East Coast's comeback is owed to inspiration from the West. In her mind, tracks by Mary J. Blige, Ill Al Skcratch and Naughty By Nature were "a response to the melodic sounds popularized by the West Coast rap community over the last couple of years."

But bare-bones singles with a distinctly New York MC style also prevailed, including The Notorious B.I.G.'s "Juicy/Unbelievable," Jeru The Damaja's "Come Clean," Craig Mack's "Flava In Ya Ear," Smif & Wesson's "Bucktown," Black Moon's "Buck 'Em Down," Wu-Tang Clan's "Can It All Be So Simple," Redman's "Rockafella," Method Man's "Bring The Pain" and Heavy D & The Boyz's "Black Coffee."

"As far as artistic innovation goes, I didn't hear tons of stuff I've never heard before," says Combs. Neither did most of the other rap-connected music execs surveyed. Still, many styles—from gangsta rap to hardcore, g-fonk to pseudo old-school hip-hop—ruled.



Warren G of the West Coast



Mary J Blige of the East

### Targeting Marketing

Although qualitative A&R and making a good, honest record is still a requirement for getting a hip-hop rep in 1994, in the current cluttered marketplace, what really matters is how a particular project was marketed. "Marketing and setup really made the difference," says LO 7 Self, "chief commander and warden" of Capitol Punishment, Capitol Records' rap promotion crew. (Capitol is one of the many majors—others include Arista, Columbia and RCA—that have finally learned the importance of the ground floor and how to focus their energies properly within the rap world.)

Offers StepSun's Stephney, "Before, you could just put out a [distinctive]

record like 'Plug Tunin' and win, but today you can make a great record and still have no one hear it."

Adds L.A. Reid, president of LaFace Records, "You can't be sittin' on the bandwagon; you've got to initiate your own thing."

Being responsive to the rap audience and being patient with them has become more important than ever. Albums can no longer be thrown onto record racks before there's a demand for them.

The idea is to develop a strong street base for any new artists in their home territory, with their core audience, via street promotions. Make sure there is notoriety and love there, then move outwards to other regions. After seeding the streets, the next basic step, generally, is approaching mix shows and tapemasters, doing underground magazine ads, etc. But, warns Lynch, "You have to be aware at all times of where you're standing and which way the wind is blowing. There is no rote way of marketing rap."

Many industry observers cite Ill Al Skcratch as an act whose overall artist development suffered because its label, Mercury, dropped a long-player before the singles "Where My Homiez?" and "I'll Take Her" were given a chance to more fully penetrate the marketplace.

Proper marketing has to start early in a record's life, and any plan should be shot with a stream of fresh spunk. For example, when Bad Boy wanted to convey that the label's first acts—Craig Mack and The Notorious B.I.G.—had flavor, Combs came up with the B.I.G. Mack campaign, in which tapes of the two acts were presented to radio, press and consumers in cardboard fast-food containers. Also, Combs and his street team reps promoted the artist on "picket signs" they carried outside movie theaters and music seminars and at black-college homecomings and street fairs.

"People can't be afraid to be visionaries," says Combs. "This year the visionaries won, and they're gonna dominate next year."

### On The Radio

On the radio front, the exciting development is that crossover CHR stations in several isolated markets (including New York, Philadelphia, Baltimore, San Francisco and Los Angeles) made a record's transition from the street to the radio much quicker. At stations like WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles, recording artists made up part of the on-air talent. "These stations have really energized the marketplace," says Stephney, who was prophetic at a 1988 panel, when he warned that black stations that ignore [rap music] would end up providing janitorial services for a white pop station."

MC Serch, the VP of promotion at Wild Pitch Records, says, "At radio, overall, there's still a severe lack of education about what's hot and upcoming. There's an ivory-tower syndrome in a lot of places. Too many PDs still have to be knocked over by something before picking up on it. They don't have the balls to trust their instincts."

### Duty Of Touring

As for the rap touring scene, when it comes to hard-edged groups, it's rough and getting rougher. The climate is generally more favorable toward alternative acts and tours that are creatively packaged.

Continued on page 46

# RAP

## BACK BY POPULAR DEMAND

The Return Of Old-School Rap And Veteran Artists Recalls The Roots Of The Genre

BY J.R. REYNOLDS

### Coming Soon To A Sound System Near You

The following is a selective listing of upcoming rap product, accurate as of press time.

#### NOVEMBER 1994

##### DOGDAY Records

11/5, "Fiendin For The Funk"

##### EASTWEST Records

KAM, "Made In America"  
SNOW, "Murder Love"

##### ELEKTRA Records

BRAND NUBIAN, "Everything Is Everything"  
PETE ROCK & C.L. SMOOTH, "The Main Ingredient"

##### EMI Records Group

LORDS OF THE UNDERGROUND,  
"Keepers Of The Funk"

##### ICHIBAN Records

KOOL MOE DEE, "Interlude"

##### IN-A-MINUTE Records

RBL POSSE, "Ruthless By Law"



Ice Cube

##### JIVE Records

GOLDY, "Land Of Funk"  
"A LOW DOWN DIRTY SHAME"  
Soundtrack  
KEITH MURRAY, "The Most Beautifullest Thing In This World"  
SHAQUILLE O'NEAL, "Shaq-Fu: Da Return"  
SPICE 1, "Amerikkka's Nightmare"  
TOO SHORT, "Cocktales"

##### LUKE Records

H-TOWN, "Beggin After Dark"  
INDO G. & BLUNT, "The Antidote"

##### NEW BREED Records

VARIOUS ARTISTS, "Fat Jazzy Grooves, Vol. 9"

##### PALLAS Records

ALIEN NATION, "Millennium: The Beginning Of The End"

##### PEACE Records

DJ SMASH, "Bluntz On Wax, Vol. 2"  
DJ SMASH, "DJ Smash"

##### PRIORITY Records

DON JAGWARR, "Faded"  
ICE CUBE, "Bootlegs & B-Sides"

##### RELATIVITY

DOCTOR DRE & ED LOVER, "Back Up Off Me"  
VARIOUS ARTISTS, "Reggae Under Cover"

##### STRESS Records

GANGSTA SHORTIES, "Point Of No Return"

##### WARNER BROS.

DA BUSH BABIES, "Ambushed"  
O.C.M., "The Next Level"  
WORLD RENOWN, "World Renown"

#### DECEMBER 1994

##### ATTITUDE Records

QUAD FORCE, "QF 3...The Trans-Formation"

##### FREEZE Records

BLACKMARKET UNRELEASED

##### NEW BREED Records

VARIOUS, "The Best Of Fat Jazzy Grooves, Vol. 1"

##### PEACE Records

MR. SKINZ/I-CUE, "Mad Jazzy Flavors, Vol. 3"  
VARIOUS ARTISTS, "Mad Jazzy Mix"

##### PRIORITY Records

"STREET FIGHTER" Soundtrack

Continued on page 28

The tradition of hip-hop artists sampling beats and grooves from the past to drive their music has made "old-school" music common in the genre. But the retro aspect of rap has moved to the foreground and bloomed into a full-blown sub-genre of sorts, and labels and artists are eager to tap consumer thirst for nostalgia.

The demand for vintage rap has labels exploring various methods of exploiting old-school rap—from releasing classic rap compilation albums to issuing nostalgic soundtracks.

Loud Records' recently released soundtrack for the film "Fresh" features only three original tracks. The rest are old-school hits. "Part of the reason we went with classic tracks was because the movie was a period piece, set in the mid-'80s," says Steven Rifkind, president of Loud. "There's a huge interest in old school, particularly at colleges and with the young adults who are too young to remember the

lyrical standpoint. A lot of the music is drawing too much from other rap songs; there's not as much originality."

Says Shannon Williams, manager of urban marketing/A&R for Rhino Records, "R&B music has always recycled itself, and everyone is going back to the late '70s and early '80s. Younger kids hear the samples, then they want to hear the original."

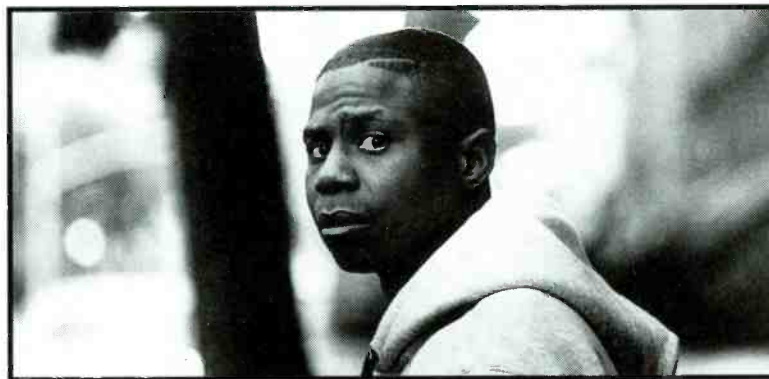
most important thing is giving the consumers what they're looking for. They want the 10-minute version of 'Atomic Dog,' not the condensed radio version."

#### What's New?

Despite the popularity of vintage rap being played on radio and around the community, veteran artists are finding



The Furious Five



Doug E Fresh

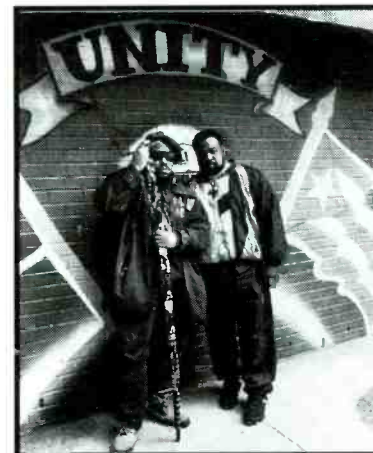
original pioneers of rap and are hearing the music via today's artists' sampling.

#### Compiling The Classics

Priority Records was one of the first labels to issue rap compilations. The label first began releasing its 15-CD series "Rapmasters" in 1989. Says Bryan Turner, Priority's president/CEO, "The very first record we released was a compilation. At the time [1985], rackjobbers wouldn't buy product from independent labels. But the compilation we did featured rap artists from major labels, and they went for it."

Turner says he's amused by the marketing strategies that current compilation competitors are employing to spur sales. "You've got to give those guys credit for their creative packaging and imaging of titles that we've already put out through our 'Rapmasters' series," he says.

"Old School Rap: Volume 1" is a compilation set released in September by Thump Records. Bill Walker, president of the label, says the popularity of old-school hits is a result of the quality of music being issued by today's rappers. "A lot of the music today is too hard for some kids," says Walker. "I don't think the songs are as good, from



Afrika Bambaataa

Rhino released the compilation set "Phat Trax" in August. Williams says the label is targeting black, Latino and Asian 18- to 35-year-old demographics. "It's mainly ethnic communities who are buying, but we also have mainstream buyers. Radio stations that have hip-hop retro mix shows help make the public aware of the music," says Williams, who says that, while radio is playing some old-school music, listeners crave more. "The

resistance to their new music—a problem shared by veteran R&B acts attempting to reignite their careers (Billboard, Oct. 8).

Kevin Evans, president of black music for Scotti Bros., believes older artists have credibility. "Rather than re-release their old music, I wanted to give them a chance to do new stuff," says Evans.

The result is the Street Life/Scotti Bros. compilation "Raiders Of The Lost Art..." Released in June, the set features new tracks from artists like Kool Moe Dee & Treacherous Three, Kurtis Blow, The Furious Five, Whodini and Afrika Bambaataa. The purpose of the album is to pay homage to the originators of hip-hop, who continue to enjoy fruitful touring careers abroad.

Disappointed that "Raiders" is not selling better, Evans blames the lack of airplay. "Mix-show jocks are building their shows around old-school rap but ignoring the new product that veteran artists are offering," he says. "It's a shame."

Still, veteran artists continue to record with hopes of being accepted back into the fold. Old-school rapper Doug E Fresh, for instance, demonstrated his viability with the hit Gee Street/Island single "I-Ight (Alright)."

Grandmaster Dee of Whodini says the large pool of rap artists currently in release makes it hard for any one act, especially veteran artists, to gain attention. He credits young rappers who are currently recording in the business but says more originality is needed. "Back then, there were fewer acts, and rappers had individual identities and different styles," he says. "There's so many acts out there today, and most of them sound the same. And the ones that are too different get overlooked a lot." Whodini expects to release a new album during the first quarter of 1995 on So So Def Records. ■





### Doctor Dré & Ed Lover

Rap's entertainers of the year. Hosting Yo! MTV Raps daily and on Hot 97, the top rated morning music show in New York. New single and album Back Up Off Me! blowing up. Video added to MTV in active rotation and debuted #1 on The Box. Album in stores now! Features a Who's Who list of guest rappers with tracks produced by Erick Sermon, Marley Marl, Mark The 45 King, and more.



### Common Sense

One of the top underground albums of the year, says The Source magazine. Album over 100,000 units and heading to the top of the Gavin Rap charts. Putting Chicago on the map, Common Sense is street poetry at its finest.

# RELATIVITY



### Dru Down

Latest player champ from Oakland, California. New single Mack of the Year in heavy rotation at KMEL in San Francisco. Starting to break out of L.A. and Houston. On tour with Bone Thugs N Harmony. Top 10 requests on The Box. Everybody loves Dru Down.

### Coming in 1995 on Relativity:

New projects by Frankie Cutlass, Fat Joe, Funkmaster Flex Presents The Flip Squad, G-Slimm, and coming in January, Duce Duce, our first project through Delicious Vinyl. And much much more.

# A MARRIAGE



# DROPPIN' BOMBS FROM THE ATL

LaFace Records is flippin' the script on the hip-hop tip - the folks who brought ya **TONI BRAXTON**, **BOOMERANG™** and **USHER** are wreckin' the Southernurbanisticundergroundhiphop scene with these phat, funky offerings available now on LaFace compact discs and cassettes



*CrazySexyCool*



*Southernplayalisticadillacmuzik*

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# RAP

## THE FEVER— CATCH IT!

Bronx Club Owner Sal Abitiello Recalls The 'Hood's Old Days

### COMING SOON

Continued from page 26

### JANUARY 1995

**AMERICAN Recordings**  
THE NONCE

**ATTITUDE Records**  
Z.M.F., "Techno Trippin"

**BLUNT Recordings**  
CASH MONEY CLICK, "Pimps And Players"  
MIC GERONIMO, "Take It Like It Is"

**BLUNTED Records**  
KAOS, "Who Inda House"

**CHAOS Records**  
COUNT BASS-D

**COLUMBIA Records**  
CYPRESS HILL  
CUTTHROATS  
KID CAPRI



Eazy-E

**EASTWEST Records**  
CHAMP MC, "Ghetto Love"

**FLAVOR UNIT Records**  
FREDDIE FOXXX, "Crazy Like 4 Foxxx"

**FREEZE Records**  
ESSENCE DONN, "It's Tyme"  
SHAM+PROFESSOR, "Split Personalities"

**IN-A-MINUTE Records**  
DRE DOG, "I Hate You With A Passion"

**INTERSCOPE Records**  
NO FACE, "No Face"  
RADIO, "Recognize The Deal"  
2PAC, "Crucified"

**JIVE Records**  
CRUSTIFIED DIBBS, "Night of The Bloody Apes"  
SMOOTH  
SOULS OF MISCHIEF

**KAPER Records**  
QUESTION MARK ASYLUM (Q&A)

**LOUD/RCA Records**  
THE ALKAHOLIKS, "Coast II Coast"

**LUKE Records**  
BULLDOG

**NERVOUS Inc.**  
MAD LION, "Real Thing"  
SMIF N WESSON, "Da Shinin"

**NEW BREED Records**  
VARIOUS ARTISTS, "Fat Jazzy Grooves, Vol. 10"

**PALLAS Records**  
ERULE, "Synopsis"  
GANJAH K, "Harvest For The World"

**PEACE Records**  
NATIVE STRANGERS, "Natives"  
PRUNES, "Prunes"

**PROFILE Records**  
GANKSTA C

**RELATIVITY**  
T.A.B. 'N DA VILLAIN, "Do Or Die" (Relativity/Ruthless)  
VARIOUS ARTISTS, "Gangstas & Guns"

**ROWDY Records**  
RAMPAGE, "Red Oktoba"

**RUTHLESS/RELATIVITY**  
BONE THUGS 'N' HARMONY  
EAZY-E, "Str8 Off The Streetz Of Muthaphuffin' Compton Vols. 1 & 2"

**STEP SUN MUSIC Entertainment**  
THE TROUBLENECK BROTHERS, "Love/Hate"

**TOMMY BOY**  
NAUGHTY BY NATURE

**YOUNG BLACK BROTHA Records**  
RAY LUV, "B\Nuttin Move Butt The Money"

### FEBRUARY 1995

**AMERICAN Recordings**  
KWEST THE MADD LADD

**ATLANTIC Records**  
A.D.O.R., "The Concrete"

**ATTITUDE Records**  
B.T.N., "Bim It's On"

**BIG BEAT/ATLANTIC**  
DOUBLE X

**CAPITOL Records**  
A.K.A.  
CHANNEL LIVE, "Station Identification"  
FUNKY TOWN PROS  
HAMI  
HURRICANE, "The Hurra"

**COLUMBIA Records**  
SUPER CAT

**EASTWEST Records**  
SUPERNATURAL

**EMI Records Group**  
AZ

Continued on page 32

**I**n the mid-'70s, the only way to hear rap was in the clubs, and The Fever in the South Bronx was "hip-hop's first home." Club owner Sal Abitiello, who featured such rap artists as Grand Master Flash And The Furious Five, recently opened a new Fever and is about to re-form his Fever Records label as a rap imprint. He also manages, with John "Gungie" Rivera, Doo Wop & The Bounce Squad, a popular New York tapemaster and DJ crew signed to Virgin. Reflecting on the part he's played in the history of rap, Abitiello spoke to Billboard's **Havelock Nelson** about rap then and now.

**Billboard:** Where was the original Fever, and where is the new one located?

**Sal Abitiello:** The first one, which we had for about 10 years, started out as Disco Fever, and it was on 167th and Jerome in the South Bronx. It was open from 1977 to 1986. The new one is in the same area and opened in 1993.

**BB:** Some people imagine the Bronx to be a desolate landscape. What was the area surrounding The Fever like?

**SA:** The Fever on 167th was surrounded by businesses that flourished because the club was open seven nights a week. The bodegas and restaurants stayed open late and made money off The Fever's customers. We were very community-minded. I opened a skating rink, Skate Fever, in the same neighborhood, and we let community organizations and schools use it during the day.

I hired and trained people from the Bronx; 80% of my employees lived there. At one point, in 1983, I had 130 people working for me—at Skate Fever, Disco Fever and another jazz place up the block.

**BB:** How did you find and recruit these people?

**SA:** They were customers, or cousins of customers, or friends of customers. A lot of the security guards were right out of prison. It was their first legit job, and I kept them in check.

**BB:** How did you get started in the business? And how did The Fever get started?

**SA:** My father, Allie Abitiello, put me behind the bar at 17. He owned a black club called Guns And Roses on 167th and Jerome in the Bronx. I was from a white neighborhood, but I hung out around black and Hispanic kids.

My dad's partner was black, and they opened a club called Pepper & Salt and another place in the South Bronx called Sugar & Spice.

When Dad opened a new place, a 30-and-over disco, across from Pepper & Salt, my mother, who had just seen "Saturday Night Fever," said, "Why don't you name it Disco Fever?" And I came up with the slogan "Catch it!" two years later.

**BB:** How did Disco Fever become hip-hop's first home?

**SA:** The main DJ was DJ Champagne, a legend in the Bronx with the over-30 crowd. And Sweet G would get on the mike at about 3:30 a.m. and do nursery rhymes for about a half-hour. The crowd would go crazy when he'd say, "Throw your arms in the air and wave 'em like you just don't care." It was the best part of the night.

So I found this street DJ, June Bug, a Puerto Rican kid everybody was talking about. There were really no rap clubs

to party. It was all fun. The fact that the surrounding area was violent was what made The Fever different from other clubs. There *could* be a shooting at any moment, but it was the place to come chill. People were respectful.

**BB:** How well-received was the metal detector?

**SA:** People thought I was crazy—especially other club owners and people in the business. They were like, "What the hell kinda place is this?" But I foresaw the way it was going. The kids didn't like it the first week, but later they said, "Whatever," and got used to it. The club was so hot they just wanted to get in.

**BB:** Was there ever any violence at The Fever?

**SA:** There were three shootings—murders—at the club. One was before the metal detectors: a bouncer got shot inside the club. The second involved the manager's son, who wasn't checked that night. The third was a guy off the street who was coming there to kill somebody.

But The Fever was the place to come chill. You came to The Fever to cool out, to party. Whatever beef they had, whoever they'd shot at that day—this wasn't the place to deal with it. If they had a beef with someone in the club, I'd take them in my office, open a bottle of Moet and talk to them. They respected me 'cause I showed them respect.

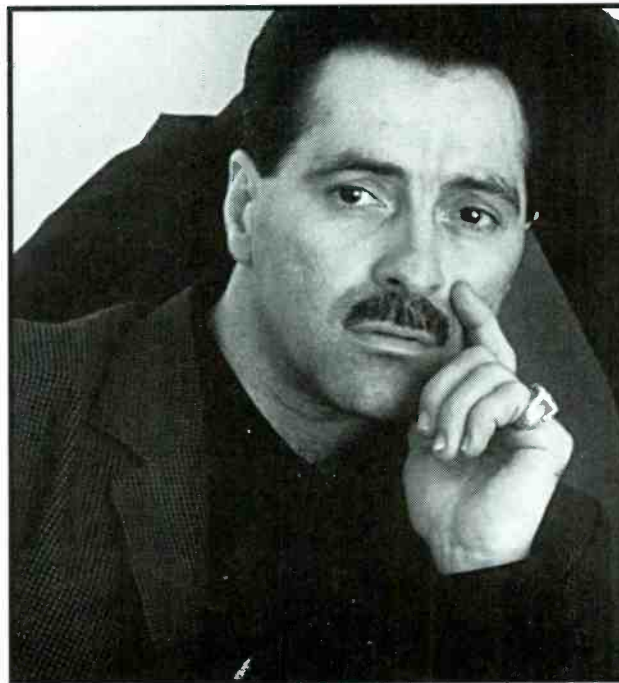
**BB:** Around 1978-79, Enjoy started putting out rap records. How did rap getting onto wax affect the club's business?

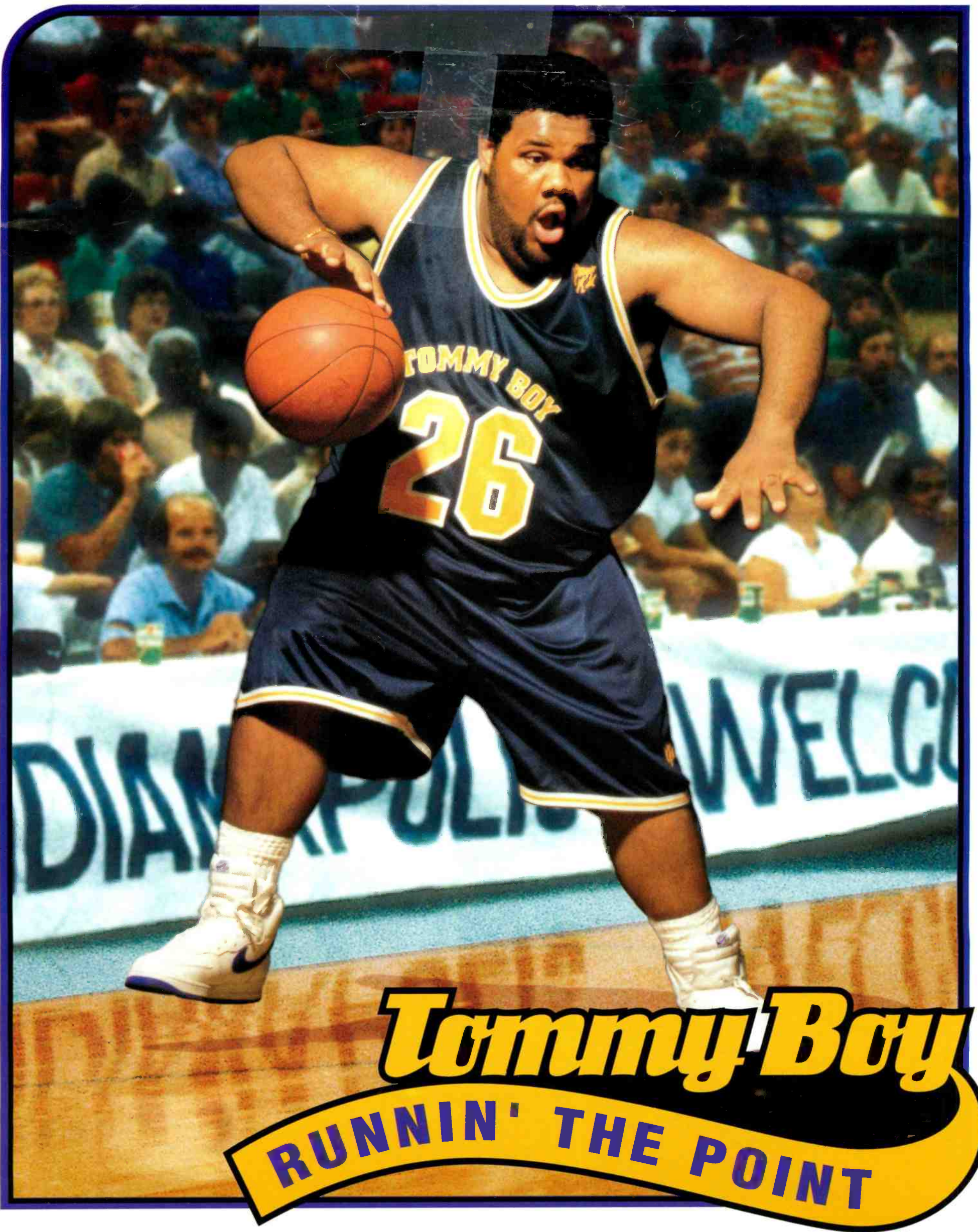
**SA:** It was cool, because there were a few rap records we could play. Then Sylvia Robinson made "Rappers Delight" [by The Sugar Hill Gang]. Carlos DeJesus played it on WKTU because he always heard it at The Fever. It was their most requested record. Then, as you know, Sylvia Robinson signed Grand Master Flash right out of the booth. Russell Simmons and Kurtis Blow were there every night. Customers were becoming celebrities, but they were still staying at the club. They were all juiced up because they were becoming stars among their friends. They got respect, got in and drank for free, used the phone, whatever, and still got to be with their people.

**BB:** What made you start Fever Records?

**SA:** Russell Simmons and Kurtis Blow convinced me to start my own record company. I didn't know anything about the record business. The manager of the club, Sweet G, was my first artist. I wrote his record, "Games

Continued on page 40







**Bone Thugs N Harmony**  
**(Featuring Eazy-E)**

Rap's new artist of the year. Already double platinum, the fastest selling new artist E.P. in the history of the music business. Video for Thuggish Ruggish Bone #1 on The Box 12 out of the last 13 weeks. Track still receiving over 1000 BDS Detections Urban & CHR radio. New single Foe Tha Love of \$ ships to radio November 14. Features Eazy-E!!! Debut album in stores February 8.

**Eazy-E**

We want Eazy-E! If any artist has total street credibility, it's this Real Compton City G. His E.P. It's On (Dr. Dre) 187um Killa went double platinum in record time, the video spending 16 weeks at the top of The Box charts. And the reason he's so popular is that he ain't no studio gangsta—he's the real deal. His weekly radio show is #1 in L.A. on KKBT (92.3 FM). And yes, Amerikka, Str.8 Off The Streetz of Muthaphuckkin Compton Vol. I and Vol. II, the long awaited follow-up to the quadruple platinum Eazy Duz It, is in stores March 8th.



# RUTHLESS



**Above The Law**

New album Uncle Sam's Curse already over 250,000. First single Black Superman one of the hottest G-Funk records of the year. Above The Law has sold over one million units in the last 3 years. On tour with Kokane this winter. New single Kalifornia in January.

**Also on Ruthless:**

Coming in 1995, new albums from Tab & Da Villon, Da Ibs, Brownside, Atban Klann, and Gangsta Bitch

Mentality. Ruthless Records welcomes new signing Kid Frost.

**Menajahtwa**

Comin' str.8 outta Compton, the album Cha-licious is produced by DJ Yella, Rhythm D, DJ Uneek, and features Eazy-E, Gangsta Dresta, B.G. Knocc-Out, and Leicy Loc.

**HWA**

Az Much Ass Azz U Want. First album sold 300,000. Single All That (Juzt A Little Action) banned from video channels. New single, I Ain't No

Lady, out now. Video on The Box.

**MC Ren**

Strongest lyricist from N.W.A. Debut album Shock Of The Hour sold over 450,000. New single & album in '95.

**Kokane**

Funk Upon A Rhyme, the funkiest shit since George Clinton's Parliament Funkadelic. Single Bakin' Soda Free out now. Featuring Tha Alkoholiks, Above The Law, Shaki, & The Black Hole Of Watts.

# M A D E I N H E A V E N

# RAP

## It's Got The Music In It

### Rappers Add New Dimension By Learning Multiple Musical Languages

BY J.R. REYNOLDS

#### COMING SOON

Continued from page 28

#### FREEZE Records

CHUN-LI

#### ICHIBAN Records

MC BREED

#### IN-A-MINUTE Records

I.M.P.

#### JIVE Records

E-40, "In A Major Way"

#### LOUD/RCA Records

CELLA DWELLAS, "Realms 'N' Reality"  
MOBB DEEP, "The Infamous"



Mr. Malik

#### LUKE Records

LORENZO

#### 135TH/LENOX/CHAOS Records

BIG L

#### PATCHWERK Records

RAS KASS, "Soul On Ice"

#### PEACE Records

DJ SMASH, "Bluntz On Wax, Vol. 3"  
I-CUE, "Funky Vintage"  
VARIOUS ARTISTS, "Definitions Of Jazz"

#### POLYDOR Records

JOYA, "Here I Am"  
PANTHER, "Power To The People"

#### PROFILE Records

NINE, "Uncut"

#### RCA Records

JAMIZ, "Get Loot"

#### ROWOY Records

MR. MALIK, "Chocolate Thai"

#### RUTHLESS/RELATIVITY

ATBAN KLANN, "Grass Roots"  
KID FROST  
VARIOUS ARTISTS, "Ruthless... And The Saga Continues"

#### TOMMY BOY

"NEW JERSEY DRIVE" Sound-track

#### WILD PITCH Records

LARGE PROFESSOR

#### YOUNG BLACK BROTHAS Records

YOUNG LAY, "All About My \$ Fetti"

#### MARCH 1995

#### ATLANTIC Records

SCIENCE OF SOUND

#### BIG BEAT/ATLANTIC Records

NOTR

#### CAPITOL Records

ACEYALONE, "All Balls Don't Bounce"  
MILKBONE

#### EMI Records Group

GURU

#### FLAVOR UNIT Records

BIGGA SISTAS, "Sumptin' Wicked Dis Way Cums"

#### IN-A-MINUTE Records

DOGG POUND POSSE

#### LOUD/RCA Records

FUNKMASTER FLEX, "Bounce To The Beat"

#### MOTOWN Records

APACHE  
TRENDS OF CULTURE

#### NOO TRYBE Records

LUNIZ

#### PEACE Records

VARIOUS ARTISTS, "DJ Smash Presents Freestyle Sessions, Vol. 1"

VARIOUS ARTISTS, "Mad Jazzy Flavors, Vol. 4"

#### PROFILE Records

NEMESIS

#### RCA Records

BAS BKASTA, "The Mouth That Roared"  
LIL HAITIAN  
ME PHI ME

#### RUTHLESS/RELATIVITY

GBM (GANGSTA BITCH MENTALITY)  
BROWNSIDE

#### WILD PITCH Records

STREET MILITARY  
N-TYEE

#### APRIL 1995

#### ATTITUOE Records

C.C. LEMONHEAD, "Musicmaster"

#### CAPITOL Records

LOONEEVILLE

#### FLAVOR UNIT Records

SUPREME C

#### LOUD/RCA Records

RAEKWON

#### NEW BREED Records

VARIOUS ARTISTS, "Fat Jazzy Grooves, Vol. 11"

In an effort to find the newest, hippest sounds, rap acts are exploring genres other than R&B to gain an edge to their music. In some cases, as with Relativity artist Common Sense ("Resurrection"), the music has simply come full circle, returning to a sound he touts as hip-hop in its original form. With others, such as LaFace recording act Outkast ("Southernplayalisticadillacmuzik"), the vibe of '70s funk is the style of choice.

Still other artists have taken their music off the traditional beaten path to issue unconventional yet undeniably viable hip-hop styles. Such cross-pollination has led to acts like Private Records artist Chris Thomas, whose first-quarter yet-untitled release blends hip-hop with blues and rock. Big Beat artist Lucas sends hip-hop in a decidedly alternative direction with his current release "Lucacentric."

#### Live And In Person

Some albums, like "Flava' For The Soul" by Attitude Records artist I.C. Red, are missing a traditional trademark of rap music—samples—as artists opt to record live tracks.

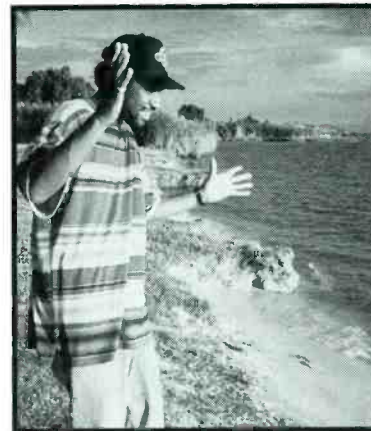
Says Scarface/Priority artist Paris, whose current album, "Guerrilla Funk,"

response thing. We also have things like xylophones and live drums. I'd say our music is average street-shit but not average hip-hop. We get that texture but try to make it tight."

Boots says a lot of acts who use instrumentals have sloppy production. "But we do it like James Brown and George Clinton would do," he says. "Our instrumentation is so tight that it's like a package. It comes out not funk, but funky."

#### All That Jazz

Jazz-influenced hip-hop has become more accepted in hip-hop circles. Artist



Aceyalone is jazzed up.

ences," says Capitol VP of A&R Kim Buie, who notes that, musically, Aceyalone doesn't try to play it too safe, but the music is not so different that it frightens listeners unaccustomed to jazz.

Qwest recording artist Clever Jeff also blends hip-hop with jazz, all under reality-based lyrics. "A lot of music out here is that gangsta stuff," he says. "It's cool if that's what you're all about. But if you're not coming from that, why front?"

Jeff describes his debut album, "Jazz Hop Soul," as a more mature hip-hop. Personally, he likes listening to differ-



Paris livens up.



Da Bush Babies were born into reggae.

uses no recorded samples, "It's both a business decision and creative move. It's time to step up. People are upping the ante at the creative level. In the beginning, [sampling] was an inexpensive way for rappers to make good music. Now, sampling costs are getting out of hand."

Live instrumentation is becoming more and more a part of ambitious hip-hop artists seeking to push the envelope on musical expression. Some artists take the strategy a step further, bypassing conventional instrumentation.

Wild Pitch act The Coup utilizes live horn and string sections on its current set, titled "Ginocide & Juice," and adds a little something extra. Says MC Boots, producer for The Coup, "On one of the songs, we use a stand-up bass and electric bass for a sort of call-and-

Aceyalone says his music has its foundation in hip-hop but because he's a fan of traditional jazz, record-buyers will hear an abundance of straight-ahead jazz sounds when Capitol releases his debut album, "Universal Soldier," during the first quarter of '95.

Says the rapper, "We use a basic hip-hop beat. Everything is in 4/4; some of it's in swing-4. But I use my voice as an instrument like the old jazz artists did." Aceyalone says that, although not all the music on the album incorporates jazz, he does use the mathematics of the genre throughout. "Bird, Mingus, Miles, Coltrane—the big names and the small ones, too, are all influences," he says.

"[Aceyalone] really mixes things up. There's also a lot of old-school sound on the album. Most of his stuff is free-form, which is a tribute to jazz influ-

ent styles of music—especially within the acid-jazz genre. Says Jeff, "My lyrics are crisp in both sound and intellect. It gets back towards real music, just like the '70s."

#### Reggae Revolution

Recently, hip-hop has felt the influence of reggae as well. "Right now, reggae is creeping into its place in the States," says Y-Tee, of the Warner Bros. act Da Bush Babies. "At first, [using reggae] was an underground thing with hip-hop. Now everybody wants to feature a little of it."

Y-Tee says Da Bush Babies blend reggae with hip-hop "just right" on their "Ambushed" debut because the three members are all from the West Indies. "What really makes reggae work in our music is that [we only use it] when we record a track that has that certain vibe or swing," says Y-Tee, who adds that, while reggae is a primary influence in the group's music, if it doesn't work, it's not forced into the track. "It's not just the hard beat of bass that makes reggae music what it is. If lyrics sound like reggae fits there, then that's what we look for."

Priority rapper Don Jagwarr describes the reggae-influenced hip-hop music on his album "Faded" as "ragga-funk" and is encouraged by the evolution of hip-hop. "It shows a culture trying to learn," he says. "Why is it the richest and smartest people know more than one language? It's because they open their minds to new and different things. And that's what hip-hop is doing right now." ■

Continued on page 36

**Tha**



**PHAT**

**JOINT**

**MOVIN**

plenty **HIPS** and **THIGHS.**



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Apache  
Smooth 7  
Maniac (Crenshaw Blvd. Records)  
Prince Markie D  
Rottin Razkalz (Illtown Records)

State Of Emergancy  
Tha Mexakinz  
Trends Of Culture  
Twisted  
Xtra Mile

# RAP

## Rap On The Global Map

### Hip-Hop Jumps Cultural Lines

**Born Black, The Genre Makes Room For A Variety Of Ethnic Backgrounds**

BY HAVELOCK NELSON

Since its isolated beginnings in New York's South Bronx during the mid-1970s, hip-hop has grown to become a thing of immense diversity and mass appeal. It's now the meaning of life for millions of kids and young adults, influencing how they talk, walk and interact, regardless of their race or pedigree.

This cultural development further reinforces the argument that black people are the creators of the most potent pop trends. And the controversies surrounding hip-hop's rise in

#### Booty Of The Beastie Boys

Many non-black listeners and fans of hip-hop began making creative contributions to the genre after the Beastie Boys' "License To Ill" in 1986. In urban circles, these artists' output is judged by the same standards laid down by the music's originators. Some artists, like Vanilla Ice, were charged with stripping hip-hop of vitality and feeling. Others, like 3rd Bass and House Of Pain, passed the credibility test.

Clearly, the rules for acceptance aren't based on race, for many blacks get slammed (see Hammer). Approval is based solely on skills and whether or

LONDON—Fifteen years after those juvenile raps of "Rapper's Delight" crossed over, rap's influence, spurred on by early 1980s films like "Wild Style" and "Breakdance," can be found in countries far removed from its black American inner-city beginnings. Today, whites, Asians and blacks outside of the Anglo-American experience are firmly plugged into the Planet Rap club.

The U.K.'s Stereo MC's may have gone pop, selling 420,000 copies of their "Connected" album, but they had a two-album hip-hop history and co-founded the Gee Street label, which launched Jungle Brothers and Queen Latifah in the U.K.

Sadly, Blade, an uncompromising rapper of Armenian extraction, who dropped a lauded debut album last year, is now making a "good living" as a warehouse packer. But two other international acts have rosier prospects. The Kaliphz, four Asian rappers and one of Polish extraction, have declared "We're no pacifists, we're Pakifists," on their second London Records E.P., "Hang 'Em Higha." The Brotherhood, a trio made up of a white rapper, a black rapper and a mixed-race DJ, has moved from the independent Bite It to Virgin and has an early 1995 release slated.

It was the "combination of different elements of music like ska and ragtime with the obvious rap element" on Danish-born Lucas' "Lucas With The Lid Off" that led WEA U.K. A&R manager Jonathan Dickin to sign the artist, who is reaping belated success in the U.S.

A lot of exciting music combinations are taking place with British-Asian rap acts. The lyrical rapper JC 001 broke through with the anti-fascist "Never Again," on Anxious/WEA, which sampled the Specials' "Ghost Town."

Fun-da-mental, once dubbed the "Asian Public Enemy," is now a foursome, two of whom are black. "We got into rap because of the political expression it allows," says Propa-Ghandhi, co-owner of their Nation label. Labelmates Hustler HC, Dub Foundation, Loop Guru and Trans-global Underground all fuse varying degrees of hip-hop rhythms and rap with an exciting collage of mostly non-Western sourced music and engaging soundbite samples. Trans-global's newly released album, the eclectically engaging "International Times," uses the Arab rapper Heitham, of rock/hip-hop group Senser.

Neither of Ireland's politico-rap lead-

*it's your turn to spin the globe  
spin it, spin it, spin the globe  
and check how rap's all over the world*  
—Lucas, "Spin The Globe"

BY KWAKU



ers, Scary Eire, who fuse hip-hop with Celtic and reggae, nor Talkin' Loud's Marxman have crossed over as expected—though Marxman did have a hit with "All About Eve."

Hype-A-Delics, a bi-racial German trio comprised of a white Berliner DJ and two ex-GI African-American rappers left BMG Ariola after one single in 1991 for their own Juiciful label.



Italy's Jovanotti



Denmark's Lucas

Jovanotti's sixth album and his first for PolyGram topped the Italian charts this year. It has sold 600,000 copies, and a U.K. deal is being discussed.

In Sweden, it's the poppy English-rapping acts that rule: Leila K, who is Swedish-born of Moroccan parentage, Stakko Bo and the African dentist known as Dr. Alban. On the underground scene, there's the L.A. gangsta-influenced Tha Brigade.

In nearby Denmark, Backdraft, who rap in both Danish and English, are a big trio in a small rap pond filled with record-company apathy.

Switzerland has a vibrant rap scene. Sens Unik is fronted by a Swiss-French rapper; Silent Majority is a huge multiracial group who fuses live jazz with multilingual rap. Both have released albums on Lausanne-based labels and are popular in Germany and France.

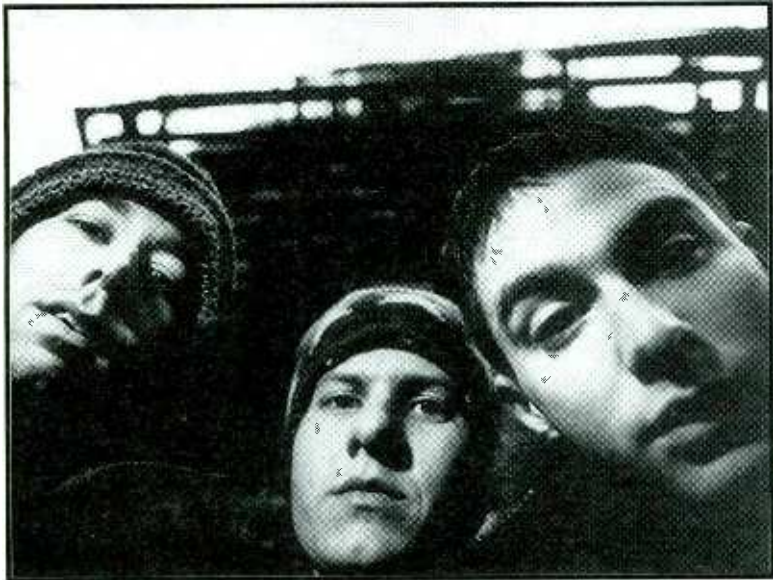
The boost given to French rap by MC Solaar and his 501 Posse members in the international market is nothing short of amazing—especially in the U.K., which historically has been resistant to non-English-language product. Solaar's debut album, "Qui Seme Le Vent Recolte Le Tempo," topped the French charts in 1991, selling more than 250,000 copies. Last year, his producer, Jimmy Jay, released a compilation, "Le Cool Sessions," which showcased an array of French rappers, DJs and producers, including the hard-

core English/French rapping Lucien, the Das EFX-style Steo trio and Sens Unik. There's also IAM, a multiracial crew from Marseilles, whose members draw from their French Mediterranean and African backgrounds.

While Solaar has a Nov. 21 U.K. release date for his follow-up album, "Prose Combat," which shifted more than 100,000 copies in the first 10 days of its release in France, his homie, Soon E.M.C, who draws on the same jazz vibe, has been in the U.K. promoting his recently released EMI album, "Atout...Point De Vue."

"He's just attacking the United Kingdom, and he'll be released in the United States in January on Metro (Blue Note)," says Wende Cook, EMI France's international-

communications manager. European record companies are now determined to release some of their non-English-language product in the U.S. "If you have music that pleases people, then it can cross over," says Cook, who adds, "I don't think we give people in the U.S. and the U.K. enough credit." ■



Beastie Boys gave white boys license to rap.

mainstream society resemble those spawned by previous sepia creations like jazz, blues and rock 'n' roll. The same question gets raised: Can non-blacks do it?

#### White Or Wrong?

It should come as no surprise that youths from other cultures connect with hip-hop (which was nurtured by racial and economic oppression). Young people from a variety of traditions are afflicted with having buried identities screaming to get out.

The apparent mission of the Jewish-American posse Blood Of Abraham is to force the hip-hop nation to confront the anti-Semites in their midst. Group member Benyad says they wanted to break the stereotype defined by Jewish activists like Elie Wiesel and Simon Wiesenthal. "The fresh flow is the hard flow, and we wanted to make our presence felt," he says.

not the music's original form and shape is retained.

Most of the credible non-black performers making hip-hop claim to be products of their environment. RCA's Bas Blasta, who is of Irish and Indian descent, grew up in Waterbury, Conn., living in a one-family house on a middle-class block. But he spent his teen years hanging on grittier streets, among blacks and Hispanics. "To me, the urban environment was more fun and exciting," he says. Hanging in the 'hood, he was introduced to break dancing and started listening to bootleg rap-compilation tapes. "I had memorized all the words to all the rap hits," he says. "When I recognized I sounded good reciting them, I started writing my own stuff."

Bobby Sichran, whose heritage is Jewish, says he got turned on to the blues before being sucked into rap via the radio as a teen. Before

Continued on page 44



# Ichiban's WRAP Invasion

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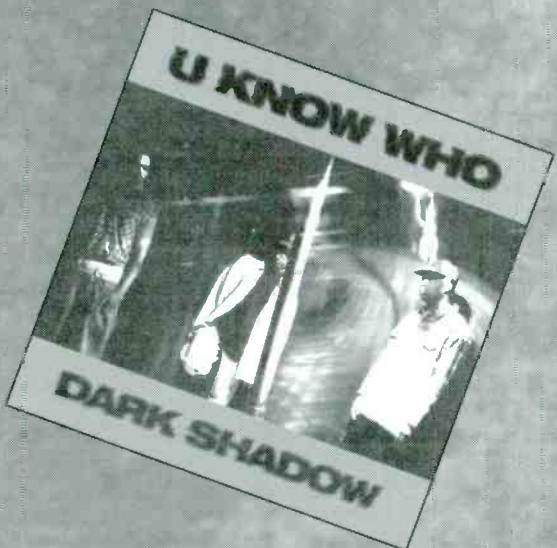
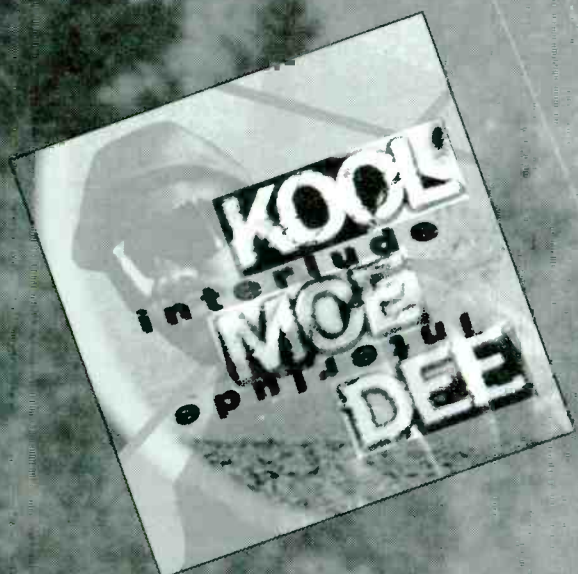
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Continued from page 32

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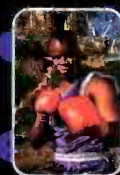
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# RAP

## The Vinyl Word

Artists, DJs, Retailers And Promoters Wax Poetic On Rap's Original Format

BY MARISA FOX

**a** bass-heavy tuba reverberates as someone cuts a gritty soul vocal, then a break-beat into the mix. A guy in a near-meditative state shuffles through a crate, picks out a record, fastens on his headphones, fidgets with the mixing board, backspins the disc half a revolution, waits for his cue, then lets a greasy Stax rhythm roll, all the while keeping to the beat. It's the fourth meeting of New York's Vinyl Preservation Society, and by midnight the smoky brick basement of Soho's Match is hopping from the sounds of the Uptown Crew, a group of DJs from Harlem and the Bronx.

This is hip-hop at its rawest and finest—an instinctive meshing of sounds, beats, rhythms and rhyme. "There is no hip-hop without vinyl,"

says the evening's mastermind "Gerb," aka Jeremy Hurley, who manufactures a hip-hop clothing line based around his "Vinyl Rules" T-shirts.

Though the vinyl market has dwindled in the past 10 years to nearly 200% less than its former self, the format is holding on, and not only among the trendy.

On an otherwise silent Sunday morning, there's a crowd outside New York's Day's Inn hotel. "I get there at around 9 a.m. even though the vinyl convention doesn't open officially until 10," says Dante Ross, VP of A&R at Elektra. "And there's a bunch of people in front of me."

"You see some of the biggest hip-hop DJs there," he says. "Everyone's trying to chase down that rare jazz or funk record and checking out each other's purchases. These records are too obscure to come out on CD. Even if

they did, they wouldn't have the depth, the richness, and even the scratches that give them such character."

### Give Vinyl A Break

Though Ross says vinyl makes up maybe 5% of his Elektra hip-hop stock, it's a small but significant market. "I can't release a hip-hop album without a 12-inch vinyl single first," he says. "How else are the DJs going to play it? How else are they going to break it in the streets or the clubs?"

Though major labels—and many



Coolio's not only hot on vinyl.

larger indies—say all they strive for with a vinyl release is to break even, they wouldn't dream of phasing out the format. Gary Barnard, buyer for Big State, says distributing vinyl is a slow business. "What's keeping it viable is hip-hop." And that's why such distributors as New York's Malverne, Miami's Basin and a long list of one-stops still order it.

"As a promo tool, it's a necessity,"

says Fred Feldman, senior VP of promotions and marketing for Profile Records. "Vinyl gives an artist street credibility and helps create a buzz. If something's a hit on the dance floor, you know it has potential."

But vinyl doesn't stop there. For hip-hop mix-shows, radio relies on vinyl. "A real hip-hop DJ uses vinyl," says legendary rapper Grandmaster Flash, who now hosts a show called "The Thunderstorm," Mondays through Thursdays on New York's WBLS. Shows like his are the testing and breaking ground for new hip-hop talent and sounds.

"If something's gonna break," says Flash, "it's gonna happen on a mix show first—before it gets added on a station, or gets on regular rotation on MTV or The Box. For a mix-show DJ to play it, it's got to be vinyl."

Labels like Profile, Uptown, Tommy Boy and Priority distribute upwards of 90% of their vinyl to DJs only. "We do a mailing of some 2,000 promo vinyl copies," says Profile's Feldman. "Consumer sales are so negligible on vinyl that we press a very small amount for retail."

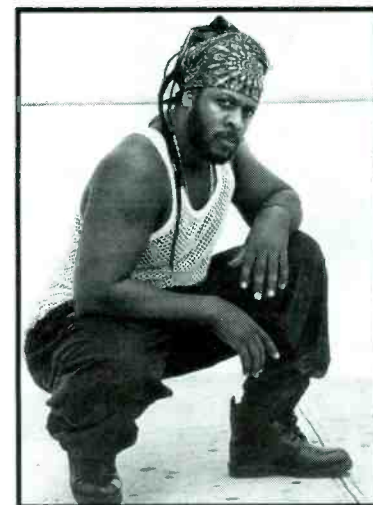
### Hip-Hop Shops

The main exception is Jamaican hip-hop, or dancehall, a market where fans still buy vinyl at their local mom-and-pop store. To reach those customers, EastWest recently struck a deal with VP Records, a leading Jamaican label and distributor in the U.S. ethnic market. Catering to the dancehall market helped push EastWest's Terror Fabulous up the charts.

"Terror Fabulous' 'Yagga Yagga' 12-inch did well, and that translated to CD sales," says James Goring, who heads VP's promotions and marketing department. But testing a release on

vinyl only works in select markets—cities like New York, Miami and San Francisco, which are less car-stereo oriented, says Goring.

Bryan Turner, president and CEO of Priority Records, says retailers don't fill vinyl orders, forcing companies like his,



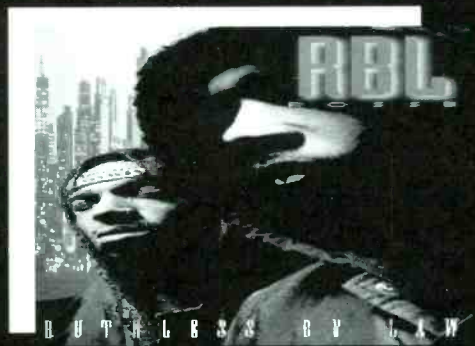
Hotstepper Ini Kamoze

which started as a vinyl-only label, to cut back. "Some 5% to 7% of an initial shipment on a release will be vinyl," says Turner. "And we rarely get re-orders. At best, we'll ship 10,000 to 12,000 units on an Ice Cube LP."

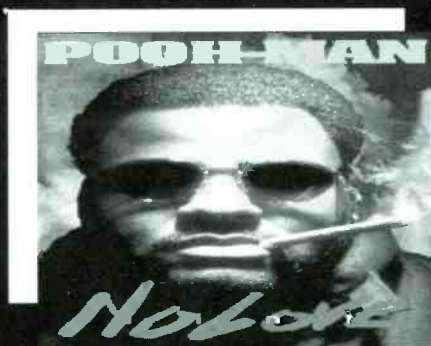
"We stopped seeing a demand for it around 1990. We were losing money," says Turner, adding that it costs more to make vinyl, while it retails for less. In addition, stores are not able to stock as much of it, because it takes up more space, and it is more expensive to ship.

One of the undisputed leaders in the vinyl market, Tommy Boy, ironically *Continued on page 40*

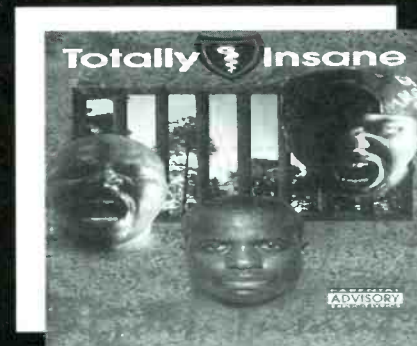
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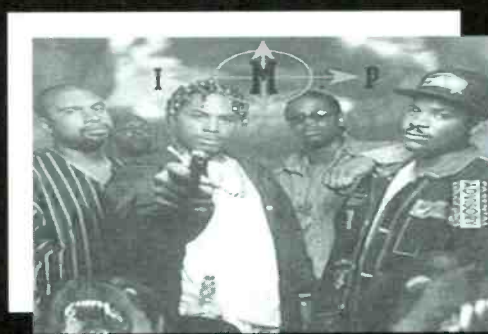
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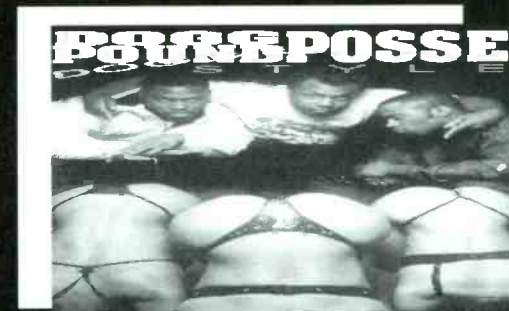
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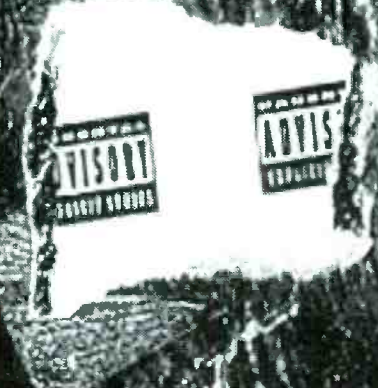
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# RAP

## VINYL

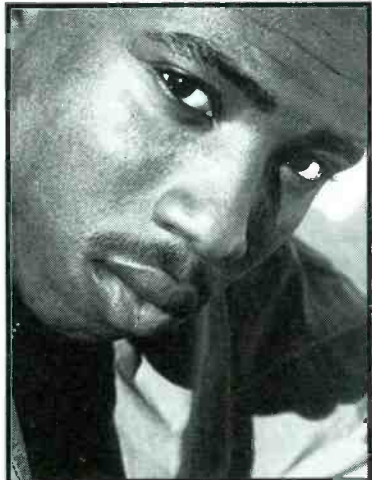
Continued from page 38

foresaw the format's downward slide back in the early '80s. It was the first company to release maxi-cassettes, introduced in '82 with Afrika Bambaataa's "Planet Rock." At the time, vinyl made up 100% of all singles released, with maxi-cassettes accounting for 2%. These days, the tables have turned. Tommy Boy's latest boy-wonder, Coolio, sold 43% maxicassettes, and only 8% vinyl on "Fantastic Voyage."

"At first, we ship up to 25% to 30% vinyl on a new release," says Steve Knutson, VP of sales and marketing at Tommy Boy. "Then, after we get a buzz going, we cut off shipping any more vinyl singles and push the album on CD. That's where the profits are."

In addition, Knutson says there is no catalog for vinyl, except for the classics. The demand has created collector's compilations, from "Tommy Boy Classics" to Run-DMC's best-of set "Diggin' In The Crates" (Profile), available on double-LPs for DJs.

"You need a double-LP because sound quality deteriorates the longer the side of an LP," says Herb Powers, senior mastering engineer at New York's Hit Factory. "You're not supposed to go over 20 to 22 minutes per



Dancehaller Terror Fabulous

side. The shorter the side, the higher you can get the volume and the purer you'll get a recording."

For the vinyl junkie, a store like George's Music Room, located in Chicago's Lawndale section, is a must. "During the summer, vinyl is slow to move, 'cause that's when the DJs are away," says George Daniels, who's been running the shop for some 25 years. "But we've sold a lot of needles in the past few weeks." When major chains stopped stocking vinyl, mom-and-pops like his found their niche. In

addition, what makes a store like his unique is its ability to break a new act on the street level. "Often, labels will just throw us vinyl copies to see if the single will sell at the most grassroots level," Daniels says. "If it does, they'll come back with other formats."

"[Local urban station] WGCI calls us regularly to find out what we're selling. That's how they knew about Ini Kamoze," a Columbia artist whose "Here Come The Hotstepper" has been selling well solely on the strength of vinyl.

Vinyl exclusives ensure that New York's Rock'N'Soul, where mostly vinyl releases fill the back and electronics and DJ equipment line the front, is busy—especially on Thursdays and Fridays, when DJs do their shopping.

Milton Nazario, the store's buyer, says certain labels—Eightball, Nervous, Freeze—keep DJs coming back for more vinyl. But a hit record, like Brand Nubian's new single, "Word Is Bond" (Elektra), will draw in the masses.

"We take on new labels and DJs on consignment," says Nazario. "That's what we did with KRS-One before he had his deal with Jive, and we just did that with Bobby Konders' new label, Massive B." And Rock'N'Soul's mainline to the street and the future draws the city's top producers, DJs and hip-hop acts, from Tribe Called Quest to DJ Red Alert to the Beatnuts, hungry for new sounds.

"The big stores don't break artists," says Nazario. "We do. You'll find out faster and cheaper if a record's got a chance on vinyl. The biggest promoters know to check us out."

"You'd never know vinyl is a small market from the activity in here. As long as there is hip-hop, there will be vinyl." ■

## SAL ABITIELLO

Continued from page 28

People Play," and Kurtis Blow produced it. We were the crew.

**BB:** What stars came out of the club?

**We discovered a music through a nightclub and brought together a community that was in bad shape.**

**SA:** After our first record, everyone was a star: Grand Master Flash, Sugar Hill, Melle Mell, Hollywood, Starski. We would have open-mike night, and everyone would come and try to outdo each other. Everybody had a ball. And these kids were really starting to make money, but we never raised the door price. It was still \$3 or \$5. That's when we started to have free holiday parties for the kids and got involved with the United Negro College Fund.

**BB:** What other stars came out of the club?

**SA:** Eric B. & Rakim, Run DMC, New Edition and Big Daddy Kane did their first shows there. At least 90% of the old-school guys went to the club. We discovered a music through a nightclub and brought together a community that was in bad shape. ■

**BB:** Why did The Fever close?

**SA:** After 10 years, the Department of Consumer Affairs closed it up for having no cabaret license. It closed on the last day of filming "Krush Groove."

**BB:** What did you think of "Krush Groove," which was filmed at the club?

**SA:** The movie brought too much attention to the club, the neighborhood and the music. The whole neighborhood went right down after that.

**BB:** What did you do after The Fever closed?

**SA:** I concentrated on Latin hip-hop and my record company. I opened a new club, primarily Hispanic, with Little Louis Vega as DJ. We had people like the Cover Girls, Brenda K. Starr and Sweet Sensation. LL Cool J did his first show there with Doug E Fresh. We had a combination of freestyle and rap.

When that club closed, I hooked up with John "Gungie" Rivera to do parties at Club 1018, The Tunnel, Roseland, The Saint. The freestyle started going down, and I was completely out of the rap business.

I'm looking to get back into rap. That's why I opened the club in 1993.

**BB:** Compare the old Fever with the new Fever.

**SA:** The crowd and the groups just aren't the same. They're not in that happy, party mode like before. Maybe it's the economy. They're just into being tough. The violence is way, way worse. We never had trouble like this in the first club. The crowd and the entertainers are definitely in another frame of mind.

But I'm happy to see the party music beginning to come back, with people like Ini Kamoze, Big E. Smalls, Craig Mack and Doug E Fresh. ■

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# RAP

## The Good, The Bad And The Censored

Labels Clean Up Their Acts, Releasing Two Versions To Please Both Worlds

BY CONNIE BENESCH

It's a fact of life for musicians—especially rappers—that the original versions of their songs often get cleaned up just so they can be aired on the radio or shown on TV. The idea, of course, is to remove raunchy words deemed unfit to be

heard by the public, especially children. So record companies sometimes release two different versions of the same song—the “clean,” or radio, form and the original, or “street,” one with explicit lyrics intact.

“It’s almost a must for them,” says Charlene Jones, programming coordi-

nator at KKBT 92.3 (The Beat) in Los Angeles. “The industry [to meet FCC regulations] forces them to have two versions.”

Indeed, a plethora of artists—from Eazy-E to Ice Cube to Paris to Yo Yo to The Coup—have had their songs released in two forms.

“Most rap records have had to do that to a degree. It’s because [they’re] not radio-friendly, so to speak,” says Shirley Bell, VP of A&R at Flavor Unit Management & Records, which has cleaned up tunes such as Apache’s “Gangsta Bitch” and even a few words in Queen Latifah’s “Can’t Understand.”

“It doesn’t have to feature a lot of profanity, but when it’s on the radio, if nothing else, it’ll get bleeped out,” Bell says.

### Reaching Wider

The trend of releasing two versions of songs is not new. Wild Pitch Records, for instance, has been doing it since its inception six years ago. “Unfortunately, the original versions sometimes include words that are not playable on radio,” says Wild Pitch president Stu Fine. “When possible, we ask our artists to give us a clean version



Sir Mix-A-Lot remixes a lot for radio.

without compromising their musical and lyrical integrity. I don’t think people see it as a hypocritical thing. It’s just a way to reach a wider audience.”

Some in the industry, especially the artists themselves, have mixed feelings about the fact that they’re forced to alter songs to receive airplay.

According to KKBT’s Jones, some artists view this mandate to change words in songs for radio “as obstruction of freedom of speech. It’s a thin line. You do have to censor it in a sense, but it’s a good thing for the youth coming up. Parents have a choice to buy a cleaner version, and choice is good.”

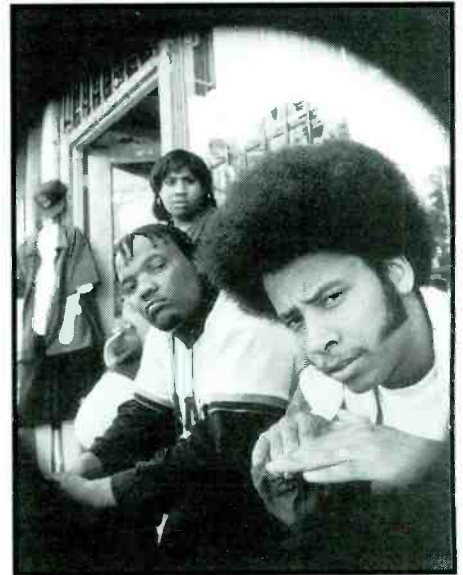
“As long as the uncut version is available, it doesn’t bother me,” says Sir Mix-A-Lot, whose recordings are available on Rhyme Cartel/American/Reprise. “But if they say it has to be clean, and you cannot have the uncut version, that’s when I get scared. That’s blatant censorship.”

“It’s merely a different approach,” says rapper PMD, whose album “Shade Business” was recently released by PMD/RCA in two different versions. “Most would agree that the way you speak to your mother is not the same way you speak to your homies on the corner. You’re still the same person—you just approach different ears differently.”

And artists recognize that being heard by radio-listening ears translates into record sales.

Luther Campbell, president, owner and CEO of Luke Records, takes a pragmatic approach. “It’s mandatory to do two versions in order to be able to sell to the masses,” says Campbell, whose Miami-based company releases works by such artists as 2 Live Crew, Poison Clan and Campbell himself, who’s known as Luke. “You gotta deal with the FCC regulations. That’s their law. But you still got that ghetto law. They want to deal with the real thing. The streets want to hear the uncensored version.”

“On the other hand, it’s good to have that clean version, because you run into situations where you want to get played at malls and skating rinks,” Campbell continues, noting that his company just shipped two versions of his song known alternately as “Where Them Ho’s At” and “Where Them Girls At.”



The Coup surrendered their weapons.

“My daughters, they want to be able to jump to the same music Daddy’s jumping to. But they gotta have their [clean] version,” Campbell says, referring to his children aged 10, 5, 4 and 1.

While Sir Mix-A-Lot agrees to make some changes in his songs, he makes sure listeners know about it. “Whenever I do a radio edit or clean version of something, I try to make sure the kids know it’s edited,” he says. “I just try to make it real obvious [by saying] ‘Shut the bleep up.’ They know they’re not getting the real deal. If you’re telling a story about the streets and you don’t use the language of the streets, it’s not credible to kids. That’s why the clean versions don’t really sell. They just make the kids want to buy the true stuff.”

“Every record I put out, I get problems,” continues Mix-A-Lot, whose controversial songs include “Put ‘Em On Da Glass” and “Rump Shaker.” “I come out with a song and they go, ‘This is sexist. We can’t have this.’ I’m really starting to feel like I’m one of the most hated artists that a lot of radio stations have.”

“When ‘Baby Got Back’ came out, people didn’t want to play it. A lot of the radio stations said, ‘Oh, nobody’s going to like this song. This is sexist. Women will never buy this record.’ And women bought three to one over men.”

Indeed, the irony is that most fans hear the clean versions of songs on the radio and ultimately buy the explicit ones at record stores. Says Fine, “We

Continued on page 44



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BAS BLASTA  
CELLA DWELLAS  
FRESH SOUNDTRACK  
FUNKMASTER FLEX  
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# RAP

## CENSORED

Continued from page 42

find that the consumers don't really want the clean versions. They absolutely want it the way it was originally done."

Sometimes the cleaned-up version involves simply replacing an offensive word. But artists tend to get misunder-

stood at times—and radio stations will ask for changes to songs nonetheless.

Sir-Mix-A-Lot's "Ride" was one instance of this. "Believe it or not, some people didn't like when I used the word 'mayonnaise.' And I didn't use it in a bad context," insists the rapper. "I'm not talking about sperm when I say 'It ain't good without the mayonnaise.' I'm saying, 'When something's good to

you, it's not necessarily good for you.' It's not the rappers whose minds are in the gutters. To equate mayonnaise with sperm, that's kind of sad."

## Guns On Film

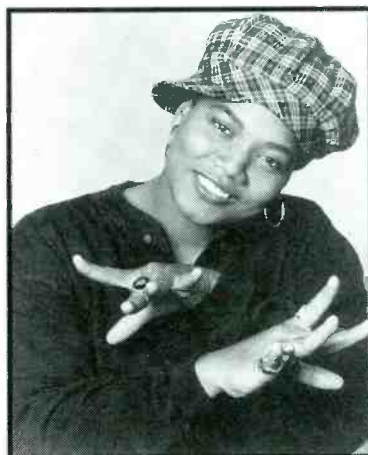
Radio stations aren't the only outlets that require changing lyrics. For example, Wild Pitch just did a clean version of The Coup's "Takin' These" for The Box. "They asked us to take out all the gun references in the lyrics," Fine says, noting that MTV and BET are airing the original song, which is a Robin Hood tale in which men rob from the rich to give to the poor.

Meanwhile, some artists feel so strongly about the lyrical content of certain songs that they never release a clean radio-oriented single. A recent case in point is The Coup's "Repo Man," which will never make it to the clean format despite repeated requests from people seeking singles of the tune.

"The magic of the record is the chorus: 'Who is the motherfucka drivin' through the woods? Who is the motherfucka drivin' through the hood? Who is the motherfucka up to no good. The Repo Man.' It's this really light, bouncy,



Law-abiding Luke



Queen Latifah has a few choice words.

wonderfully melodic, sing-along type of a record," says Fine. "It's fabulous. And if it were completely clean, it would be a single candidate.

"But how do you change a record like that and still have the edge that the original one has? We all sort of came to the conclusion that a clean version of 'Repo Man' just would not feel right."

Of course, as Sir Mix-A-Lot points out, profanity doesn't necessarily make a song better. "I think that if I have to depend totally on [profanity] to get my message across, then I have to work on my vocabulary," he says. "If they told me right now, 'No more sampling and cussing in rap,' I could still get my message across clearly. That's what rap is all about—being creative with words." ■

## CULTURAL LINES

Continued from page 34

recording his Columbia Records debut, "Sympathetical Hurricane," he engineered records for Das EFX and others. "You can't just go from Robert Johnson straight to hip-hop," he says. "Yet there are connections; James Brown is the missing link."

Despite having a huge pop smash with "Jump Around," the Irish-American band House Of Pain gets viewed as more than mere rap opportunists because of lead MC Everlast's background as a member of Ice-T's Rhyme Syndicate.

The group's Danny Boy says, "We don't wanna live up to the expectations of a double-platinum single. We just made a solid hip-hop record. And if we don't get the pop success, that's cool,

'cause we never aimed for it in the first place. Having a big hit can damage your credibility with the hip-hop crowd, but it depends how you present it. We never came out like New Kids On The Block, so we don't worry about that."

Hard-edged beats by the likes of Diamond D and DJ Muggs of Cypress Hill (whose members are Cuban and Puerto Rican) lend credibility to the group's follow-up album to the megahit, "Same As It Ever Was."

When the cult of hip-hop multiculturalism started with the Beastie Boys, many worried that the black originators of the art form would become footnotes in history. That hasn't happened, but the culture continues to be up for grabs by the masses. As time goes by, there's a more pressing question: Who owns hip-hop? ■



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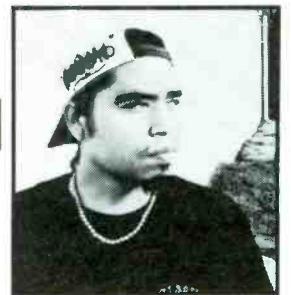
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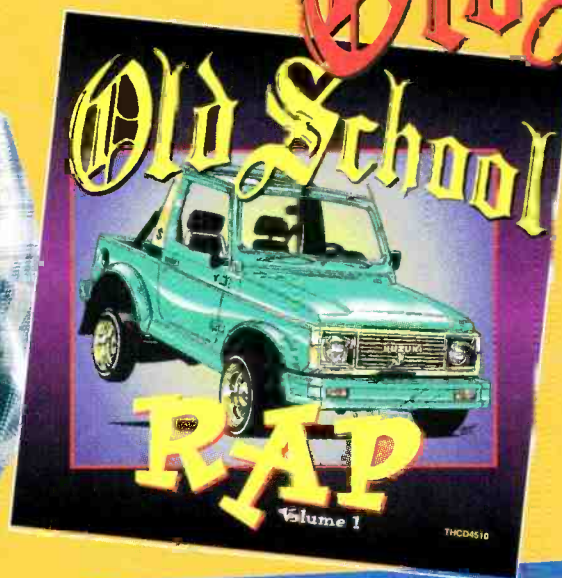
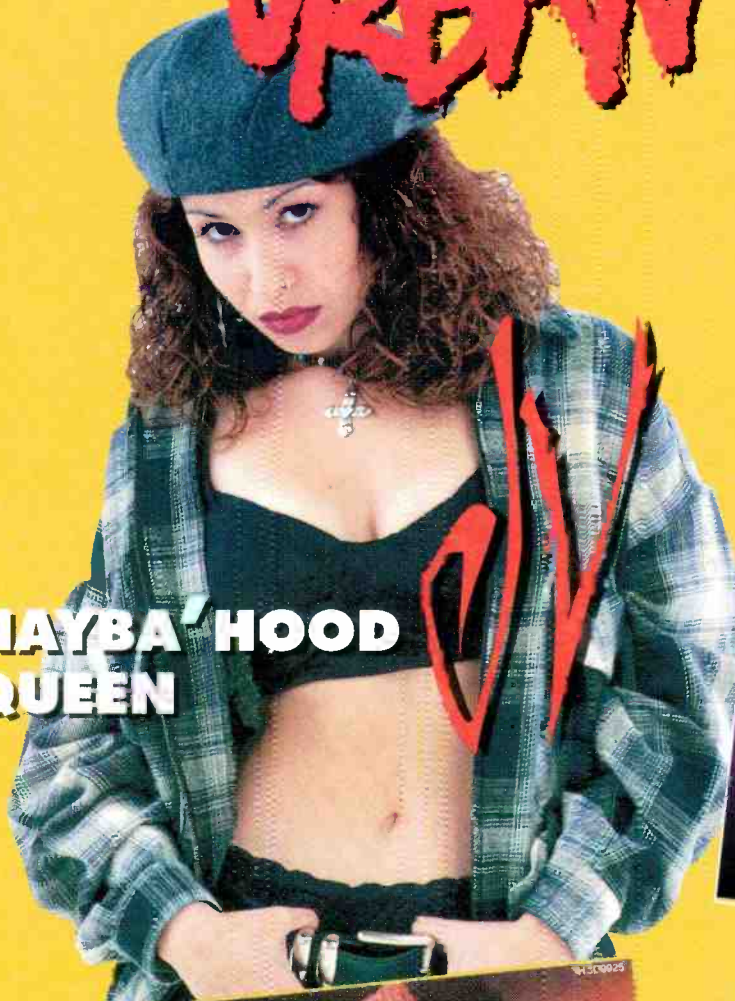
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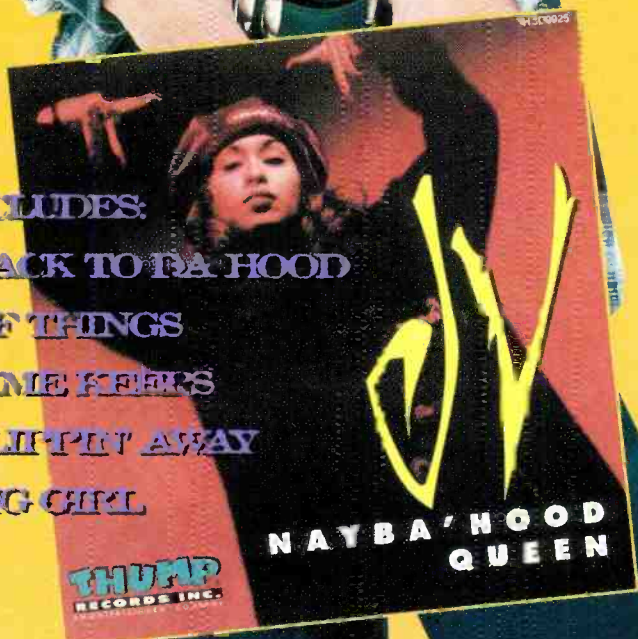
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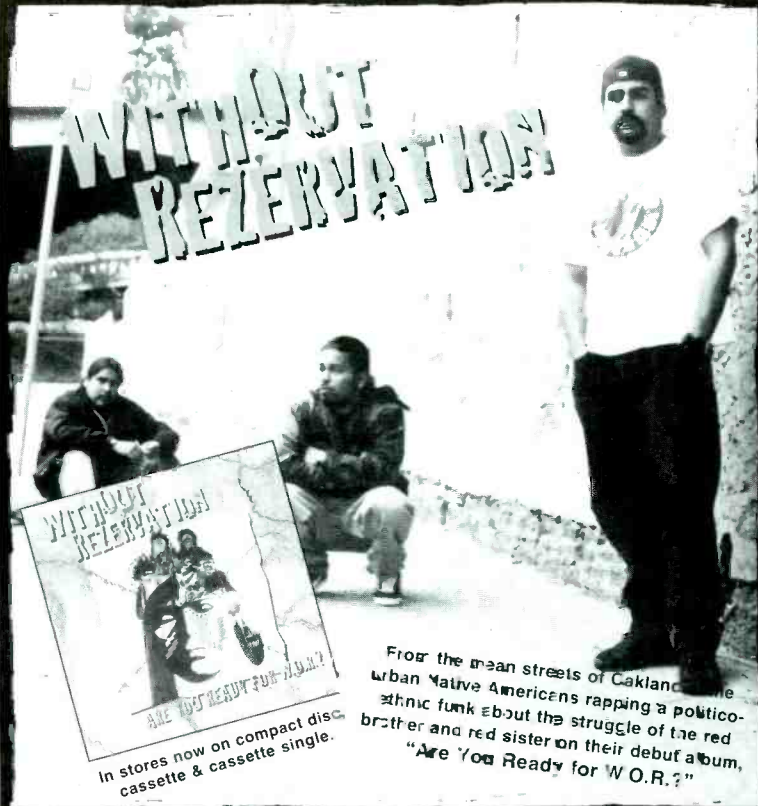
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# RAP

## Radio, Radio

Rap Personalities Take To The Airwaves, As Stations Support Self-Representation Of The Hip-Hop Nation

BY BRETT ATWOOD

As rap music continues its aural assault on the airwaves, the invasion is clearly more than musical. Radio rappers are successfully "wrecking the mike" as on-air personalities, too. Both New York and Los Angeles have taken rappers off the street and put them on the air to wreak havoc on stale-sounding radio.

WQHT (Hot 97) New York has been at the forefront of this trend, with no less than 12 rap artists on its staff, including Flavor Flav (Public Enemy), Grandmaster Flash And The Furious Five, Spinderella (Salt-N-Pepa), KRS-One and Monie Love.

"Yo! MTV Raps" hosts Doctor Dre and Ed Lover have proven a hit in the mornings at Hot 97, where that time slot's Arbitron ranking has soared from 13th to 5th. The duo released its first rap album, "Back Up Off Me," on Relativity Nov. 8.

"We started on radio on Saturday evenings at WBLS New York, but it just didn't work out," says Doctor Dre. "We had no control over the show there. It's much different at Hot 97. We're on five times a week, and no one is trying to manipulate us. We do what we know from the heart."

Overall, the 12-plus ratings at Hot 97 inched up from 4.4 to 4.5 in the summer Arbitron book. The station now ranks third in the highly competitive market. Hot 97 PD Steve Smith sees the new strategy as something long overdue in the industry.

"In order to represent hip-hop, you can't just hire deejays from other markets," says Smith. "You have to be in the hip-hop nation to represent it. It just seems like an obvious fit because the artists are the hook. They sell the format for you. They are the stars."

Crosstown rival WRKS recently added its own on-air rapper-DJ. EastWest recording artist Supernatural can be heard Wednesday nights from 10 to midnight.

### California Station-Surfing

The West Coast is putting rappers on radio, too. At KKBT (The Beat) Los Angeles, gangsta rapper Eazy-E hosts "The Ruthless Radio Show," which airs weeknights from 6 to 9 p.m. Joining him for the show is Yella, another former NWA member.

"I can bring an audience to radio,"



TV and radio hosts Ed Lover and Dr. Dre

says Eazy-E. "My music already has a following, and the people that like my music will tune in. People want to hear the voice of the street."

Eazy-E says that he is looking into the possibility of purchasing his own radio station sometime in the next year.

At crosstown KPWR (Power 106),

### RAP HOLDS STEADY

Continued from page 25

According to several booking agents, the specter of violence at shows featuring hard-edged acts and some of the performers' attitudes can be blamed for more than a little of that. Last year, some rap acts reportedly pulled out of tours at the last minute. "That hurts everyone's credibility and isn't good for business," says one agent who wanted to remain anonymous. "Promoters are scared to death of that occurring."

Also, some groups simply performed badly. "A 15-minute show that's mostly a bunch of guys yelling at the white sound man, ultimately, puts an act's career in danger," she says.

Among the tours that successfully emphasized creative packaging are Blood Of Abraham with metalists Overwhelming Colourfast; Dignable Planets with Cypress Hill; House Of Pain with Biohazard; and Salt 'N' Pepa with R. Kelly.

hip-hop producers the Baka Boyz (a.k.a. Eric and Nick Vidal) have taken their skills from record to radio. Since the duo joined mornings in February, the Arbitron ratings have increased nearly a full point, as many in Los Angeles tune in to hear their on-air mixing and street humor.

"All the morning shows in this market are done by guys over 30," says Nick, who emphasizes that the station targets 18- to 34-year-olds. "We are the demographic. Until we age beyond our demo, we'll stay with our style. People want to feel young."

Most signed rappers are located in the larger markets, and smaller market stations may not be able to participate in this developing radio trend.

"This will not work in every market," says Smith. "For New York, it's a natural. A lot of the artists that pioneered this format live here."

However, widespread access to rapper-hosted radio may be less than a year away. Doctor Dre says that there are plans to syndicate the Hot 97 show nationally in 1995.

"Our listeners know what's up," says Dre. "They tune in for the realness, the humor and the truth. They want real hip-hop—not jocks who are fake and phony." ■

Timing, packaging and ticket price are the key elements of a successful run. Some artists have to be flexible about their rates. "I've been educating the groups on what's out there and getting them to not stay home over a difference of \$500," says Peter Schwartz of The Agency Group. "I tell them they can't tour only when they wanna tour."

As rap's sphere expands and money continues to be made, "we have to start looking at it as a real business and not some sort of hobby," says Stephney. "If we treat it seriously, the possibilities are endless."

Such handling has a moral vector too. Those involved in the rap industry have got to stop making threats to journalists, selling the audience short on live stages and perpetrating violence at studios and record labels.

Says Stephney, "It seems that the government couldn't destroy hip-hop; certain community leaders could not destroy hip-hop. But if we're not careful, rap will destroy itself." ■

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# RAP

## Beating The Bad Rap

Many Rappers Speak Out And Help Out, Taking Positive Action To Improve Their Local And Global Communities

BY MARIA ARMOUDIAN

While so much emphasis is placed on the detrimental effects of some rap music, there's little acknowledgment of rap's positive cultural contribution and social activism.

Jive's KRS-One, known to his community as "The Teacher," is just one example of the good work being done. Once homeless, KRS-One now lectures at such universities as Harvard, Yale, Vassar and Stanford on his

philosophies. "The deepest part of being black is being African. The deepest part of being African is being human," he has stated. "The deepest part of being human is being universal. And the deepest part of being universal is being balanced. It is all according to where you start or stop studying."

The rap artist has been actively involved with such organizations as Stop The Violence, HEAL and The National Urban League (for which he raised \$600,000). One of KRS-One's newer projects, "Break The Chain," the debut of Marvel Music's new multimedia line, features an audiocassette soundtrack with three KRS-One songs as well as spoken-word. It's accompanied by a glossy 32-page color comic book that kids can use to follow along. The project promotes literacy and cultural awareness and

teaches black history.

### Public Enemy Is A Good Ally

In the forefront of rap activism is Public Enemy, particularly leader Chuck D. Though sometimes criticized

community centers, emphasizing topics related to exploitation and oppression, according to the group's MC Boots.

Rapper D.J. Woody Wood of Three Times Dope (3XD) is the project coordinator for Youth Outreach Adolescent



Activist speaker KRS-One

for excessively violent lyrics, Public Enemy's intentions ostensibly have been to elevate the morale and circumstances of their community.

The group launched a Black Awareness Program to heighten media awareness of important black issues and to strengthen and uplift the black community through education and positive works. The members also have raised or contributed money for various causes, such as the Urban Development Program, a nationwide program by which youths build houses for homeless. And while on a fact-finding mission/concert tour of South Africa/Azania, Public Enemy donated a percentage of its profits to numerous South African liberation movements, such as the African National Congress and Azanian People's Organization.

Back in the States, Public Enemy recently toured 20 cities in the Unity For Peace tour and raised money for such local charities as the Boys and Girls clubs. Chuck D frequently speaks about issues of empowerment in numerous forums, including universities, juvenile homes and correctional facilities, and supports many community organizations, such as Empowerment For Hartford's Youth.

Adamantly opposed to alcohol advertisement in the black communities, Chuck D has led the fight to end them. For his extensive work, he was named Black History Maker Of The Year by *Urban Profile* magazine.

Eazy-E participates with charity groups Athletes & Entertainers For Children and the Make A Wish Foundation, but his favorite cause is his own hometown of Compton. Eazy-E has met with Mayor Omar Bradley, and the two have initiated a working relationship, concluding mutual goals for the city. The rapper filmed and narrated a public-service announcement on fire safety for the Compton Fire Department, for which he recruited rapper Brownside. He also made—and funded—a Spanish version of the PSA for the city's Latino community.

There are many other rap artists working to better their communities, whether by getting involved with charitable organizations or by speaking out about political issues.

Rap group The Coup organized the Mau Mau Rhythm Collective, which includes artists, educators and activists, as a means to lobby for various local causes, organize protests and conduct readings and study groups that focus on African-American history and politics. The members of The Coup also speak in schools and local com-

Community AIDS Project (YO ACAP), an affiliate of the Greater Philadelphia Urban Affairs Coalition. Wood also founded the Celebrity AIDS Awareness Project (CAAP), a national AIDS education program that involves the participation of popular rap artists in an effort to teach adolescents about the disease.

Doug E Fresh is a spokesperson for Voter Jam 94, a campaign sponsored by the New York State Association Of Black And Puerto Rican Legislators. The campaign is intended to increase voter registration among black and Latino youth in New York. He works with the New York Board of Education and frequently speaks at high schools and community colleges on issues of confidence and self-esteem.

Ahmad speaks at schools and centers such as Ofman Learning Center, where runaways and gang members try to make a fresh start. And the group Grave Diggaz also can be found talking to kids at schools and youth centers.

Hardcore rapper MC Eiht participates in various activities, performing and playing benefit basketball games with well-known athletes to benefit youth centers, recreation centers and gang-truce organizations, such as The Truce Foundation in Las Vegas.

### Positive Labels

Rap record companies, too, are joining the positive efforts. Dangerous Records, for instance, uses the rap genre to promote peace. The recently released "Bangin' On Wax—The Saga Continues" is the second effort recorded by members of both the Bloods and Crips gangs. The record "demystified gang colors and gang slang—brought them into the light," says Dangerous president Ronnie Phillips. "These street warriors are teaching gang members everywhere that they can deal with their violence without acting it out." Phillips' efforts have led to recording careers for a few of the gang member rappers on the album. He has also donated \$5,000 to the Stamps Youth Foundation, an L.A.-based organization that works with gang members trying to change their lives.

Another label, Priority Records, has joined with Los Angeles radio station Power 106 to compile an album that will help fund the building of a performing-arts center. Participating artists include Sir Mix-A-Lot, Tag Team, Rodney O & Joe Cooley, House Of Pain, Black Sheep, Paperboy, Diggable Planets, Ice Cube, N2Deep, Dr. Dre, Doz Effects, Public Enemy and George Clinton—all of whom are donating their performances and royalties. ■



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# RAP

## The Underage Take The Stage

Young Rappers Take On Tough Topics, Adolescent Audiences, Proving Success Can Be Child's Play

BY MARISA FOX

He poses with joint in hand, facing the camera with an I-can't-be-bothered look. He minces no details as he describes "girls smoking rock," "blood money," "an ill killer blowing spots all over town," over a thumping urban soundscape of shuffling beats. An L.A. gangsta rapper? Guess again.

This is 15-year-old Shyheim, hip-hop's most-wanted newcomer, a product of the mean streets of Staten Island, N.Y. Joining him on and off the charts is a whole slew of underage rappers, from the relatively clean-cut Da Youngsta's to the cutesy bass-sound-

ing Puppies, from the spunky Kris Kross to dancehall's number-one son Vicious.

His label unabashedly calls Shyheim hardcore. "Kids like Shyheim face a rough existence," says Gema Corfield, VP of A&R at Virgin. "They see their peers killed right in front of their eyes at a very young age. Life to them is not a pretty picture, but a compelling truth." And kids, whether facing such grim realities or not, are speaking out and building a booming market.

What's happened to the benign kids groups of yesteryear—The Jackson 5, Musical Youth, New Edition? "Most of those acts were manufactured," says

Corfield, "which is why they never outlive the novelty factor. The fact that Shyheim is a kid had nothing to do with my decision to sign him."

### Growing Pains

If anything, working with an underage artist can be a burden. While a rap career means a ticket out of the projects for many kids, to the label it means extra expenses and vigilance: a tutor, required study hours, curfews, traveling parents or guardians, protective managers scrutinizing contracts,



The Puppies love bass.

allocating 25% of the act's royalties and advances to a trust fund accessible when the artist turns 18, working around the school schedule, limiting touring to vacation time and realizing kids get tired and can't work as hard as adults.

And labels have to steer juvenile acts away from clubs—the traditional promotion arena. That's one reason most kid rappers don't try to compete with adults, but instead target other kids, with colorful packaging, playful rhymes and innocent faces.

Columbia's Puppies, who rap over bass rhythms, mostly tour schools, enticing new fans with video giveaways



Da Youngsta's are growing into their careers.

and dance contests (for their first single, "The Funky Y2C"). Kim Burse, their A&R manager, says, "Summertime is blitz time. That's when they can tour to promote the album, and that's when they can play at large outdoor summer concerts, often sponsored by radio stations, which is another key place for kids acts."

Karen Mason, EastWest's product manager, says an act's look and how it comes across on video is crucial. A former marketing director at Columbia, Mason worked Kris Kross' first album. "We saw those kids wearing their pants backwards, and we knew we had to play that up before we started working the music," she says. "We created a trend."

Despite a platinum follow-up album, Kris Kross hasn't increased its fan base. With her current act, Da Youngsta's, Mason says she is pacing the campaign. "You don't want to overexpose them and save nothing for future albums," she says. This is an act with longevity, so you want to leave room for growth with each new album. That plan seems to be working for Da Youngsta's; the 16- and 17-year-olds are already on their third album.

### Call Him Mister

Illegal's Malik, formerly known as Lil Malik, is about to step out with his first solo album, as Mr. Malik. His mother, Elease Sumter, doesn't think her 15-year-old son is being pushed onto the fast track. She recalls how her son was discovered at age 11, when Naughty By Nature came to his town of Columbia, S.C. "He snuck backstage and got them to listen to his tape," she says. "Before the end of the show, he was up onstage with them. They were ready to take him with them that night." But Malik had to wait two weeks until his mother agreed to let him fly up to New Jersey to work on his first album.

Sumter says those early days were rough, particularly the first nine months, when she didn't get to see Malik at all. But now the independent teen lives less than four hours away—in Atlanta, home of Rowdy Records. Malik owns his house and car, even though he's just shy of legal driving

age. "It's just a start," says his mother, who isn't worried about him being washed up by the time he hits 20.

There are just as many cases of kids turning their early success into career longevity as there are teen sensations later screaming about being exploited. "Often kids in this field graduate to production or acting," says Maurice Starr, who discovered New Kids On The Block. "You can't be a rapper at 40. Donny [Wahlberg, of New Kids] just landed

his first film role." Still, are kids being pushed into music by enterprising managers and/or parents, or is it coming from their own initiative?

"Music offers kids a way to express themselves," says Starr. "And kids out there need positive role models." Starr says kids who emulate gangsta rappers also have a need to speak out. "Before there's a rainbow, there's a storm. And those kids are caught in the storm. Weathering that is how those kids take control of a bad situation, make something out of their lives, and change for the better."

Michael Jackson, who has been outspoken about his tough star-bound childhood, has just signed young rap act Quo to his MJJ management group. The black/white duo is being managed by Jerry Greenberg, who signed Leif Garrett back in the '70s. Greenberg doesn't fear that Quo will fade as fast as his other teen wonder. "Look at Johnny Gill," he says. "He was 12 when he was signed. You have to keep up with the current trends and not place the emphasis on the fact that your artist is a kid."

Epic's Vivien Scott, who signed Vicious when he was 13, agrees. "Vicious is an artist who happens to be a kid, not a kid who happens to be an artist. It's true that kids are the primary target, but it's mostly kids who are buying records anyway," says Scott, who admits using an Isley Brothers sample on Vicious' new single, "Nica," to "put something on there for the adults, the parents."

And that seems to be the trick to marketing children's rap—walking that fine line between appealing to children and attracting adults, creating music that has both realness and a certain level of charm and innocence.

Don Perry, president of Kapers Records, whose act Kronik is distributed through RCA, says that balance shouldn't swing too heavily in either direction. "Kids in this industry need extra guidance and care," he says. "If anything, working with kids is a huge responsibility. That's why labels have to be sure the music speaks loudest and that the lyrics touch the kids out there." ■

**nervous in '95**

**Real Ting**, the debut album from

**Mad Lion**

[weeded]

**Da Shinin**, the debut album from

**Smif N Wessun**

[wreck]

**new album from**

**Black Moon**

[wreck]

**Nuttin But Flavor**, the new single from

**Funkmaster Flex**

[wreck]

**I Like The Way**, the debut single from

**Skeeta Ranx**

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# Rising in the East

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-Jeru The Damaja  
"Come Clean"

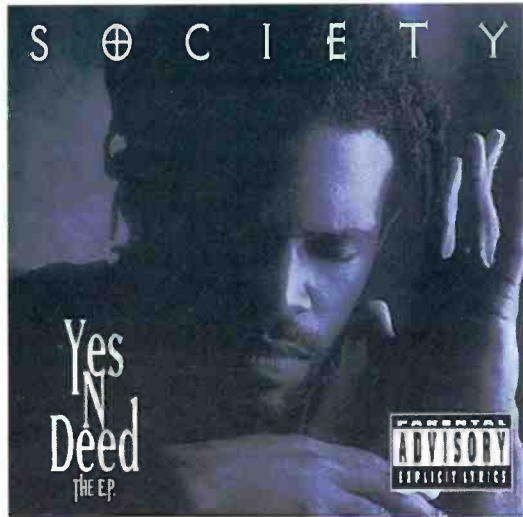
Salt-N-Pepa • Jeru The Damaja • Show & A.G. • Bandit • Group Home • W.C. • General Levy



# Luke Records Times

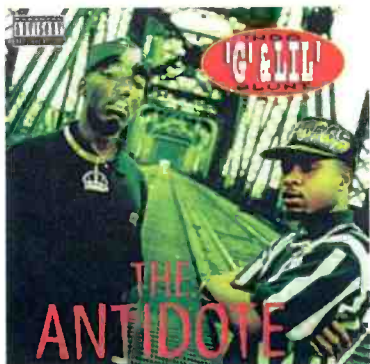


**YES 'N' DEED LUKE'S GOT HIP-HOP!**



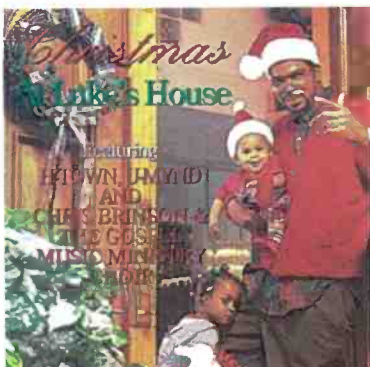
XR-777-4 TP/ -2 CD/ -1 VINYL  
GR-499 -1 12" VINYL  
CR-999-4 CASSETTE SINGLE

**BLAME IT ON THE FUNK! BUT LUKE'S GOT "THE ANTIDOTE!"**



XR-204-4 TP/ -2 CD/ -1 VINYL  
GR-485-4 MAXI TP/ -1 12" VINYL  
CR-178-4 CASSETTE SINGLE

**LUKE'S CHECKING HIS LIST AND CHECKING IT TWICE; HE'S GONNA FIND OUT WHO'S NAUGHTY OR NICE... SPEND "CHRISTMAS AT LUKE'S HOUSE"**



XR-205-4 TP/ -2 CD/ -1 VINYL

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**WITH THEIR NEW SINGLE "BACKSEAT" OFF THEIR LONG AWAITED 2ND ALBUM**

**"BEGGIN' AFTER DARK"**  
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GR-489 -1 12" VINYL SINGLE  
CR-181-4 CASSETTE SINGLE

**LUKE RECORDS' FIRST LADY OF SOUL!**



**WITH HER NEW SINGLE "TAKE IT SLOW" A DUET WITH DINO OF "H-TOWN!"**

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GR-486-4 MAXI TP/ -1 12" VINYL  
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XR-213-2 CD

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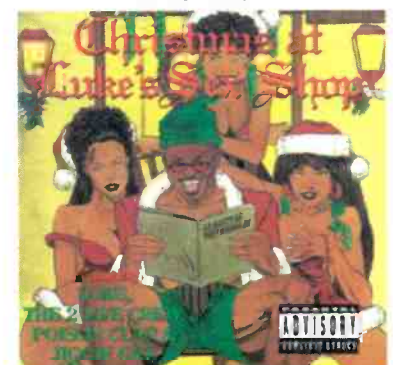
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## U.K., Baltimore Labels March To Tribal Beat

**THE SINGLE LIFE:** Though it has been too long since *A Man Called Adam* fed his cult following with one of his unique jams, his U.K.-headquartered indie, Other Records, is rollin' along quite nicely—as proven by the deep tribal drama served on “I Am The Best” by **Maria Naylor**.

Naylor smartly is cast as a seductive coquette, chanting and vamping with an ethereal yet highly sexual intensity that is perfectly matched by the music, crafted in four productions by the **Rhythm Doctor** and **Phillippe** of *Wave* fame and the **Control Freaks**. Unlike other records of this ilk, each mix succeeds in deftly combining guttural African drum and percussion patterns with plush, quasi-space-age keyboard lines—making for a wildly cathartic dancefloor experience. One jock looking to fuel peak-hour programs is advised to hit the import racks for this gem, while stateside A&R reps should listen with pen and licensing contract in hand.

Baltimore's **Basement Boys** introduce their new, self-titled indie label with the double-A-sided “Party Time”/“Kong” by **Sticky Fingers**. Concocted by newcomer **Monte Fulton**, both tracks slam wicked primal, house-angled drums and live tribal percussion within a spare keyboard/vocal-loop arrangement. Though extremely close in vibe and concept, “Party Time” is a bit more geared toward mainstream minds, while “Kong” has a jarring mid-jam breakdown that is strictly for hard-headed underground punters. Basement Boys Records is distributed through *Liaison Records* in Laurel, Md. Can't wait to see what they unearth next.

**Hannah Jones** continues to affirm her status as a top-shelf wall-shaker on “Rise,” a whirly journey into the bright and sunny land of hi-NRG on U.K.-based *Almighty Records*. Those festive *Loveland* lads were at the production helm, showering Jones



by Larry Flick

with an invigorating array of colorful synths, percolating percussion breaks, and a song that is so cute'n'catchy that you will be whistling the refrain for hours after initial impact. A nifty package of remixes, ranging in tone from jaunty Eurodisco to Chicago-spiced pop/house, has the potential to draw a fairly broad audience.

In other diva activity, **Connie Harvey**'s revered gospel-house import “Thank You Lord” is unleashed domestically on New York's *Bassline Records*, sporting several delicious post-productions by **Victor Simonelli**. He dives into the original

**Beat4Feet** version and turns it inside out, complementing the song's lovely, spiritual vibe with a rugged, R&B-soaked bassline. The double-pack of remixes also includes several nifty interpretations by Austria's ever-fierce **Club 69** (aka producer/writer **Peter Rauhofer**). Not to be missed.

**SIDEWALK TALK:** Although **Dave Shaw** has been focused primarily on A&R work for *Columbia Records* in recent times, he sure has not lost his touch as a producer with a sharp ear for smooth grooves. His work on “You Give Good Love” by **Bass Crew Featuring Diane King**, an underrated jam from the label's “Get It, Got It, Groove” compilation, proves that he really should spend more time in the studio. The track, which now sports a sweet, 11-minute-plus reconstruction, evenly balances strutting house rhythms with plush, R&B-angled keyboards. And King's performance has a comfy degree of flash... After an eight-year

alliance, Chicago-rooted producer/songwriters **Hula & K. Fingers** have decided to go their separate ways, citing creative differences as the reason. Club historians will remember their work on hits by **Lidell Townsell** and **Billy Ocean**, among others. In the future, **Hula** will pursue dance-oriented projects, while **Fingers** will investigate hip-hop territory... More sad news from Chicago: *Legendary* house trio **Ten City** has called it quits after nearly a decade of recording. Clubland will never be the same without this groundbreaking act. No further information was available at press time, though word has it that all of the members are already embroiled in separate projects... Revered DJ/promoter **Tedd Paterson** has joined New York's up-and-coming *Waako Records* as director of dance promotion. Among his first projects for the label are “Lleo Lleo,” a salsa-houser by “**Brutal Bill**” **Marquez**, and “**Generation X**” by the **Joe Ventura**-helmed act **King Size**. Both are shipping soon... New York's *Bold!* Records will be entering 1995 with a string of tasty new singles. **Sandra Williams** returns with “Unconditionally,” boasting remixes by **Tony Garcia**, **DJ EFX**, and **Eric “E-Smoove” Miller**, while **Maurissa Rose** bows with “Let Us Pray,” which is already getting underground props on pre-release cassette. Also on its agenda are “**Swamp Fever**” by **Delta Lady**, “**Rollercoaster**” by **Robin Reliant**, and an EP by **State Of Flux**. How 'bout label head **Ramon Wells**, turnin' it so lovely?... Shortly after issuing a disco-era career retrospective via

Miami's *Hot Productions*, D.C. **LaRue** offers his first new recording in roughly 14 years. “*The Rounds & The Deep, Dark Night*” is a respectable foray into '90s deep-house that blends lyrical snatches into a familiar bassline. The *Deep* mix works best, though we also find the acid-jazz *Dark Hip* version quite interesting... Tribal America's A&R wunderkind, **Rob DiStefano**, continues to kick some of the house underground's juicier jams. Producer **DJ Pierre** and singer **Lavette** pool their resources for “*Muzik Set You Free*,” a discolored spinner that boasts one of the strongest choruses **Pierre** has written in eons. On the compilation tip, **Junior Vasquez** has been enlisted to beat-mix and sequence “*This Is Tribal United Kingdom*,” a set that outlines the label's better releases over the past six months. It is like taking a momentary twirl through New York's hallowed *Sound Factory* nightclub, where **Vasquez** spins weekly... One of the better unsigned projects we have encountered is a five-song EP by Los Angeles-based duo **Plush**. Vocalists **Michelle Aupont** and **Shueby** exude considerable pop charm with tunes that emphasize simplistic melodies and lyrics. “*What We Call Love*” chugs at a midtempo funk pace, while “*Something's Changed*” and “*Love Starts Livin' Tonight*” are ripe and ready for hi-NRG consumption. Local club interest is deservedly stirring after the act's performance at the recent *AIDS Walk L.A.* Call producer **Max Bailey** in Los Angeles for more details.

### Conn. DJ/Producer & Artist Keeps Uplifting Tunes In Mix

**JUAN COON** IS PROOF that clubland acclaim is not always rooted in New York, Chicago, or London. Over the past two years, he has parlayed a solid reputation as a nightclub and radio DJ into a budding career as a house music producer and hip-hop performer—all from his hometown of Norwalk, Conn.

“I have always been geographically close enough to New York to absorb that hard-edged vibe, while making sure that my own music maintains a distinctive style,” he says. “Hanging in New York is great, and I will eventually make the move, but I'm not necessarily in a big rush to leave my home.”

When he is not behind the decks at such local hotspots as *Rumours* and *Tipton's*, **Coon** can be found preparing for his weekly live remotes for *WBLS* in New York, or in the studio, writing and recording jams with producer **Kingsley O** and the **K-London Posse**, for which he gathered underground props for his work on its singles “*Hold Me Back*” and “*Caught In Love*.”

**Coon** is also half of **Disciples Of Sound** along with **Reggie Barrett**, an act that made respectable noise in rap circles earlier this year with the track “*New Breed*,” which contains an inspiring plea for unity

and change, borne out of his frustration over community strife.

“There were people getting mixed up in drugs, black-on-black violence... just a breakdown of the traditional values people used to have. It just made you want to

shake your head and say ‘We need a new breed of people,’ because if we keep going in the direction that we're going, there won't be anything left to enjoy.”

This philosophy has long guided **Coon** in programming music for his nightclub and radio audiences. “The idea is to lift people up from day-to-day troubles and take them to a place of happiness and positivity,” he says. That explains why his current club playlist has such

upbeat rousers as “*What I Need*” by **Crystal Waters**, “*I Get Lifted*” by **Barbara Tucker**, and “*Dreamer*” by **Living Joy**. **Coon** also likes to temper his anthems with downtempo reggae and urban flavors—a balance he plans to strike in his writing as well as his production.

“Sticking to one type of music would get boring for me,” he says. “Variety keeps the senses awake, and it keeps you focused on moving forward and finding new ideas. To me, that is the true key to success.”

LARRY FLICK



### Billboard. HOT Dance Breakouts

FOR WEEK ENDING NOV. 26, 1994  
CLUB PLAY

1. TAKE A TOKE C+C MUSIC FACTORY FEATURING TRILOGY COLUMBIA
2. WITCH DOKTOR ARMAND VAN HELDEN STRICTLY RHYTHM
3. BLACK BOOK E.Y.C. GASOLINE ALLEY
4. ENCHANTED ENCHANTED RCA
5. ARE WE HERE? ORBITAL FFRR

#### MAXI-SINGLES SALES

1. DOWN 4 WHATEVA NUTTIN' NYCE POCKET TOWN
2. MAMA SAID CARLEEN ANDERSON VIRGIN
3. KITTY KITTY 69 BOYZ RIP IT
4. STRANGE: STRANGER MIXSHOW MIX BOOGIEMONSTERS PENDULUM
5. SURE SHOT BEASTIE BOYS CAPITOL

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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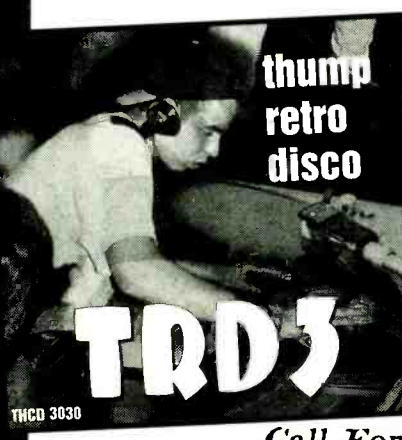
**REGISTRATION FEES ARE NON-REFUNDABLE**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b> 1 week at No. 1					
1	2	3	5	SECRET MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
2	1	2	8	DREAMER MCA 54922	LIVIN' JOY
3	5	11	7	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
4	6	15	5	EXCITED EPIC 77720	M PEOPLE
5	4	9	8	REACH GRP 4019/MCA	PATTI AUSTIN
6	9	17	6	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	REEL 2 REAL FEATURING THE MAD STUNTMAN
7	11	16	5	GIRLS + BOYS LOGIC 59001	THE HED BOYS
8	3	1	8	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
9	7	8	9	ABSOLUTELY FABULOUS EMI PROMO	PET SHOP BOYS
10	19	23	6	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	SOUNDS OF BLACKNESS
11	13	5	10	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
12	18	19	7	COME TAKE CONTROL LOGIC 62971/RCA	SOUND FACTORY
13	16	18	7	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
14	20	26	5	TELL ME SLV 1100	KLEO
15	23	35	28	RAPTURE CHRYSALIS 58277/EMI	BLONDIE
16	12	4	11	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	WATERLILLIES
17	8	6	9	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
18	10	10	9	HUNGAH WARNER BROS. 41615	KARYN WHITE
19	24	32	5	RELEASE ME NOTORIOUS 300	INDUSTRY
20	29	41	3	LIVING IN DANGER ARISTA 1-2774	ACE OF BASE
<b>***Power Pick***</b>					
21	28	45	3	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
22	14	7	12	MOVE ON BABY LONDON 857 713	CAPPELLA
23	25	33	4	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	EBONY VIBE EVERLASTING (E.V.E.)
24	15	14	8	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	OPUS III
25	21	25	6	COWGIRL WAX TRAX 8718/TVT	UNDERWORLD
26	17	13	11	DRUNK ON LOVE EPIC 77572	BASIA
27	31	22	8	LUVSTUFF MAXI 2017	SAGAT
28	46	—	2	MAMA SAID VIRGIN 38460	CARLEEN ANDERSON
29	40	48	3	I LIKE IT COLUMBIA 77685	THE BLACKOUT ALLSTARS
30	41	—	2	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	TOM JONES
31	26	21	9	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
32	32	24	10	SHARE MY LIFE COLUMBIA 77663	INNER CITY
33	44	—	2	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
34	27	29	6	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
35	36	38	4	THE REAL THING MAX 127	TONY DI BART
36	39	43	3	HERE COMES THE HOTSTEPPER COLUMBIA 77602	INI KAMOZE
37	50	—	2	FIND ME EPIC IMPORT	JAM & SPOON FEATURING PLAVKA
38	34	31	9	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	CASSERINE FEATURING CATO
39	30	28	11	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
40	45	47	3	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
<b>***HOT SHOT DEBUT***</b>					
41	NEW ▶	1	1	FEELING SO REAL ELEKTRA 66180	MOBY
42	43	46	3	THE BIG MAGIC MIND FOOD 003	DRIFTWOOD
43	22	20	13	SHORT DICK MAN DJ WORLD 114/ID	20 FINGERS
44	NEW ▶	1	1	LAY DOWN YOUR PAIN DGC 22004/GEFFEN	TONI CHILDS
45	35	30	6	HOLD ON KING STREET 1016	95 NORTH FEAT. SABRYNAH POPE
46	49	49	3	CONFIDE IN ME IMAGO 28108	KYLIE MINOGUE
47	NEW ▶	1	1	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	SEAL
48	NEW ▶	1	1	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
49	NEW ▶	1	1	MAKE IT RIGHT GIANT PROMO/WARNER BROS.	LISA STANSFIELD
50	33	12	12	HIT BY LOVE A&M 0765	CE CE PENISTON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>SoundScan</b>					
<b>*** No. 1/GREATEST GAINER ***</b> 1 week at No. 1					
1	4	20	3	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
2	1	2	4	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	METHOD MAN
3	2	1	16	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
4	5	3	11	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	INI KAMOZE
5	6	37	3	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
6	3	—	2	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	REDMAN
7	19	9	18	ANOTHER NIGHT (M) (T) ARISTA 1-2725	REAL MCCOY
<b>***HOT SHOT DEBUT***</b>					
8	NEW ▶	1	1	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	SLICK RICK
9	11	4	10	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	BRANDY
10	15	12	7	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
11	7	—	2	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
12	9	5	13	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS
13	8	11	5	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	KEITH MURRAY
14	30	21	4	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	ACE OF BASE
15	14	8	22	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
16	NEW ▶	1	1	SCALP DEM (M) (T) (X) COLUMBIA 77648	SUPER CAT
17	10	6	3	ONE LOVE (M) (T) (X) COLUMBIA 77673	NAS
18	39	—	2	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
19	18	13	5	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	JANET JACKSON
20	13	7	5	WORD IS BOND (M) (T) ELEKTRA 66191	BRAND NUBIAN
21	20	25	6	TIC TOC (M) (T) PENDULUM 58246/EMI	LORDS OF THE UNDERGROUND
22	17	10	4	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	HEAVY D & THE BOYZ
23	37	17	21	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	69 BOYZ
24	33	19	4	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	JERU THE DAMAJA
25	32	14	6	BREAKDOWN (T) (X) JIVE 42243	FU-SCHNICKENS
26	12	15	11	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	BLACK MOON
27	16	16	7	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	DA BRAT
28	21	—	2	EXCITED (T) (X) EPIC 77720	M PEOPLE
29	22	—	2	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
30	31	26	7	DREAMER (T) (X) MCA 54922	LIVIN' JOY
31	NEW ▶	1	1	MOVE ON BABY (T) (X) LONDON 857 713	CAPPELLA
32	23	24	3	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	FUGEES (TRANZLATOR CREW)
33	25	—	2	C'MON WIT DA GIT DOWN (T) (X) BIG BEAT 95823/AG	ARTIFACTS
34	28	23	10	I'LL TAKE HER (T) (X) MERCURY 856 125	ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
35	38	29	31	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
36	29	28	6	WITHOUT A DOUBT (T) (X) MERCURY 856 171	BLACK SHEEP
37	27	27	4	GIRLS + BOYS (T) (X) LOGIC 59001	THE HED BOYS
38	42	—	2	AWAY FROM HOME (T) (X) LOGIC 59004	DR. ALBAN
39	RE-ENTRY	4	4	RUNNIN AWAY (M) (T) AVENUE 76027/RHINO	NICOLE
40	49	—	6	GET UP ON IT (M) (T) ELEKTRA 66190	KEITH SWEAT (FEATURING KUT KLOSE)
41	48	22	7	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
42	NEW ▶	1	1	RICH GIRL (T) VP 5221	LOUCHIE LOU & MICHIE ONE
43	34	42	3	HEAVEN & HELL (T) LOUD 64200/RCA	RAEKWON FEATURING GHOST FACE KILLER
44	NEW ▶	1	1	DAAAM! (T) (X) LOUD 64202/RCA	THA ALKAHOLIKS
45	NEW ▶	1	1	SPACE (T) (X) WARNER BROS. 41833	PRINCE
46	35	39	9	9TH WONDER (SLICKER THIS YEAR) (M) (T) (X) PENDULUM 58159/EMI	DIGABLE PLANETS
47	36	32	4	BASS N THE TRUCK (M) (T) (X) CLR 5209	D.J. KOOL
48	NEW ▶	1	1	BACK UP OFF ME! (T) RELATIVITY 1236	DOCTOR DRE & ED LOVER
49	24	31	4	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
50	RE-ENTRY	2	2	ROUND & ROUND (M) (T) (X) SUNSHINE 823	MIRANDA

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

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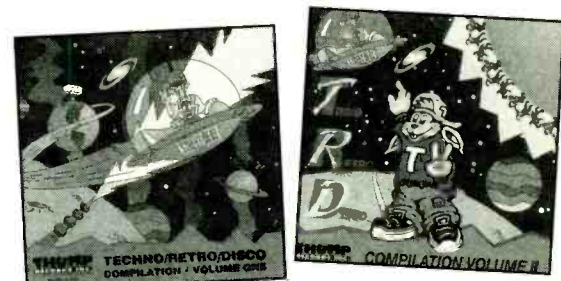
Be My Man  
Bardux - Featuring Acacia  
Harden My Heart  
Euro Vision  
Feeling Of Love  
George X  
You'll Never Be Mine  
Project FM  
Ya Llego  
El Maestro  
Esta Loca  
Xpin  
Love Attack  
Ferrara

Love & Desire  
Arpeggio  
Burning With Fire  
Tapps  
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## Country Music Foundation Builds Reissue Label

BY PETER CRONIN

NASHVILLE—Country program directors and the Nashville record companies that provide them with their music have taken a lot of heat recently over what is seen as the neglect of older artists. But there is one Music City label that will never be accused of that crime.

Like the venerable Nashville institution from which it sprang, Country Music Foundation Records is dedicated to unearthing, preserving, and disseminating the historical roots of country music.

"The label was a logical move for us," says Country Music Foundation deputy director Kyle Young, who oversees CMF Records. "Here we are with a tremendous staff who know the history of the music backwards and forwards, and we have these tremendous archives."

The label is indeed an outgrowth of the CMF's many and varied activities, the most visible (and profitable) of which is the Country Music Hall Of Fame. Operating out of barn-shaped quarters at one end of Nashville's Music Row, this artifact-filled shrine to country music's finest attracted close to 300,000 devotees last year.

But it's in the building's basement (just down the stairs from the Johnny Cash exhibit) that the heart and soul of the CMF truly resides. With the most extensive library of country-related publications, clippings, film, television, and radio transcriptions, photographs, and recordings in the world, the CMF is the place Nashville's major labels most often turn when they think about reissuing classic material from their catalogs.

"The label is an important part of our overall program to preserve and present historical country music," says CMF director Bill Ivey. "It is a way of taking the story of the museum and the material in the foundation's library and getting it out to people in a form they can enjoy and learn from. It's another vehicle to tell the country music story."

While Nashville's major labels often turn to the CMF for their expertise, the foundation also aggressively pitches projects to the majors that they feel are worthy of release. That cooperative and symbiotic relationship

is vital to the mission of CMF Records, and, according to Ivey, 99% of the label's releases are tied in some way to the major labels.

"What we do is almost always in co-



operation with the majors," he says. "We are either licensing material from them for our label, or we are producing historically oriented material for release by a major label. There are a couple of rare occurrences where we use original material that we own, but there's really very little of that."

Young estimates that the CMF has thus far lent its expertise to 50-60 major-label reissue projects, many of which originated in meetings of an "ad hoc committee" made up of the CMF's small but dedicated staff. It is that committee (which Ivey affectionately describes as "a historically oriented A&R department") that decides what music "needs" to be released.

"We did a Patsy Cline boxed set a few years ago for MCA, and we've done some Elvis things for RCA," Young says. "Those things are commercially viable for release by the majors. The other way it works is the major label will say, 'Fine, we'll license the music to you, and you put it out on your label.' The Webb Pierce collection we put out recently is a prime example of that. Webb had 21 or so No. 1 hits in his heyday, but there was very little available out there."

"King Of The Honky-Tonk," the Pierce collection, was compiled from material licensed from MCA and was released under the CMF Records imprint, while the more recent "The Music Of Bill Monroe: 1936-1994," a four-CD set, was compiled, researched, and produced by the CMF and released on MCA.

"When we talk about catalog programs, they're usually the first people we turn to, whether it's for a compilation or the creation of a boxed set," says Walt Wilson, MCA's senior VP of marketing and sales, who first worked with the CMF on MCA's 1991 Cline boxed set. "They've not only got the recorded resources and the research

available, but their collection of photos and materials in general is really outstanding."

As early as the late '70s, the CMF was lending its expertise to projects like "The Greatest Country Music Recordings Of All Time," an ambitious multi-album series released by the Franklin Mint. In the early '80s, the foundation helped Columbia produce several career retrospective LPs for its Historic Edition Series.

But it wasn't until 1985 that the CMF was presented with the right opportunity to produce its first totally in-house release. A look at the fortuitous and historic turn of events that led to the production of "Just Me And My Guitar," a collection of newly dis-

covered Hank Williams demos, illustrates the diligence and wide reach of the foundation's research team.

After receiving a collection of acetate demos and test pressings as a donation from legendary Columbia A&R man (and Country Music Hall Of Fame member) Art Satherly, the foundation realized it had the seeds of a truly historic release. When CMF principal researcher Bob Pinson discovered that more Williams demos had been donated by Satherly to the financially strapped John Edwards Memorial Foundation at UCLA, the CMF succeeded in purchasing them.

"We had all those demos, but we needed more to make an LP," Pinson says. "We decided to investigate

whether or not there were any Hank demos in the files at [Williams' Nashville-based publisher] Acuff-Rose, and found that there were. In a couple of cases, they didn't even know they had a particular demo. We also received three or four demos from Fred Maddox that had been pitched by Hank himself to the Maddox Brothers & Rose."

The Williams demos, which eventually filled two LPs and have since been combined on the "Rare Demos: First To Last" CD, showed the foundation that it could be done.

"When the Hank Williams thing came to pass, we did get more serious," says Pinson. "We got to thinking

(Continued on page 59)

## Atkins, Bogguss Prove They're 'Sympatico' Also, CMH Records Collection Goes To The Dogs

Edward Morris is on vacation. This week's column was written by Peter Cronin.

**DUET 'TIL YOUR SATISFIED:** George Jones and Tammy Wynette both have their own duet records out at the moment, and we hear that they'll be rejoining forces to make one together soon. Let's hope their effort is as truly collaborative as "Sympatico," a project that pairs Nashville legend Chet Atkins with vocalist Suzy Bogguss. From the oh-so-smooth fingerpicking that begins the album's leadoff cut, Jimmie Rodgers' "In The Jailhouse Now," to the lush treatment given Elton John's "Sorry Seems To Be The Hardest Word," this eclectic collection recalls the relaxed feeling of camaraderie that pervaded "Neck And Neck," Atkins' 1990 duet project with guitarist Mark Knopfler.

"When I was a kid, my mother told me I'd never keep a job because I was always telling everybody else what to do," Atkins says. "That's caused me a great deal of trouble through the years, so it was great to have Suzy telling me what to do. I learned that I could let someone else besides me produce, and still make a pretty good record."

Ordering Chet Atkins around might have been more intimidating for Bogguss were it not for the close friendship the two have developed since they first met backstage at TNN's "Nashville Now" eight years ago.

"It was my first time on television, and I was very nervous," says Bogguss. "I was singing at Dollywood at the time, and I didn't even have a recording contract yet. Chet was very consoling that night and told me to relax, that this was a chance to show them what I could do. From the moment I met him, I felt like we could be friends."

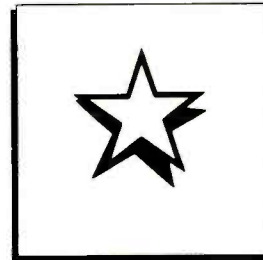
For the unlikely musical couple, the making of "Sympatico," especially the generation-spanning song selection process, was less like work than just hanging out.

"A lot of it was just sitting around picking for hours and letting them just come out of our heads—one song reminds me of another song reminds me of another song," Bogguss says. "Chet brought in two songs, 'This Is The Beginning' and 'Forget About It,' that were written by friends of his. 'When he played them for me, I realized they were perfect for me to sing, and thought to myself, 'What a great A&R guy!'"

**PAWS FOR THE CAUSE:** CMH Records, the little label that brought you the excellent bluegrass soundtrack to the film "High Lonesome," has released "Doggone

Country," a collection of canine-related tunes. They include "Where Has My Little Dog Gone" by the Hoosier Hot Shots, "The Poodle Dog Song" by Jimmie Davis, and "Dad Gave My Dog Away," a heart-wrenching narrative by T. Texas Tyler spoken over the tune of "Old Shep." Portions of the record's proceeds will benefit Best Friends Animal Sanctuary.

**MAKING THE ROUNDS:** And-a-one-and-a-two . . . Rounder recording artist Jimmy Sturr can now lay claim to the very cool distinction of being the only polka artist ever to perform at the Grand Ole Opry. The six-time Grammy winner made his Opry debut Nov. 19 . . . Jon Grimson, former national promotion manager for Warner Bros.' Nashville-based progressive music division, has formed Counterpoint Music Group, an independent radio promotion, marketing, and consulting firm. The Nashville-based company will concentrate on "progressive, nonmainstream, and roots country artists, as well as Triple-A- and public radio-targeted projects." At Warner Bros., Grimson worked with an eclectic roster that included Take 6, Iris Dement, and Bela Fleck & the Flecktones . . . Atlantic's Tracy Lawrence has signed a long-term endorsement deal with Yamaha Musical Instruments . . . Singer John Conlee and band had a close call on a recent return trip from a date in Alaska. Just after takeoff in Seattle, their plane experienced engine failure and was forced to swing out over the ocean, dump its fuel, and make an emergency landing. All are happily back on solid ground in Nashville . . . You can't walk around Music Row these days without running into some East- or West-Coaster asking for directions. If they really want to know where to go, they ought to think about picking up Maude Gold Kiser's "The Treasure Hunter's Guide." This shopping, eating, and sleeping guide to the Middle Tennessee area would be just another all-in-one tourist's bible if it weren't for Kiser's often off-the-wall and always on-the-money tales and tips for the visitor. Perfect for those music biz out-of-towners with a day off. The book is available at bookstores. The number for mail orders is 800-284-6298 . . . Blues belter and longtime Nashville-area resident Tracy Nelson is experiencing royalty flashbacks. "Soul Of Sadness," which she wrote for her 1971 album "Bring Me Home," is featured on the soundtrack to Universal Pictures' "The War." The singer also is set to release a new album, "I Feel So Good," her second for Rounder Records.



**The Three Amigos.** Sugar Hill recording artist Robert Earl Keen was joined by his old Texas A&M classmate Lyle Lovett for a recent in-store appearance at Marooned Records in College Station, Texas. Shown, from left, are Keen, Lovett, and Bryan Duckworth (Keen's fiddler).







## COUNTRY MUSIC FOUNDATION BUILDS REISSUE LABEL

(Continued from page 56)

about all the live Opry stuff we had, and that was another catalyst."

CMF Records went to work sifting through its archives and, over the next few years, released collections of vintage live recordings from artists like Jim Reeves, the Louvin Brothers, and Buck Owens. In 1987, the label released "The Bristol Sessions," a Grammy-nominated, landmark two-CD set documenting Ralph Peer's historic 1927 recordings of such country music pioneers as Jimmie Rodgers and the Carter Family.

Locating the source material for these historic recordings is one thing; bringing them up to snuff sonically is quite another. Since 1980, that job has fallen to the CMF's audio restoration engineer, Alan Stoker, who deserves much of the credit for the consistently state-of-the-art sound of the label's re-

leases.

"We want to make sure the quality stays high," says Stoker. "Some people might think of it as 'just damn hill-billy music,' but it means a whole lot to us."

Stoker's tiny basement office, a curious and cluttered mixture of low-and hi-tech audio gear, is where much of the CMF's sonic restoration takes place. In addition to its own in-house equipment, the foundation takes advantage of Nashville's more cutting-edge studio facilities. Stoker makes frequent use of the CEDAR noise-removal system located just down the street at Masterfonics.

CMF Records takes a multifaceted approach to getting its product to listeners. Records are available at the Hall Of Fame's gift shop and by mail order through the foundation's "Country Music Catalog." Finding the label's releases in a local retail shop used to be a bit more of a challenge, but that has become easier since the label hooked up with the REP independent distribution network last year.

"Before, we were making separate deals with a dozen or so regional distributors, but with REP it's much more streamlined," says Young. "We're dealing with one sales staff and one accounting department, and because they're as effective as they are, it will allow us to release more product. If we get any static from REP at all, it's because we sell things at full-line prices. That's because, if you pick up a CMF record, you can expect that the sound will be as good as it can be, the notes will be exhaustive and well-written, you'll see photo-

graphs you've probably never seen before, and you'll see lots of cuts on the record."

With the Pierce and Monroe collections on the market, the CMF has turned its attention to future projects, including a career retrospective on the

late Roger Miller.

"People can look to this label to become more of an area of emphasis for the Country Music Foundation," Ivey says. "Given the fact that we now have a little bit of back catalog, it's beginning to pay for itself, and that's ideal."



**Strike Four** Pictured at this year's Bowling Bash to benefit the T.J. Martell Foundation at Nashville's Hermitage Bowling Lanes are, from left, Frances Preston, president/CEO of BMI; recording artists Billy Dean and Faith Hill (celebrity co-hosts); and Paul Jankowski, T.J. Martell events chairman.

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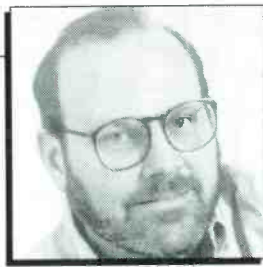
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## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- |  |   |
|--|---|
| 13 BABY LIKES TO ROCK IT (Warner-Tamerlane. BMI/Boy Rocking. BMI/Chingaupin. BMI) WBM  | 16 NOW I KNOW (Sony Tree. BMI/Don Cook. BMI) HL   |
| 63 BETWEEN AN OLD MEMORY AND ME (EMI April. ASCAP/Keith Stegall. ASCAP/EMI Blackwood. BMI)   | 50 OLD ENOUGH TO KNOW BETTER (Sony Tree. BMI) ASCAP) HL   |
| 4 THE BIG ONE (Housenotes. BMI)  | 12 PICKUP MAN (Songwriters Ink. BMI/Texas Wedge. ASCAP) HL  |
| 27 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars. BMI/Dixie Stars. ASCAP) HL  | 74 THE POWER OF LOVE (Sony Cross Keys. ASCAP) HL  |
| 45 COUNTRY 'TIL I DIE (Almo. ASCAP/Holmes Creek. ASCAP/Irving. BMI/Baby Dumplin' BMI) WBM  | 75 THE RED STROKES (Rio Bravo. BMI/Sanderson. ASCAP/Criterion. ASCAP/Escudilla. ASCAP/Major Bob. ASCAP/No Fences. ASCAP)          |
| 24 DOCTOR TIME (W.B.M., SESAC/Long Acre. SESAC/Zomba. ASCAP) WBM   | 68 THE RUNNING KIND (Sony Tree. BMI) HL   |
| 34 DOWN ON THE FARM (Texas Wedge. ASCAP/Noosa Heads. BMI) WBM  | 53 SHE DREAMS (Warner-Tamerlane. BMI/Patrick Joseph. BMI/Sony Cross Keys. ASCAP/Miss Dot. ASCAP/Brass Ring. ASCAP) HL/WBM         |
| 62 EUGENE YOU GENIUS (Zomba. ASCAP/Catch The Boat. ASCAP) WBM  | 65 SHE SHOULD'VE BEEN MINE (Songs Of Grand Coalition. BMI/Songs Of Grand Alliance. ASCAP/Hoosier. ASCAP) HL                       |
| 56 THE FIRST STEP (Stroudacaster. BMI/Lazy Kato. BMI/EMI April. ASCAP/Ideas Of March. ASCAP)   | 70 SHE'S IN THE BEDROOM CRYING (Millhouse. BMI/Songs Of PolyGram. BMI/Baby Mae. BMI) WBM  |
| 61 THE GIRL FROM YESTERDAY (Red Cloud. ASCAP/Night River. ASCAP)   | 30 SHE'S NOT THE CHEATIN' KIND (Sony Tree. BMI/Showbiz. BMI) HL   |
| 67 GIRL THANG (WB. ASCAP/Warner-Tamerlane. BMI) WBM  | 60 SHE THINKS HIS NAME WAS JOHN (Bash. ASCAP/Blue Water. ASCAP/Mighty Nice. BMI/Blue Water. BMI) HL                               |
| 19 GOIN' THROUGH THE BIG D (Maypop. BMI/Wildcountry. BMI/Route Six. BMI/Songs Of Jasper. BMI/EMI Blackwood. BMI) HL/WBM                      | 2 SHUT UP AND KISS ME (Why Walk. ASCAP)   |
| 57 GONE COUNTRY (Polygram Int'l. ASCAP/Ranger Bob. ASCAP) HL   | 43 STORM IN THE HEARTLAND (Pier Five. BMI/Isham Ryle. BMI)  |
| 59 A GOOD YEAR FOR THE ROSES (Sony Tree. BMI)  | 58 SUMMER IN DIXIE (Sony Cross Keys. ASCAP) HL  |
| 38 HARD LOVIN' WOMAN (Music Corp. Of America. BMI/Mark Collie. BMI/Sony Tree. BMI/Don Cook. BMI/Zomba. ASCAP/Inspector Barlow. ASCAP) HL/WBM | 11 TAKE ME AS I AM (Little Big Town. BMI/American Made. BMI/All Over Town. BMI/Sony Tree. BMI) HL/WBM                             |
| 64 HAS ANYBODY SEEN AMY (Reynsong. BMI/Howe Sound. BMI/Sony Cross Keys. ASCAP) HL  | 73 TAKE THAT (MCA. ASCAP/Gary Burr. ASCAP/Great Cumberland. BMI/Diamond Struck. BMI)  |
| 44 HEART TROUBLE (Irving. BMI/Littlemarch. BMI) WBM  | 55 TEARDROPS (Polygram Int'l. ASCAP/Veg-O-Music. ASCAP/Songs Of PolyGram. BMI/Songs Of McRide. BMI) HL                            |
| 48 HERE I AM (Morganactive. ASCAP/Pookie Bear. ASCAP)  | 23 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big ASCAP/Bash. ASCAP/Blue Water. ASCAP/Songs Of Portugese. ASCAP/Foreshadow. BMI) HL |
| 1 IF I COULD MAKE A LIVING (Tom Collins. BMI/Murrah. BMI/Seventh Son. ASCAP/Mattie Ruth. ASCAP) WBM  | 25 THERE GOES MY HEART (Sony Tree. BMI/Raul Malo. BMI/Songs Of PolyGram. BMI/Seven Angels. BMI) HL                                |
| 5 IF YOU'VE GOT LOVE (Love This Town. ASCAP/MCA. ASCAP) HL/WBM   | 22 THIRD RATE ROMANCE (Fourth Floor. ASCAP/WB. ASCAP) WBM   |
| 32 I GOT IT HONEST (Acuff-Rose. BMI/Big Bobcat. BMI/Bruce Burch. SESAC) WBM  | 37 THIRD ROCK FROM THE SUN (Major Bob. ASCAP/Rio Bravo. BMI/Stroudacaster. BMI/Baby Mae. BMI) WBM                                 |
| 28 I'LL NEVER FORGIVE MY HEART (Sony Tree. BMI/Showbiz. BMI/Acuff-Rose. BMI)   | 18 THIS IS ME (Great Cumberland. BMI/Diamond Struck. BMI/Kicking Bird. BMI)   |
| 3 I SEE IT NOW (Sony Tree. BMI/Sony Cross Keys. ASCAP/WB. ASCAP) HL/WBM  | 47 THIS TIME (Travelin' Zoo. ASCAP/Beginner. ASCAP)   |
| 14 I SURE CAN SMELL THE RAIN (Alabama Band. BMI/Rick Hall. ASCAP) WBM  | 52 TILL I WAS LOVED BY YOU (Ten Ten. ASCAP/Mattie Ruth. ASCAP/Seventh Son. ASCAP)   |
| 36 I TRY TO THINK ABOUT ELVIS (MCA. ASCAP/Gary Burr. ASCAP) HL   | 26 TILL YOU LOVE ME (Little Big Town. BMI/American Made. BMI/MCA. ASCAP/Gary Burr. ASCAP)   |
| 21 JUKEBOX JUNKIE (Cupit. BMI/Cupit. Memaries. ASCAP)  | 10 UNTANGLIN' MY MIND (Blackened. BMI/Irving. BMI/Sony Tree. BMI/Sierra Mountain. BMI) HL/WBM                                     |
| 6 KICK A LITTLE (Square West. ASCAP/Howlin' Hits. ASCAP) WBM   | 41 WATERMELON CRAWL (Acuff-Rose. BMI/Coburn. BMI) WBM   |
| 69 LISTEN TO YOUR WOMAN ( )  | 9 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band. ASCAP/Wildcountry. ASCAP/Warner-Tamerlane. BMI/New Works. BMI) WBM               |
| 72 LITTLE BY LITTLE (A.H. Rollins. BMI/Texascity. BMI/Maypop. BMI/Wildcountry. BMI)  | 46 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys. ASCAP/Sony Tree. BMI/Teniece. BMI) HL   |
| 40 LITTLE HOUSES (Alabama Band. ASCAP/Wildcountry. ASCAP/Acuff-Rose. BMI) WBM  | 66 WHEN I COME BACK (I WANNA BE MY DOG) (Almo. ASCAP/Mighty Nice. BMI/Ai. Andersongs. BMI/Blue Water. BMI)                        |
| 7 LIVIN' ON LOVE (Yee Haw. ASCAP) WBM  | 8 WHEN LOVE FINDS YOU (Benefit. BMI/Edward Grant. ASCAP/Middle C. ASCAP) WBM  |
| 51 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meat And Three. BMI/Ensign. BMI) HL   | 15 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood. BMI) HL   |
| 31 MAN OF MY WORD (Hayes Street. ASCAP/Almo. ASCAP/Allen Shamblin. ASCAP/MCA. ASCAP/Gary Burr. ASCAP) HL/WBM                                 | 33 WHEN YOU WALK IN THE ROOM (EMI. BMI/Unart. BMI) WBM  |
| 49 MAYBE SHE'S HUMAN (Irving. BMI/Cotter. Bay. BMI/Careers-BMG. BMI/Doo Layng. BMI)  | 71 WHEREVER SHE IS (Sony Tree. BMI/Alabama Band. ASCAP/Wildcountry. ASCAP) HL/WBM   |
| 42 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future. BMI/Sony Tree. BMI/DreamCatcher. ASCAP)   | 35 WHO'S THAT MAN (Songs Of PolyGram. BMI/Tokeco. BMI) HL   |
| 29 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood. BMI/Linde Manor. BMI/Right Key. BMI) HL  | 39 YOU AND ONLY YOU (Great Cumberland. BMI/Diamond Struck. BMI/WB. ASCAP/Might Be. ASCAP) WBM                                     |
| 54 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude. BMI/Rio Zen. BMI/Reynsong. BMI/Howe Sound. BMI) HL/WBM                                      | 20 YOU JUST WATCH ME (Dixie Stars. ASCAP) HL  |
| 17 NOT A MOMENT TOO SOON (Zomba. ASCAP/Suzi Bob. ASCAP) WBM  |   |

## Latin Notas



by John Lannert

**DISNEY'S FELIZ NAVIDAD:** Walt Disney Records' initial foray into the Latino arena comes via the just-released "Navidad En Las Américas," a wildly diverse, 12-song Christmas set boasting an equally diverse, standout cast of recording stars: Plácido Domingo, Juan Gabriel, Celia Cruz, Tito Puente, Chayanne, José Feliciano, Luis Enrique, Verónica Castro, Lucha Villa, Pedro Fernández, Ricky Martin, and Xuxa.

While not a classic, "Navidad En Las Américas" is likable enough, with memorable vocal performances turned in by Domingo ("La Virgen Lava Pañales"), Feliciano ("Noche De Paz"), and Fernández, whose wrenching mariachi take of "Amarga Navidad" renders Elvis Presley's plaintive standard "Blue Christmas" positively jubilant. Puente's fine Latin-jazz rendition of "El Tamborilero" (The Little Drummer Boy) sounds every bit as reverent as the more familiar, slower versions recorded in the past.

Disney is supporting its holiday package primarily with a television

show Dec. 7 on Latino net Univision, which will feature most of the album's participants but not superstars Gabriel or Domingo. Hosted by superthrob Chayanne, the TV version of "Navidad En Las Américas" certainly will spark, but not explode, album sales.

Indeed, "Navidad" is not likely to hit the board in a big way, because the album's wide range of musical styles holds little appeal for genre-specific Latino fans, the vast majority of whom are loyal only to one brand of music, be it banda, salsa, or pop.

It is curious that Disney did not produce a Latino holiday record/TV special exploiting the world-famous celebrity of the studio's own animated luminaries. In any case, if Disney takes another stab at the Latino music market, the company will have to narrow its target audience in order to expand record sales.

**CHART MUTATES, SLIGHTLY:** The list of reporting stations for the Hot Latin Tracks chart has been altered slightly, with regional Mexican KVVA-FM Phoenix being dropped and its pop AM counterpart, KVVA-AM, being added. The FM outlet was erroneously put on the original roster of stations. Also, New York pop station WSKQ-AM is being added to the reporter lineup.

The total number of reporting stations now stands at 117, divided into pop (34), tropical/salsa (22), and regional Mexican (69). Note that eight stations are dual reporters (Latin Notas, Nov. 12). Furthermore, the list of regional Mexican stations includes 18 Tejano stations that play al-

(Continued on next page)



CASTRO



CHAYANNE



CRUZ



DOMINGO

# THE Billboard Latin 50

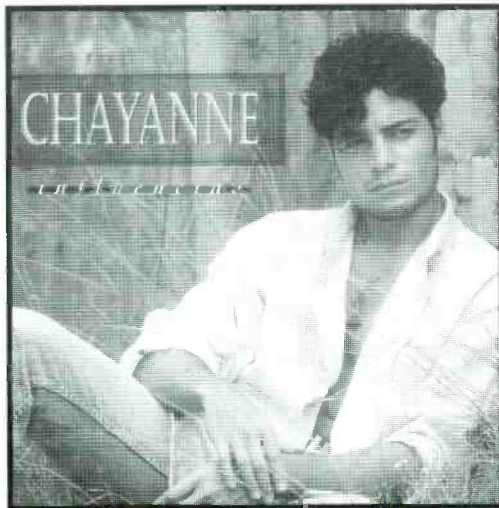
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	12	LUIS MIGUEL	WEA LATINA 97234 11 weeks at No. 1	SEGUNDO ROMANCE
2	2	28	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
3	3	73	GLORIA ESTEFAN	▲ EPIC 53807/SONY	MI TIERRA
4	4	34	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
5	NEW		BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER
6	7	2	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
7	5	22	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
8	8	73	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
9	14	11	CRISTIAN	MELODY 0503/FONOVISIA	CAMINO DEL ALMA
10	6	4	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
11	10	53	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
12	12	26	LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES
13	17	9	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
14	13	73	GIPSY KINGS	● ELEKTRA 60845	GIPSY KINGS
15	9	73	LUIS MIGUEL	▲ WEA LATINA 75805	ROMANCE
16	11	10	ANA GABRIEL	SONY 81401	AYER Y HOY
17	16	9	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
18	NEW		FAMA	SONY 81546	ENAMORATE
19	15	17	JUAN LUIS GUERRA 440	KAREN 21110/BMG	FOGARATE
20	19	7	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
★ ★ ★ GREATEST GAINER ★ ★ ★					
21	37	22	LUCERO	MELODY 9162/FONOVISIA	CARINO DE MIS CARINOS
22	21	17	VICENTE FERNANDEZ	SONY 81321	RECORDANDO A LOS PANCHOS
23	23	9	JAY PEREZ	SONY 81353	STEEL RAIN
24	18	20	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
25	25	5	VARIOUS ARTISTS	MAX 81325/SONY	SALSA MIX
26	28	32	LA MAFIA	SONY 81215	VIDA
27	20	73	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
28	26	64	M. A. SOLIS Y LOS BUKIS	● FONOVISIA 6002	INALCANZABLE
29	22	73	LINDA RONSTADT	▲ ELEKTRA 60765	CANCIONES DE MI PADRE
30	24	40	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
31	29	73	JULIO IGLESIAS	▲ SONY 38640	JULIO
32	36	3	SELENA	EMI LATIN 30907	12 SUPER EXITOS
33	27	4	JAIME Y LOS CHAMACOS	FREDDIE X	COMO TE LLAMAS PALOMA?
34	39	73	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
35	35	50	BRONCO	FONOVISIA 6015	PURA SANGRE
36	31	5	CHAYANNE	SONY 81366	INFLUENCIAS
37	30	20	JON SECADA	SBK 29683/EMI LATIN	SI TE VAS
38	33	73	GIPSY KINGS	ELEKTRA 61390	LIVE!
39	NEW		LOS TEMERARIOS	AFG SIGMA 3007	EN CONCIERTO VOL. 1
40	34	6	CAIFANES	RCA 21411/BMG	EL NERVI DEL VOLCAN
41	41	3	VIKKI CARR	GLOBE 81393/SONY	RECUERDO A JAVIER SOLIS
42	40	42	LIBERACION	FONOVISIA 6014	LIBERACION
43	47	26	LOS FUGITIVOS	RODVEN 3051	VANIDOSA
44	32	6	LOS TIRANOS DEL NORTE	FONOVISIA 9156	PARA MI REINA
45	43	38	BANDA MACHOS	FONOVISIA 6012	LOS MACHOS TAMBIEN LLORAN
46	RE-ENTRY		VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA
47	RE-ENTRY		GRUPO NICHE	GLOBE/SDI 81322/SONY	THE BEST
48	48	39	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
49	44	34	LA TROPA F	MANNY 13034/WEA LATINA	OTRO DIA
50	NEW		VARIOUS ARTISTS	EMI LATIN 30719	MEREN HITS '95

## LUIS ENRIQUE

LUIS ENRIQUE

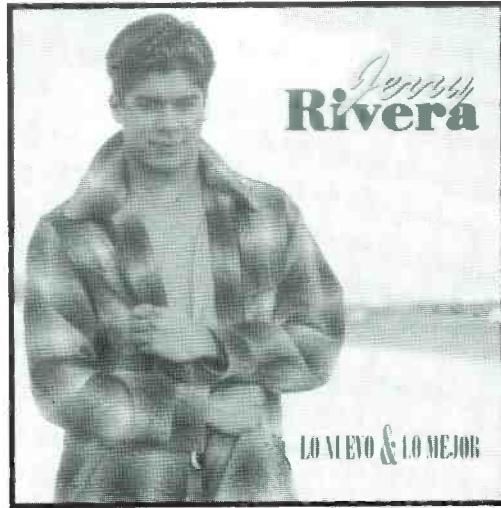


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POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	2 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	2 BANDA MACHOS FONOVISIA GRACIAS MUJER
3 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	3 OLGA TANON WEA LATINA SIENTE EL AMOR	3 LOS TIGRES DEL NORTE FONOVISIA LOS DOS PLEBES
4 MANA WEA LATINA DONDE JUGARAN LOS NINOS	4 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	4 ANA GABRIEL SONY AYER Y HOY
5 CRISTIAN MELODY/FONOVISIA CAMINO DEL ALMA	5 INDIA SOHO LATINO/SONY DICEN QUE SOY	5 LA DIFERENZIA ARISTA-TEXAS/BMG LA DIFERENZIA
6 GIPSY KINGS ELEKTRA MUSICIAN/EMI LATIN LOVE & LIBERTE	6 VARIOUS ARTISTS MAX/SONY SALSA MIX	6 FAMA SONY ENAMORATE
7 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	7 SOUNDTRACK ELEKTRA THE MAMBO KINGS	7 LUCERO MELODY/FONOVISIA CARINO DE MIS CARINOS
8 GIPSY KINGS ELEKTRA GIPSY KINGS	8 GRUPO NICHE SONY THE BEST	8 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
9 LUIS MIGUEL WEA LATINA ROMANCE	9 VARIOUS ARTISTS EMI LATIN MEREN HITS '95	9 JAY PEREZ SONY STEEL RAIN
10 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	10 VARIOUS ARTISTS MAX/SONY MERENGUE MIX	10 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
11 LA MAFIA SONY VIDA	11 LUIS ENRIQUE SONY	11 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
12 M. A. SOLIS Y LOS BUKIS FONOVISIA INALCANZABLE	12 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	12 SELENA EMI LATIN 12 SUPER EXITOS
13 JULIO IGLESIAS SONY JULIO	13 VARIOUS ARTISTS SONY SALSA MAGIC	13 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA?
14 GIPSY KINGS ELEKTRA MOSAIQUE	14 EL GENERAL RCA/BMG ES MUNDIAL	14 BRONCO FONOVISIA PURA SANGRE
15 CHAYANNE SONY INFLUENCIAS	15 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	15 LOS TEMERARIOS AFG SIGMA EN CONCIERTO VOL. 1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

## LATIN NOTAS

(Continued from preceding page)

most exclusively Tex-Mex sounds. Thus, the actual number of stations rotating regional Mexican artists is 51.

Finally, there are a couple of other chart features on the Hot Latin Tracks chart that merit comment. First, the Airpower designation is achieved by a single when it first scores 600 points. Second, any song that stays on the chart for 26 weeks and has fallen out of the top 20 will be dropped from the chart. Songs retaining top 20 status will remain until they fall from the top 20. This move, says Billboard associate publisher Michael Ellis, allows the chart to be more fluid by giving up-and-coming songs an opportunity to make the chart.

**CHAYANNE SEES** Clearly Now: On Nov. 17, Sony Discos Inc. awarded Chayanne its Crystal Globe Award for worldwide sales exceeding 500,000 units. The Puerto Rico native, whose acting career has taken off once again with the hit telenovela "Volver A Empezar," has re-signed with Sony Discos for a long-term deal. Terms were not revealed by Frank Welzer, president of Sony Music International, Latin America, but he says Chayanne may cut an English-language record.

**ASCAP DEBUTS** So-Flo Upstarts: As part of its effort to expose South Florida's unsigned musical talent, ASCAP is slated to host a two-day showcase Dec. 1-2 at Miami Beach's Stephen Talkhouse. Among the Latino-rooted acts booked to perform at the bilingual hoedown are Tommy Anthony & Goza, who played at Billboard's fifth annual International Latin Music Conference last May; Alma Raymi, an Andean rock act from Peru; singer/songwriter Alfredo Matheus; and Suzette, a Miami pop vocalist "in the vein of Mariah Carey and Whitney Houston," says ASCAP membership manager Ivan F. Alvarez. The licensing society also is sponsoring several A&R/publishing panels Dec. 3 at the Talkhouse.

**MEXICO WANTS MICK & CO:** Rolling Stones fever is in full effect in Mexico, where concert promotion firm OCESA Presents already has sold out the Jan. 14 and Jan. 16 shows slated to be staged at the 50,000-seat Los Hermanos Rodríguez Autódromo in Mexico City. What's more, OCESA prez Bruce Moran says that tickets for an added third performance Jan. 18 are almost gone.

**TIMBALADA RETURNS:** Mighty PolyGram percussion ensemble Timbalada follows its self-titled 1993 debut, which sold 140,000 copies, with another seismic clutch of Afro-Brazilian nuggets, titled "Cada Cabeça E Um Mundo." Once again, producers Carlinhos Brown and Wesley Rangel toss tasty pinches of rock, funk, and techno in with deeply thunderous drum rolls and strong choral refrains that often espouse the uncomplicated spirituality of the Bahian drum player. Though pleasant and stronger melodically than its predecessor, "Cada Cabeça" could foreshadow larger success with leadoff single "Namoro A Dois," a gentle love paean propelled by understated tambor rumbles, catchy melodies, and the sweet soul

vocal flavorings of front man Xexéu.

**SON" OVER HAVANA:** The San Francisco-based culture safari outfit Caribbean Music & Dance Programs is scheduled to sponsor "Rumba & Folklore" Dec. 27-Jan. 4, 1995 in the Cuban province of Matanzas. The nine-day exploration of the dance and musical heritage of Matanzas includes workshops led by members of Los Muñequitos De Matanzas and Grupo AfroCuba.

In addition, CMDP is slated to hold its third annual International Cuban Popular Music & Dance Workshop Feb. 5-20, 1995, in Havana. The two-week event sports a host of music and dance workshops that explore the origins of folkloric dances and time-honored musical genres such as the bed-rock Cuban rhythm, the *son*. On hand to helm the music seminars will be famed home-grown musicians Chucho Valdés, Juan Formell, and Changuito. Running concurrently with the

workshop is Havana's 15th International Latin Jazz Festival.

**RELEASE UPDATE:** Suddenly, live greatest hits packages are popping up in the Latino market, where PolyGram Latino has just released Pimpinela's "Nuestras 12 Mejores Canciones... En Concierto"... WEA Latina seems to be milking Maná's first two albums, "Falta Amor" and "Donde Jugarán Los Niños," for all they're worth via a live disc containing

material from both albums, due in early December... Sony is expected to release a live greatest hits compendium from Sony supergrupo La Mafia in January or February... EMI Latin has no product hitting streets in December, but label president José Béhar says first-quarter albums are due from Selena, Mazz, Paulina Rubio, Eddie Santiago, Alvaro Torres, and new signee Bibi Gaytan. Béhar also is rhapsodizing about Milly, a 19-

(Continued on next page)



Nothing melts away the winter blues like Billboard's Miami Spotlight. Our February 11th issue promises to take the chill out of winter by exposing you to the hottest spots on the Miami music scene. From clubs to production facilities, we'll take an in-depth look at the latest trends, acts and musical genres that keep this music market sizzling.

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## Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 116 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
<b>*** No. 1 ***</b>					
1	2	4	4	<b>LUIS MIGUEL</b> WEA LATINA	LA MEDIA VUELTA <small>1 week at No. 1</small>
2	1	3	5	<b>LOS REHENES</b> FONOVISIA	NI EL PRIMERO NI EL ULTIMO
3	4	8	5	<b>LA MAFIA</b> SONY	ME DUELE ESTAR SOLO
4	5	6	5	<b>SPARX</b> FONOVISIA	TE AMO, TE AMO, TE AMO
5	10	40	3	<b>SELENA</b> EMI LATIN	NO ME QUEDA MAS
6	3	1	16	<b>SELENA</b> EMI LATIN	BIDI BIDI BOM BOM
7	6	5	5	<b>BANDA MACHOS</b> FONOVISIA	EL PUCHONCITO
8	7	7	9	<b>ANA GABRIEL</b> SONY	TU LO DECIDISTE
9	9	9	16	<b>BANDA Z</b> FONOVISIA	LA NINA FRESA
10	8	10	8	<b>JUAN LUIS GUERRA 440</b> KAREN/BMG	VIVIRE
<b>*** AIRPOWER ***</b>					
11	<b>NEW</b>		1	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	MI FORMA DE SENTIR
12	11	11	4	<b>EDNITA NAZARIO</b> EMI LATIN	QUIERO QUE ME HAGAS EL AMOR
<b>*** AIRPOWER ***</b>					
13	29		2	<b>VICENTE FERNANDEZ</b> SONY	NO, NO Y NO
14	12	12	5	<b>GRUPO MOJADO</b> FONOVISIA	PARA QUE
15	14	21	3	<b>LUIS ENRIQUE</b> SONY	ASI ES LA VIDA
16	18	23	5	<b>JUAN GABRIEL</b> ARISTA/BMG	LENTAMENTE
<b>*** AIRPOWER ***</b>					
17	27		2	<b>ALEJANDRO FERNANDEZ</b> SONY	A PESAR DE TODO
18	16	14	5	<b>FANDANGO USA</b> FREDDIE	TE AMARE UN MILLON DE VECES
<b>*** AIRPOWER ***</b>					
19	26	36	4	<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	TRAGOS AMARGOS
20	13	13	8	<b>INDUSTRIA DEL AMOR</b> UNION/FONOVISIA	A CAPA Y ESPADA
21	<b>NEW</b>		1	<b>LOS REYES LOCOS</b> DISA	EL LLORON
22	17	19	5	<b>ANA BARBARA</b> FONOVISIA	NADA
23	19	17	5	<b>LA DIFERENZIA</b> ARISTA-TEXAS/BMG	SI LO QUIERES
24	25	26	5	<b>LOS FUGITIVOS</b> RODVEN	YO TU DUENO
25	21	20	5	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	LAGRIMAS AL RECORDAR
26	31		2	<b>FAMA</b> SONY	QUIERO VOLVERTE A VER
27	22	16	8	<b>EDGAR JOEL</b> RODVEN	EN LAS NUBES
28	28	24	21	<b>JUAN GABRIEL</b> ARISTA/BMG	PERO QUE NECESIDAD
29	23	18	5	<b>LOS YONICS</b> FONOVISIA	NO MAS BOLEROS
30	33	28	24	<b>LA MAFIA</b> SONY	VIDA
31	20	22	7	<b>GIRO</b> SDI/SONY	AMOR LUNATICO
32	40	32	3	<b>BANDA EL MEXICANO</b> MUSART/BALBOA	RAMITO DE VIOLETAS
33	<b>RE-ENTRY</b>		2	<b>JERRY RIVERA</b> SONY	ME ESTOY ENLOQUECIENDO POR TI
34	34	33	4	<b>CHAYANNE</b> SONY	QUERIDA
35	15	2	14	<b>CRISTIAN</b> MELODY/FONOVISIA	MANANA
36	36		2	<b>BANDA BLANCA</b> FONOVISIA	SWING LATINO
37	<b>NEW</b>		1	<b>LUCERO</b> MELODY/FONOVISIA	SIEMPRE CONTIGO
38	<b>NEW</b>		1	<b>LOS MIER</b> FONOVISIA	TE AMO
39	30	27	5	<b>VICTOR MANUELLE</b> SONY	APIADATE DE MI
40	<b>NEW</b>		1	<b>LALO RODRIGUEZ</b> EMI LATIN	AUNQUE LO DUDES

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
32 STATIONS		22 STATIONS		70 STATIONS	
1	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	1	LUIS ENRIQUE SONY ASI ES LA VIDA	1	LOS REHENES FONOVISIA NI EL PRIMERO NI EL...
2	JUAN LUIS GUERRA 440 KAREN/BMG VIVIRE	2	JERRY RIVERA SONY ME ESTOY	2	SPARX FONOVISIA TE AMO, TE AMO, TE AMO
3	EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	3	VICTOR MANUELLE SONY APIADATE DE MI	3	LA MAFIA SONY ME DUELE ESTAR SOLO
4	JUAN GABRIEL ARISTA/BMG LENTAMENTE	4	GIRO SDI/SONY AMOR LUNATICO	4	SELENA EMI LATIN NO ME QUEDA MAS
5	RICARDO MONTANER EMI LATIN NO TE PARECES A MI	5	TONY VEGA RMM/SONY ESTOY EN EL PROCESO...	5	BANDA MACHOS FONOVISIA EL PUCHONCITO
6	CHARLIE MASSO SONY TE ME VAS	6	EDGAR JOEL RODVEN EN LAS NUBES	6	BANDA Z FONOVISIA LA NINA FRESA
7	LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	7	LALO RODRIGUEZ EMI LATIN AUNQUE LO DUDES	7	ANA GABRIEL SONY TU LO DECIDISTE
8	JON SECADA SBK/EMI LATIN SOLO TU IMAGEN	8	GILBERTO SANTA ROSA SONY TE PROPONGO	8	GRUPO MOJADO FONOVISIA PARA QUE
9	LOURDES ROBLES SONY AMANECIENDO EN TI	9	EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	9	SELENA EMI LATIN BIDI BIDI BOM BOM
10	CHAYANNE SONY QUERIDA	10	ZONA ROJA MMS/SONY A PARTIR DE MANANA	10	FANDANGO USA FREDDIE TE AMARE UN MILLON
11	LAURA PAUSINI WEA LATINA SE FUE	11	OLGA TANON WEA LATINA ES MENTIROSO	11	LOS TIRANOS DEL NORTE FONOVISIA TRAGOS...
12	RICARDO ARJONA SONY SENORA DE LAS CUATRO...	12	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	12	VICENTE FERNANDEZ SONY NO, NO Y NO
13	LUIS ENRIQUE SONY ASI ES LA VIDA	13	HECTOR TRICOQUE ROO-UVEN SILENCIO	13	PEDRO FERNANDEZ POLY-GRAM LATINO MI FORMA...
14	OLGA TANON WEA LATINA RECETA DE AMOR	14	INDIA SOHO LATINO/SONY NUNCA VOY A OLVIDARTE	14	ANA BARBARA FONOVISIA NADA
15	LAURA PAUSINI WEA LATINA LA SOLEDAD	15	OLGA TANON WEA LATINA RECETA DE AMOR	15	ALEJANDRO FERNANDEZ SONY A PESAR DE TODO

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1994 Billboard/BPI Communications, Inc.

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Another Platinum Award? Ebullient Sony Argentina rock star Charly Garcia, right, accepted a platinum disc from Sony managing director Roberto Caldeiro, left, for Garcia's latest album, "La Hija De La Lagrima," which has sold 60,000 units in Argentina.

### LATIN NOTAS

(Continued from preceding page)

year-old pop singer from Puerto Rico currently freshening up her pipes with noted vocal coach Seth Riggs. Milly's first album will be produced by the ubiquitous K.C. Porter.

**S**HOW BRIEFS: Alluring Brazilian songstress Marisa Monte is scheduled to perform Monday (21) at S.O.B.'s in New York. Her fine Metroblue/Blue Note album "Rose And Charcoal" was released in August... That same night, S.O.B.'s is promoting two shows by merengue diva Olga Tañón, who is playing at New York's Supper Club in support of her high-flying WEA Latina album "Siente El Amor"... Classic rock act Deep Purple is set to play Wednesday (23) at the Sports Palace in Mexico City... Hot Fonovisa grupo Los Rehenes, whose cumbia smash "Ni El Primero Ni El Ultimo" hit the top of the Hot Latin Tracks chart Nov. 19, is booked to headline "Marlboro Music's Dance Of The Stars" Saturday (26) at the Aragon Ballroom in Chicago. Five other Fonovisa acts set to perform at the concert, produced by Cárdenas/Fernández & Assoc., include La Banda Vallarta Show, Arkangel R-15, Impacto De Montemorelos, Los Cardenales De Nuevo León, and La Banda Loka... The Cranberries are scheduled to appear Dec. 4 at the Metropolitan Theatre in Mexico City. The band's sophomore Island album, "No Need To Argue," rose to No. 13 last week on The Billboard 200.

**C**HART NOTES: Luis Miguel's "La Media Vuelta" (WEA Latina) becomes the third different song in three weeks to rule the Hot Latin Tracks chart since the BDS conversion. "La Media Vuelta" is Miguel's record-setting 10th chart-topper. La Mafia's "Me Duele Estar Solo" (Sony), Sparx's "Te Amo, Te Amo, Te Amo" (Fonovisa), and Selena's "No Me Queda Más" (EMI Latin) are knocking on the door.

Despite declining in sales for the 11th consecutive week, Miguel's "Segundo Romance" remains comfortably entrenched at No. 1 on the Billboard Latin 50. The next four albums are bunched closely, including Banda Machos' "Gracias Mujer" (Fonovisa), which makes an eye-popping chart bow at No. 5. Gloria Estefan's "Mi Tierra" (Epic/Sony), now holding at No. 3, and Maná's "Donde Jugarán Los Niños" (WEA Latina), lodged at No. 8, are the only top 10 albums that have been on the Latin 50 since its inception.

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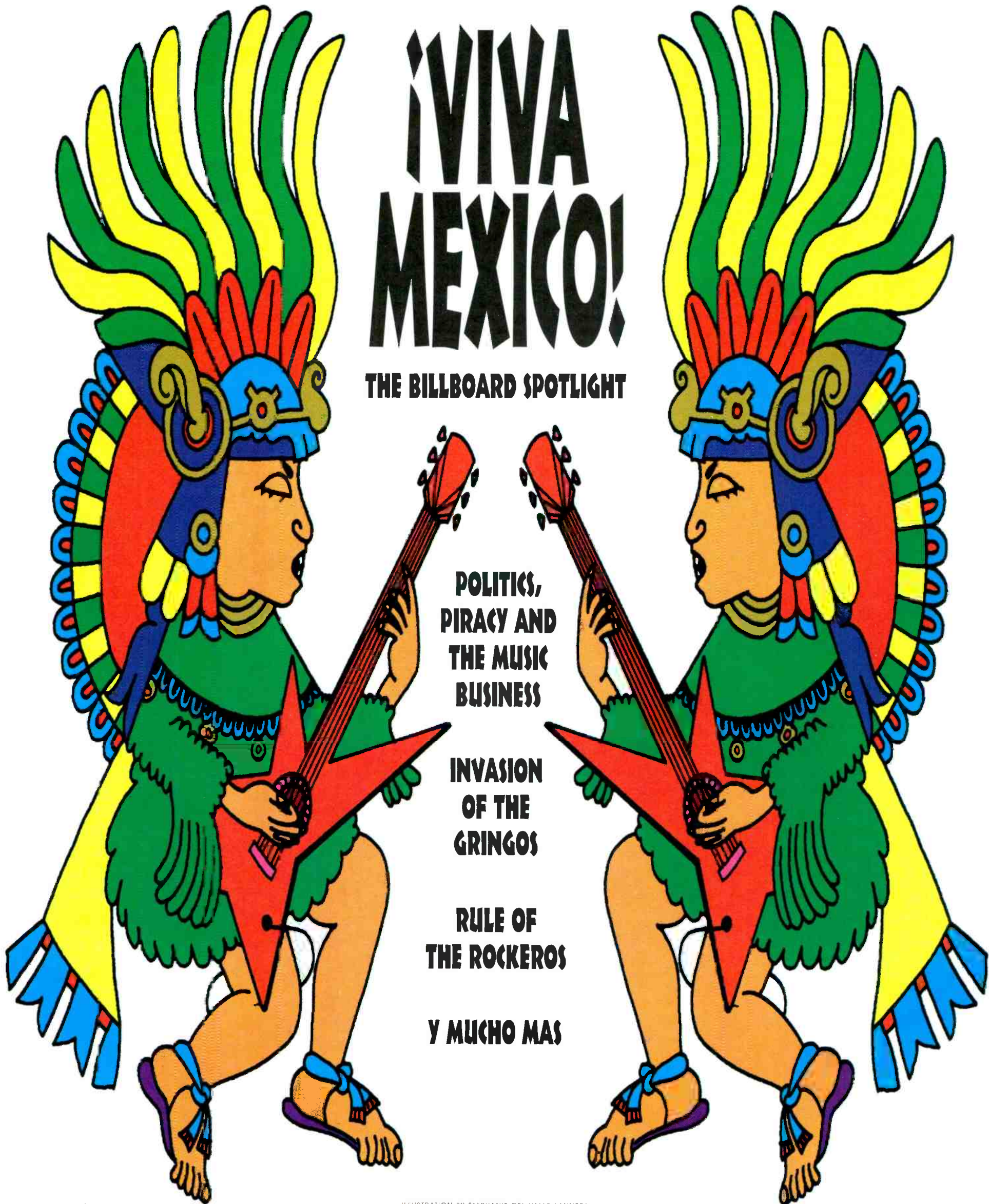
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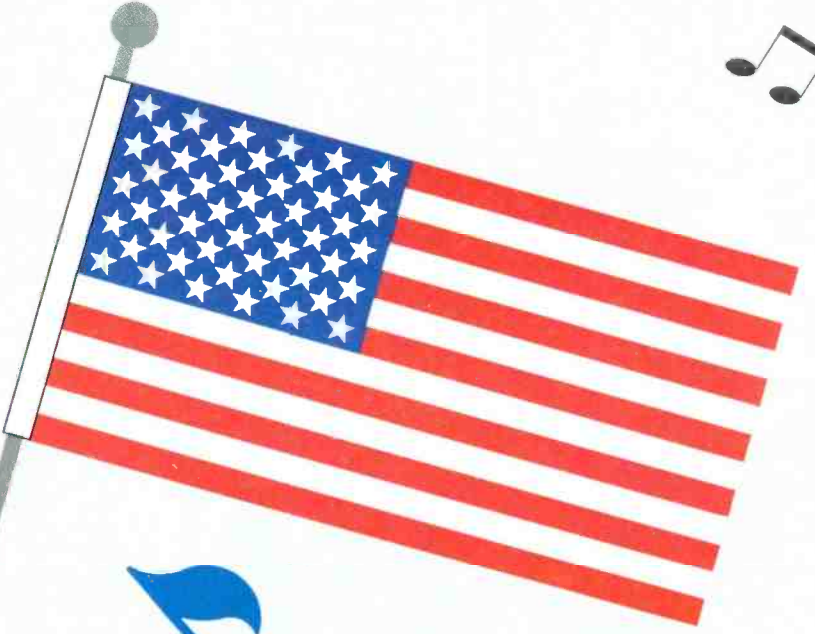
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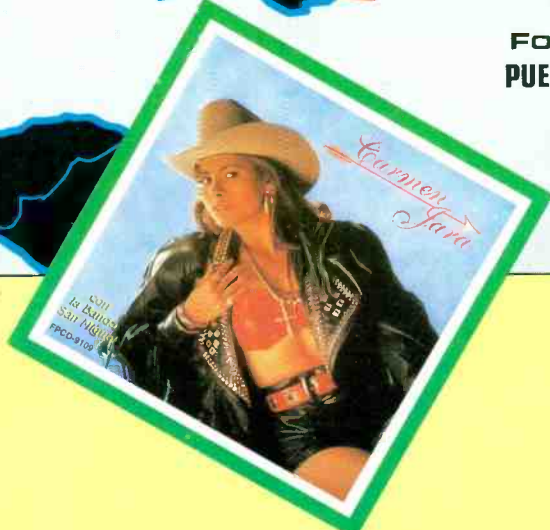
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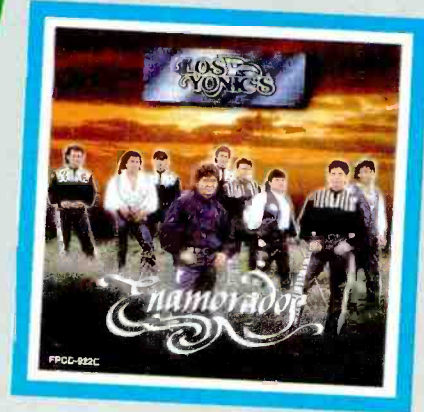
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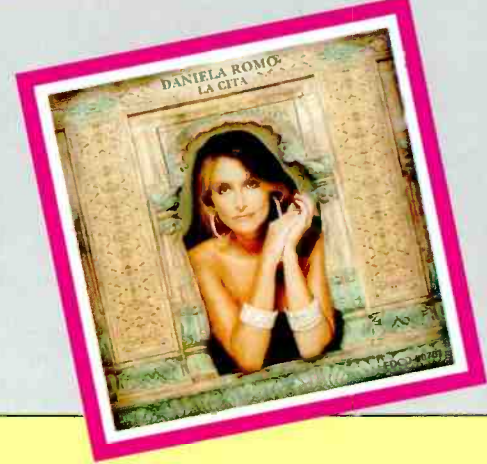


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## Label Roundup: Current Acts & Activities

By John Lannert and Ramiro Burr

With contentious presidential politics behind them, most record executives based in Mexico have returned to the more pertinent matters at hand, namely coordination of album releases for the traditionally strong fourth quarter, as well as development of new artists.

Except for Juan Gabriel's "Gracias Por Esperar," Luis Miguel's "Segundo Romance" and Ricard Arjona's "Historias," there have been no runaway hit records to help propel the Mexican market toward higher sales heights. Nevertheless, the domestic market has not collapsed—an indication that the wealth is perhaps being spread more evenly than before.

Moreover, healthy sales numbers rung up by Gloria Estefan's 1993 smash "Mi Tierra" (500,000 units), Selena's "Amor Prohibido" (200,000 units) and the Barrio Boyzz's 1993 hit "Dondequiera Que Estés" (100,000 units) demonstrated that U.S. Latino artists can penetrate a market that historically has resisted product from U.S. Hispanic acts.

Musically, most record label execs in Mexico—like their counterparts elsewhere—wax enthusiastic about rosters, most of which reflect the diverse music tastes of the country's rabid enthusiasts.

Below is a thumbnail rundown of the artists being released and marketed in Mexico.

### ARIOLA/BMG MEXICO

Label boss Jesús López, noted for his acumen in picking hit rock acts, is looking to travel down the grupo/ranchera path with upcoming product from immensely popular rural pop act Bronco, plus a ranchera album by Guadalupe Pineda. López notes that Juan Gabriel's next album will be ranchera as well. In addition, BMG has recently released



Reaching for ranchera: Juan Gabriel

albums by rock songstress Alejandra Guzmán ("Enorme") and beloved pop crooner José José ("Grandeza Mexicana"). López expects holiday releases from highly regarded rock act Maldita Vecindad and classy song stylist Rocío Dúrcal. López adds that a live greatest-hits album by Gloria Trevi may be shipped around

Continued on page 68

# OVERVIEW '95:

## Will the new political mood motivate Latin America's "most enthusiastic record-buyers"? And what about piracy, trends and tourists?

John Lannert reports...

According to the International Federation of Phonographic Industries (IFPI), the sales of recorded product last year in Mexico hit \$572.8 million, making Latin America's largest market the No. 8 market in the world.

"That's true," comments Mario Ruiz, president EMI Music Mexico, referring to the IFPI tally. "But if we could reduce piracy by at least 40%, we could be the No. 5 market in the world."

As always, chronic record piracy continues to be a stubborn parasite sucking sales out of a static industry animal that grew only 0.3% in 1993. Nonetheless, with the election of Ernesto Zedillo Ponce de León, candidate of the long-dominant Institutional Revolutionary Party, Ruiz reckons that piracy may finally be on the wane.

"Zedillo in the past has been very supportive of anti-piracy campaigns and the protection of intellectual rights," says Ruiz.

Jesús López, VP Latin, North America, BMG International, agrees, saying government/record industry cooperation will become closer, "which will cause piracy in Mexico to drop dramatically in the coming years."

To ensure that the country's anti-piracy continues on sure footing, meanwhile, the Mexican trade organization Asociación Mexicana de Productores de Fonogramas (AMPROFON) embarked on a public-awareness campaign in October that features public service announcements by prominent recording artists.

At the same time, IFPI held its annual congress last month in

Mexico City where IFPI members lobbied Mexican government officials to tighten the noose around counterfeit operators.

### NEW ADMINISTRATION

Apart from anticipated piracy benefits, most record-label executives based in Mexico stress that with Zedillo in office for the next six years, a sense of calm confidence has befallen the domestic economic environment. Still, some record executives are concerned that if Zedillo pursues too closely the anti-inflationary economic stratagem of his predecessor, Carlos Salinas de Gortari, then the economy—and the domestic record industry—will remain in a frustrating holding pattern.

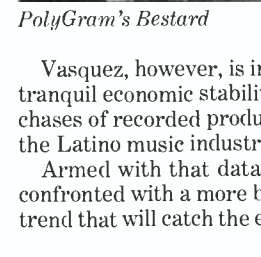
"If I were him," says Raúl Vásquez, president of market leader Sony Music Mexico, "I would get through the harder policies now and let the effects of those policies take place in the next few years. People are extremely optimistic, expecting a 5% growth in the economy and significant growth in the record industry. I'm not that optimistic."



EMI's Ruiz



Sony's Vásquez



PolyGram's Bestard

Vásquez, however, is in the minority of label heads who figure tranquil economic stability will translate into an increase in purchases of recorded product by Mexican consumers, renowned in the Latino music industry as enthusiastic record-buyers.

Armed with that data, record executives in Mexico are now confronted with a more basic question: What is the next musical trend that will catch the ear of diverse Mexican music fans, many

Continued on page 74



# La Nueva Casa EMI...



Mijares



Paulina Rubio



Aleks Syntek y la Gente Normal



Antonio Aguilar H. jo



Cala



La Revancha



Sentidos Opuestos



Rocío Banquells



Pandora



Pablo Ruíz



Aranza



Víctimas del Doctor Cerebro



Ricardo Montaner



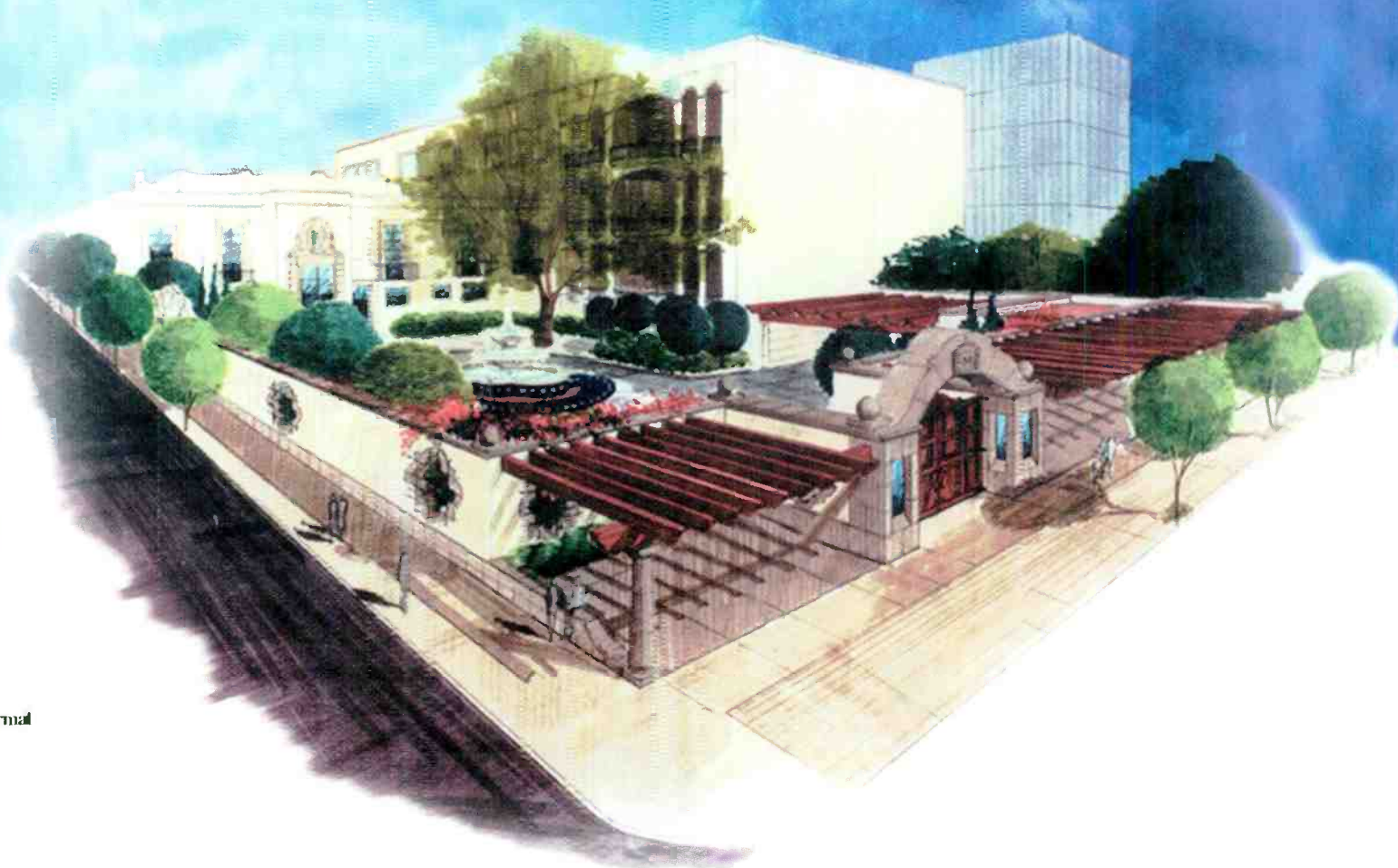
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A New Home For the Best Artists in Mexico  
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EMI MUSIC MEXICO





## Label Roundup

Continued from page 66

the holiday season.

### DISA

Tejano sounds dominated the musical plate of this Monterrey-based indie label in 1994. In March, the label inked a distribution and promotion pact with San Antonio Tejano imprint Joey Records that called for Disa to promote Joey artists in Mexico. Several months later, Disa began signing Tejano acts directly to the label. The label's first signee was former Joey artist Jorge Alejandro. In September, Disa signed another promotion and distribution deal with Hacienda Records, based in Corpus Christi, Texas. While such major record companies as Sony and EMI have been pushing their Tejano acts in Mexico since 1990, Disa's label director Domingo Chávez reckons there is room for other players. "We feel there are areas, especially in northern Mexico where [Tejano acts] can be worked," says Chávez, "and we think the market can be big enough for us to step in."

### EMI MUSIC MEXICO

EMI's current priority album is Mijares' July release "Vive En Mí," which label president Mario Ruiz says is a musical reunion between Mijares and producer Oscar López. "This record returns to Mijares' familiar sound,"



Expecting early in '95: Pandora

says Ruiz. In addition, Ruiz enthuses about Alessandra Rosaldo and Chacho Gaytán, the male/female songwriter duo known as Sentidos Opuestos, whose sophomore album "Al Sol Que Más Calienta" was released in August. Due out early next year are albums by Rocío Banquells, Pandora, Paulina Rubio and Aleks Syntek. Foreign Latino acts that have made big sales headway this year are Tejana star Selena and Spain's renowned rock act Héroes Del Silencio.

### MELODY

While Melody VP Marco Antonio Rubí notes that sales were a little slow in the first half of 1994, he is generally optimistic about the future. "I think 1993-94 has been bad in general, with slow sales, but I think we're over the worst," says

Continued on page 73

# Pop Rockeros Rule

Maná's rise and the demographic drop send labels scrambling for a new wave of commercial combos

By John Lannert

**W**hen the Mexican government began allowing the staging of rock shows a few years back, a swarm of hitherto underground acts came out of the woodwork, lead by Caifanes and Maldita Vecindad.

Subsequently, rock en español became de rigor among hip Mexican urbanites, most of whom lived primarily in Mexico City. Though album sales were not spectacular compared to pop—driven by grupos or pop superstars, several discs by Caifanes and Maldita Vecindad were able to sell around 300,000 units. Caifanes' latest album, "El Nervio Del Volcán," already has sold 260,000 units, says Jesús López, VP Latin, North America, BMG

like-minded artists.

Leonor Villanueva, executive director of Warner Music Mexico, calls Maná's fabulous sales prosperity revolutionary and credits the band's artistic and commercial personality for its runaway success. "Their songs are popular because they write lyrics that say something, but in a very simple manner," says Villanueva. "Also, they really take care of all aspects of their career, from their image to the prices of their tickets. They're real impresarios."

Moreover, says Mario Ruiz, president EMI Music Mexico, Maná has changed the perception of rock music in Mexico.

"Maná is the act which really gave strength to the idea that it's OK to be a rockero and commercial at the same time," states Ruiz, adding that he is in the process of signing a few pop/rock acts of his own.



Pop 'n' rockin': Maná



Pioneers: Caifanes

### POLYGRAM'S POP-ROCK PUSH

Francisco Bestard, managing director, Polygram Discos Mexico, is pushing three pop/rock bands—Los Gallos, Mercurio and Ragazzi—and has signed a deal with former BMG exec Oscar López, giving PolyGram first dibs

on acts he produces. "There is a place for pop/rock," says Bestard.

Sony Music Mexico already has one robust-selling artist swimming stylistic waters akin to Maná—singer/songwriter Ricardo Arjona. The Guatemalan native sold 500,000 units of his 1992 label debut, "Animal Nocturno." His 1994 follow-up, "Historias," has sold more than 400,000 copies, says Raul Vasquez, president of Sony Music Mexico.

López opines that Maná not only may have altered the direc-

Continued on page 74

A photograph of a multi-story building facade. The building is light-colored with a grid of windows. A large, dark, oval-shaped sign is mounted on the facade, containing the text "WARNER MUSIC MEXICO" in a stylized, black, serif font. Above the sign, there is a circular emblem with three white, rounded shapes inside. The building has several windows with flower boxes underneath them. The overall scene is brightly lit, suggesting a sunny day.

**WARNER  
MUSIC  
MEXICO**

# building the music of the new m

LUIS MIGUEL

While the *New York Times* noted in October that he sings "in a universal language," 24 year-old sensation **Luis Miguel** is being pegged as possibly the most influential musical talent ever to emerge, not only from his native Mexico, but from the Latin American continent.

With a multi-generational fan base whose hysteria level is reminiscent of the Beatles and whose age range confounds observers, Luis Miguel's 12-year career is a continuum of unprecedented recording and performance successes, including the first-ever RIAA Gold award in 1991 for a non-crossover Spanish-language album, *Romance*. This collection of some of the all-time greatest *boleros* sold over 4.7 million units worldwide.

Another multi-million seller, his production debut *Aries*, yielded his first solo Grammy award in 1994 for Best Latin Pop Album (he won a Grammy for a duet with Sheena Easton at age 15). *Segundo Romance*, the recent release on which Luis Miguel pays tribute to the essentials of Latin music, vaulted onto the *Billboard 200* with an unheard-of #29 entry and had sold nearly 3 million units in 3 weeks. The idolized crooner, whose mature, polished yet soulfully steamy performing energy evoked rave reviews throughout his SRO US tour, began a two-month stint across Latin America in early November. Next? His recording of "Come Fly with Me" on the *Sinatra Duets* album.

Four years after its 1976 entry onto the Latin American continent, Warner Music International (then known as WEA International Inc.) started a record company in Mexico with a small staff covering operations, sales, publicity/promotion, distribution and finance, and called it WEA Discos Mexico. In its embryonic stages the company embraced its original mission — the marketing of a wide range of music from its sister American labels — with enthusiasm and commitment.



Those qualities have endured, and in the company's thirteen year-old incarnation as Warner Music Mexico, remarkable results are visible; a 176% growth in

revenues between 1990 and 1994; the signing and development of the most artistically ambitious and commercially successful domestic roster in the country, with extraordinary influence throughout the region; groundbreaking strategic marketing of international repertoire, classical music and music video, and a creatively-driven staff team of 160. Victorious in the swiftly evolving environment of the new Mexico, having broken new artists, taking advantage from the stabilized economy and the burgeoning growth of new entertainment technologies (compact disc penetration has exceeded 50%), Warner Music Mexico today is a company poised to lead the key market in a region which is undergoing one of the swiftest and most explosive growth courses imaginable.

Warner Music Mexico Managing Director Julio Saenz, who has helmed the company since 1991, describes its central philosophy: "Our focus is to perform as a major force in the cultural, political and economic environment, both locally and internationally; we see ourselves as a partner in a global business. Our goal is to develop not only the best artists in many genres of music, but also real executives, music business leaders, who have the acumen to balance

# MEXICO

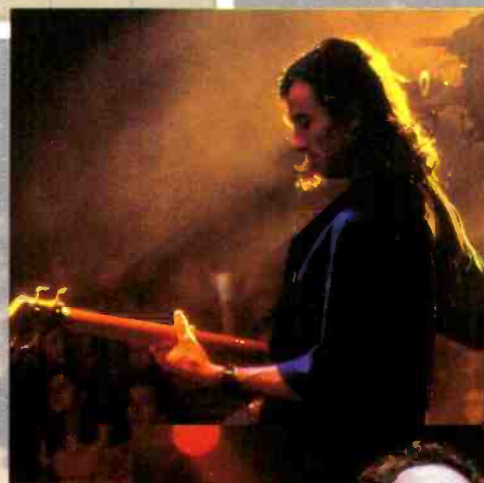


Part of the company's winning team enjoys the thrill of victory in New York as they receive the Bravo Award for placing three singles in the Top 5 of the *Nielsen Hit Parade* chart (l-r): Lizzy Cancino, Gerardo Vergara, Alfonso Larriva, Cafe Tacuba's Emmanuel del Real, Cosme, and Joselo Rangel; Julio Saenz, Leonor Villanueva, Alfredo Gatica, Cafe Tacuba's Quique Rangel, and Minerva Pedraza.

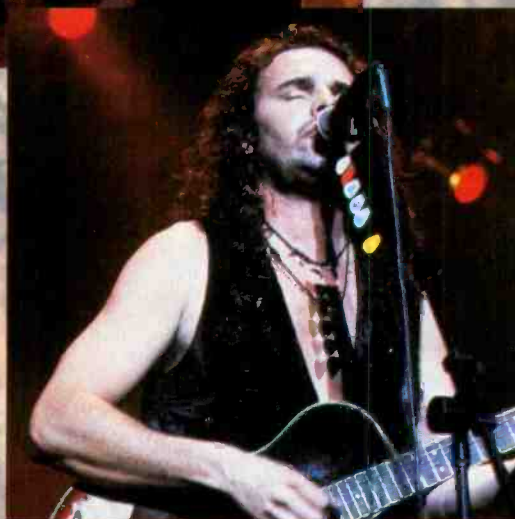
the appreciation of artistry with strategic marketing needs and financial objectives. We intend to be a powerful magnet, attracting an unequalled domestic roster, and drawing international artists to commit their touring and promotional time here in the new Mexico, an incredibly rich, diverse and fascinating place."

Saenz has a powerful right-hand in Executive Director Leonor Villanueva, who joined the team mid-year in 1993. Her successful development, with a core team of eight managers, of an innovative Anglo-International department, has greatly broadened the scope of exposure for many English-language artists, yielding a platinum album for **4 Non Blondes**, a gold one for **Inner Circle**, and numerous chart, sales and certifications successes for such artists as **Madonna**, **Phil Collins**, **Mötley Crüe**, **Depeche Mode**, **Seal**, **Laura Pausini**, **The 3 Tenors** and many others. "We have a young and dynamic team; we break traditions, mixing between domestic and international media, targeting new segments of the public to build a broader audience and a bigger success for all the artists," Villanueva comments.

**Warner Music Mexico supports the IFPI, RIAA, and FLAPF in the fight against the piracy of recorded music and video.**



Juan



Fher



Alex

Loosely translated, the word "mana" means "fruit of the gods," but for the international Latin quintet **Maná**, the term "roots of the people" might be a better fit. After selling over 2 million units of its last two albums, *Falta Amor* and *¿Donde Jugaran Los Niños?*, the anthem-driven pop rock band credits their constant grass-roots touring for creating what critics in the US, Europe and Latin America are calling "Maná-mania."

The phenomenon has been captured — live and worldwide — for the band's next release, recorded live in concert in Los Angeles' *Universal Amphitheatre*, San Diego's *Sports Arena*, Buenos Aires' *Teatro Gran Rex*, Santiago's *Estadio de Chile*, and Barcelona's *Sala Estandard*. The three-man core of the group, comprised of lead singer

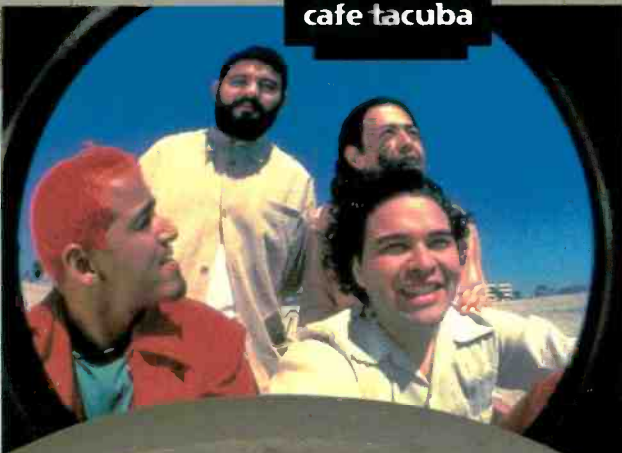
**Fher**, drummer **Alex Gonzalez** and bassist **Juan Diego**, invites top session players to participate in their acclaimed, celebratory sound with its targeted messages: the care of abandoned children, the need for safe sex, and the urgent defense of ecology (the band are long-term supporters of Greenpeace).

Maná won the 1994 *Billboard* Latin Music awards for **Best New Artist** and **Pop/Rock Artist of the Year**; but in '94 they stopped touring only long enough for Fher and Alex to produce their first live recording; the 18-track 2 CD release, featuring two acoustic tracks recorded with strings in Barcelona, is scheduled for the end of the year.

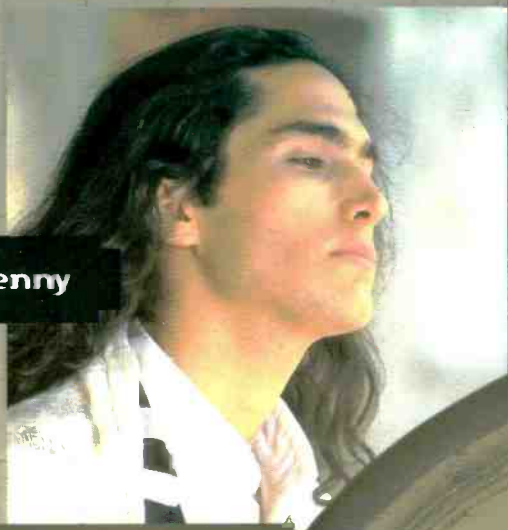
# MANÁ



cafe tacuba



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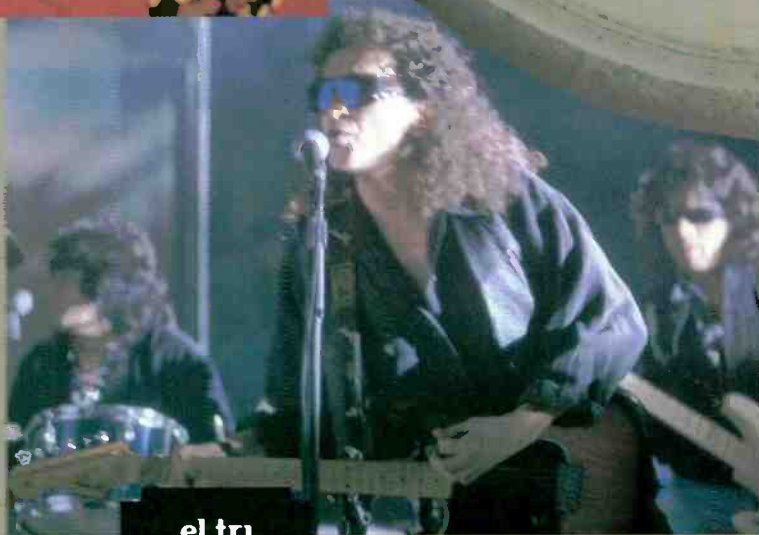
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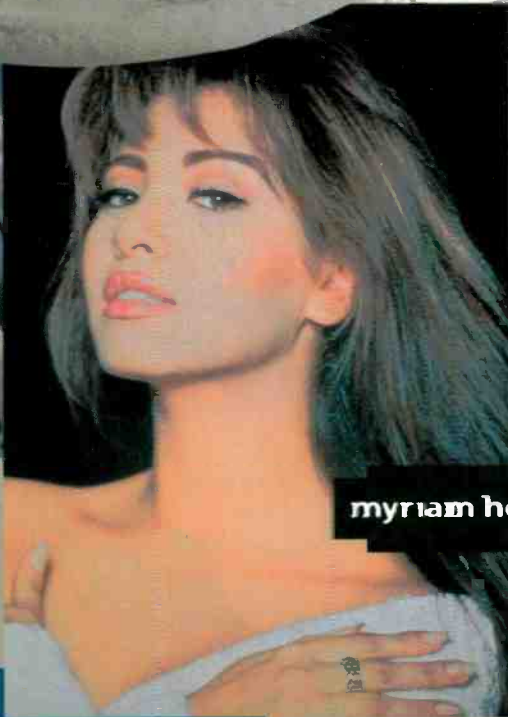
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Some of the many illustrious artists  
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# The Gringos Are Coming!

## Tours, Radio And TV Help Swell Sales Of Foreign Acts

By John Lannert

One of the biggest-selling albums in Mexico last year was not recorded by a superstar Mexican act such as Luis Miguel or Vicente Fernández, but by Whitney Houston, whose soundtrack smash "The Bodyguard" sold more than 500,000 units in Mexico.

That impressive sales tally, claims Jesús López, VP Latin, North America, BMG International, makes "The Bodyguard" the best-selling, English-language record ever in Mexico. The album's commercial feat also underscores the growing popularity of foreign, English-language acts in Mexico.



Half-million seller: Houston

Nine superstar acts have garnered cumulative sales surpassing 200,000 units, including Michael Jackson, Madonna, Bryan Adams, Elton John, UB40, U2, Bon Jovi, Scorpions and Metallica. Among the biggest individual sellers are Michael Jackson's "Thriller" (400,000 units), Madonna's "Erotica" (250,000 units) and Metallica's 1993 self-titled album (210,000 units).

Baby acts are scoring big numbers as well. 4 Non Blondes' debut 1993 release, "Bigger, Better, Faster, More!," sold over 225,000 units. López points out that Ace Of Base's "The Sign" has sold more than 300,000 copies in only four months.

"But the most important thing," says López, "is that there are many groups selling 25,000 units instead of 5,000 units."

### FRIENDLY FOREIGN FIRE

What's fueling the fire for increased album sales by foreign acts? There is a divergence of opinion among the record-label executives based in Mexico. Francisco Bestard, managing director of PolyGram Discos Mexico, posits that foreign artists are establishing a Mexican beachhead "because there haven't been any blockbuster records in Spanish."

Continued on page 76

## After Junkets And Joint Ventures, U.S. Retailers' Border Crossings Get Mixed Results

By Ed Christman

Although three major U.S. merchandisers have invaded Mexico in the last 18 months, other U.S. merchants have lost their enthusiasm for heading south of the border.

Tower Records became the first U.S. retailer to debut in Mexico when it opened a store in late 1993 in Mexico City. The West Sacramento, Calif.-based company says it has plans to open two more stores there next year. Meanwhile, the two largest rackjobbers, Handleman Co. and Western Merchandisers, opened operations in Mexico last year, when each of them followed their main retail accounts into the country.

Handleman, based in Troy, Mich., racks Kmart, which opened its two Mexico stores in 1993. Western Merchandisers racks Wal-Mart, which has formed a joint venture with Mexican retailer Cifra SA that has opened 12 stores in that country.

A fourth retail merchandiser, Virgin, also is actively seeking a Mexican partner to establish a foothold in Mexico. Ian Duffell, president of Virgin Retail Group USA, Pacific-Asia, says that Virgin "is in advance negotiations with a joint-venture partner to go into Mexico City."

However, other large U.S. accounts that previously expressed interest in expanding into Mexico, like the Musiland Group and Warehouse Entertainment, now appear to have put those plans on hold.

### SHOPPING CENTERS AND NAFTA

Industry observers say that the U.S. accounts' initial infatuation with Mexico was fueled by the signing of the North American Free Trade Agreement (NAFTA) among the U.S.,

Continued on page 76



Trans World's Higgins



Camelot's Bressi

### Label Roundup

Continued from page 68

Rubí, adding that piracy continues to siphon off 50% of potential revenue.

Rubí is confident that the recent election of President Ernesto Zedillo Ponce de Leon and the expected economic benefits of the North America Free Trade Agreement (NAFTA) will strengthen the Mexican record market. "The political climate has stabilized," says Rubí, "which has produced confidence at every level, from the public to the record industry."

### MUSIVISA

1994 was a banner year for gruperio imprint Musivisa, whose label VP José Manuel Presa claims that Musivisa's record sales are "about 25%" above 1993's figures. "We've had a lot of [multimedia] promotions for our grupos since September 1993, and that's paid off very well," says Presa, who declines to reveal specifics about the label's sales tallies.

Though Musivisa is geared toward grupos, Presa points out that label subsidiary Discos Rocío will now feature folkloric acts.

Moreover, Musivisa has created a tropical imprint Musivisa Tropical, which already sports the likes of prominent Afro-Caribbean acts El Gran Combo and Banda Blanca. As for 1995, Presa is upbeat, remarking that the label will expand into Colombia, Venezuela, Argentina and Chile. "We have many new groups we want to push hard [in those countries]," notes Presa, "as well as continuing to support our big names like Los Bukis and Los Tigres Del Norte."

### PEERLESS

In January of 1994, this venerable Mexican independent inked a distribution pact with Sony Music Mexico, which the label's general manager, Pedro Carmona, notes "has enabled us to concentrate more on marketing and restructuring of the label." In the meantime, Peerless is planning a duets album with ranchero legend Pedro Infante and a host of Mexican superstar singers. "The project is sort of similar to what Natalie Cole did with her father," explains Carmona. Released in August was "Los Acosta En Vivo," a live album by the veteran pop/ballad grupo who also produced a home video carrying the same title. Also out are "Corona De Espinas" by cumbia artist Margarita and "Pachangas" by Colombian tropical artist Fruko, a licensed act from Colombian imprint Discos Fuentes.

### POLYGRAM DISCOS MEXICO

Francisco Bestard, managing director, PolyGram Discos Mexico, remarks that the label got off to a flying start in 1994, awarding four Spanish-language gold records for 100,000 units sold: "Clásicos De La Provincia" by Colombia's vallenato troubadour Carlos Vives; "Mujer" by Spanish pop siren Marta Sánchez; "Marcos Lunas" by Marcos Lunas, son of Spanish crooner Dyango; and "Hay

Continued on page 74



## Label Roundup

Continued from page 73



Carlos Vives

Amores Que Matan," by Argentinian brother/sister duo Pimpinela. Upcoming product is expected from Brazil's kid TV superstar Xuxa, a recent signee; Gala, a dance act similar to Enigma "but heavier," says Bestard; and a pop act called Dengue.

### SONY MUSIC MEXICO

In the wake of his recent appointment as senior VP, Latin America, Sony Music International, label president Raúl



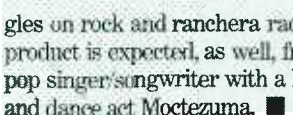
Ana Gabriel

Vásquez is in the process of acclimating Angel Carrasco, formerly Sony Discos A&R chief, to his new post as managing director in Mexico. Carrasco will have good product to work, including strong-selling albums by Vicente Fernández ("Recordando A Los Panchos"), his son Alejandro ("Grandes

Exitos A La Manera...") and Ana Gabriel ("Ayer Y Hoy"). Vásquez also anticipates robust retail activity for recent releases by Emmanuel ("Esta Aventura") and Lupita D'Alessio ("Leona Dormida"), the latter of which, says Vásquez, "represents a new Lupita. It's a more mature pop sound."

### WARNER MUSIC MEXICO:

Luis Miguel's August release "Segundo Romance," the follow-up to his blockbuster 1991 disc "Romance," dominates the Warner music sked for late 1994. "We shipped out 450,000 units," says executive director Leonor Villanueva, an extraordinarily lofty tally. But Warner also is active with such other acts as Café Tacuba, whose wildly diverse, critically hailed "RE" is yielding hit singles on rock and ranchera radio stations alike. Upcoming product is expected, as well, from newer artists Benny, "a pop singer/songwriter with a lot of soul," says Villanueva, and dance act Moctezuma. ■



Luis Miguel

## Overview '95

Continued from page 66

of whom listen to a variety of music ranging from rock to ranchera?

"We're seeing a lot more companies going into rock and pop/rock, and that will continue to be a trend," notes Vásquez, "but the strongest tendency we've seen is mostly in regional music, be it ranchera or grupo."

### GREAT FOR GRUPOS

Marco Antonio Rubí, VP, Discos Melody, concurs, saying that grupos were still outselling the label's solo acts, and adding that

Some record executives are concerned that if Zedillo pursues too closely the anti-inflationary economic strategy of his predecessor, Carlos Salinas de Gortari, then the economy—and the domestic record industry—will remain in a frustrating holding pattern.

"for the first three quarters, it was great for grupos."

Ruíz, however, views the grupero movement as topping out. "What's really gaining strength is rock," he says. Agreeing with Ruíz are Francisco Bestard, managing director, PolyGram Discos Mexico ("I'm betting on rock"), Leonor Villanueva, executive director, Warner Music Mexico, home of pop/rock phenom Maná, and López, whose label boasts not only a beefy rock-roster, but an alternative imprint Culebra.

"We have a new generation of young people that is, from a cultural standpoint, closer to rock, and that pattern will grow stronger," notes López. However, López points out another phenomenon involving foreign dance acts, whose music is rotated at

## Rockeros

Continued from page 68

tion of rock music, but they also have elevated the quality of contemporary pop, as well. "There could be a new level of pop, like a Mecano of Spain," he says. "Mexico has not seen an artist of that caliber, so far." López adds that singer/songwriters such as Arjona represent a new breed, "not of the type of the '60s and '70s that were sad and spoke of social afflictions, but rather a singer/songwriter who reflects the revolution and changes in Mexican society."



Café Tacuba

Why are such rock-rooted sounds becoming ever more popular? "Because more than 50% of the Mexican population is under 20 years old," answers Ruíz, echoing the sentiments of his colleagues. "But more important is that there is a musical evolution taking place among the Mexican youth. Five or six years ago, the kids were listening to pop acts

Mexico's touristy discos. Those tourists who hear that music return home and ask for the dance material, which often is cut in their own country.

There is yet another interesting trend, says Pedro Carmona, general manager of Mexico's venerable independent label Peerless. Carmona posits that the divisive nature of Mexico's recent politics has led to the resurgence of traditional Mexican music as sort of a unifying denominator.

"People were afraid of divisions within the country caused by allegiances with the different presidential candidates," says Carmona. "But at least everyone can agree about our musical heritage, so our traditional music has helped bring people together."

What will tether the domestic Mexican record-markets more closely will be more U.S. distributors and retailers setting up shop in Mexico. Last year, Tower Records opened its first store in Mexico City. Earlier this year, U.S. distributor giant Handleman Co. signed a pact with VideoVisa to distribute product in the Mexican chain's 1600 stores.

"And with other U.S. chains expected to come down here," adds Warner's Villanueva, "we expect even more points of sale for our product."

With record sales flat in dollar terms in the first six months of 1994 and down 5% in terms of unit volume, the Mexican record industry certainly would welcome more sales outlets. ■

like Flans, Pandora, Mijares and Emmanuel.

"Now they get MTV, they travel and they're getting fed all this Anglo product. All of a sudden, you talk to kids 18 or 19, they're into Led Zeppelin, Jimi Hendrix and the Rolling Stones. They're listening to Spanish-language rock because of the message. I mean, Caifanes and Maná have become strong groups."

### PERILS OF MAINSTREAMING

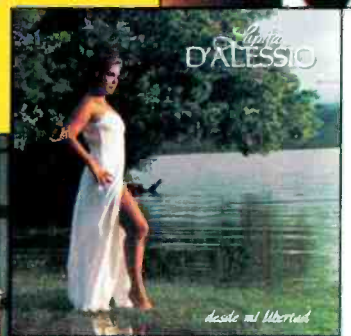
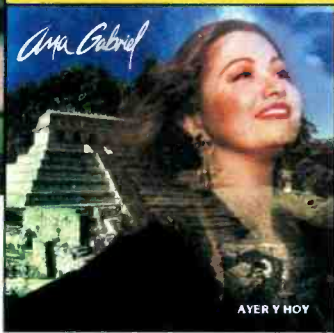
Predictably, rock purists such as Jordi Soler, station manager of Mexico City's alternative outlet Rock 101, are cool to the pop elements creeping into Mexico's rock vernacular. Worst still, opines Soler, is the warm embrace being given to domestic rock acts by mainstream media, particularly Mexico's behemoth television network Televisa.

"The record labels are grabbing the few rock acts they have and trying to integrate them into shows broadcast on Televisa," laments Soler. "So, for example, you see Caifanes on a talk show with Verónica Castro and neither one understands each other. What will happen is that Mexico's rock artists will disappear into a medium that robs the identity of the most familiar acts."

Perhaps. But if down-the-middle, pop/rock acts can churn out big sales figures, a mainstream network like Televisa may no longer be interested in rock groups off the beaten path. ■



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## Foreign Acts

Continued from page 73

Mario Ruiz, president, EMI Music Mexico, meanwhile, points to an industry cycle "that finds the Anglo acts on the upswing right now."

Leonor Villanueva, executive director, Warner Music Mexico, reckons the increasing number of points of sale—particularly with the imminent invasion of U.S. retail chains—is contributing to the sales spurt in foreign product.

Most record executives agree, however, that the key ingredient to the foreigners' album-sales prosperity is the growing number of foreign recording acts playing live shows in Mexico. Indeed, a veritable who's who of superstar English-speaking acts have performed in Mexico, including Madonna, Michael Jackson, Elton John, U2, Pink Floyd, Bon Jovi, Guns N' Roses, Metallica and Phil Collins.

Not all of the strong-selling acts, though, have toured Mexico. Whitney Houston has never performed in Mexico, nor has Ace Of Base. And 4 Non-Blondes made only one TV appearance last year and did telephone interviews.

### TIRED OF SPANISH MUSIC

But Raúl Vázquez, president, Sony Music Mexico, notes that the steady stream of concerts in Mexico "has called attention to the Anglo music. Plus, people are tired of Spanish pop music. So, now what we're trying to do is convince the artists to consider Mexico City as another stop on their promotional or concert tour."

Similarly, Bruce Moran, president of OCESA Presents, Inc., is attempting to lure more foreign artists down Mexico way. Thus far, OCESA has brought more foreign acts into Mexico in the past two years than any other concert promotion company. Moran

states that the last half of 1993 was the company's biggest semester ever.

In November 1993, Madonna performed three sold-out shows at Mexico City's 53,000-seat Autodromo Hermanos Rodriguez. Paul McCartney subsequently performed two sellout concerts. So far, 1994 has seen slower sledding for OCESA with Pink Floyd's April 9-10 shows causing the greatest fan stir and, not coincidentally, the largest gross sales figure—\$4.7 million.

Other artists whom OCESA has brought in successfully, but with lesser fanfare, are Santana, Scorpions, Aerosmith, Phil Collins, Motley Crue, INXS, Depeche Mode, UB40 and Kiss. Moran says that Mexico City shows by Pet Shop Boys (Nov. 20-21), Deep Purple (Nov. 23) and the Cranberries (Dec. 4) round out this year's musical menu. He adds that the Rolling Stones' three January shows at the 50,000-seat Los Hermanos Rodriguez Autodromo, each of which is a sellout, will "start the year off with a bang."

Moran views the slowdown as cyclical in nature, but points out that Mexico's 30% withholding tax has limited the country's potential for

live shows. "That withholding tax is a tax credit in the U.S. and the U.K., and presents no problem for a superstar act," he says. "But for a smaller artist depending on the cash flow, it can be a real impediment." Ticket prices, Moran notes, have held steady between \$25 and \$60.

### ROCK 101'S BALANCING ACT

Even if developing acts cannot tour Mexico, their music can be heard on more and more radio and television stations springing up around the country. Mexico City's FM radio station Rock 101, for example, has been rotating alternative and mainstream rock sounds since 1984. Station manager Jordi Soler says his station plays "75% to 80% alternative rock, with the balance mainstream." After 10 p.m. the station plays classic rock. The split between

English- and Spanish-language music is 85 to 15.

"We have many listeners, mostly between 16 and 20, looking to learn about catalog material, as well as looking for new music," says Soler, adding that "we are condemned to always be alternative."

And that is where PolyGram's Bestard will start promoting the Cranberries and Soundgarden, his two current priorities. "First, we'll go to alternative radio outlets, after which these acts may go to the mass public," says Bestard. "Then maybe they will become the U2s of tomorrow." ■

## Retail

Continued from page 73

Canada and Mexico in 1993. In addition, the move by Melvin Simon & Associates, the Indianapolis-based shopping-center developer, into Mexico (where it is building two large shopping centers) also spurred interest among music retailers.

In many instances, music retailers' expansion projects can be guided by where their developing partners decide to build. In the case of Simon, the giant developer conducted a junket to Mexico in March 1993, bringing about 80 U.S. merchants down to check out the country and see the areas where it would build malls in Mexico City and Guadalajara. Among the U.S. merchants making that trip were Musicland and Wherehouse.

According to one senior distribution-executive, by June of 1993, one of the main questions at the NARM Retailers Conference was if the six majors would relax their stand on exporting, which would allow retailers to replenish stock in any stores they might open in Mexico from their U.S. distribution facilities. After those meetings, he said that the retailers suddenly began showing a lot of interest in Mexico.

But the six majors held firm on their policy of not allowing U.S. accounts to export product out of the country. While that discouraged merchants, other factors also came into play against a southward movement. According to an article in the *Wall Street Journal*, prime real estate in Mexico is as expensive as that on New York's Fifth Ave. Also, marketing information is virtually non-existent. On the plus side, according to that article, Mexico has 550 square feet of retail space per 1000 inhabitants, compared with 19,000 square feet per 1000 inhabitants in the U.S. Still, per capita income is about \$2,200 a year in dollars, which is about one-sixth less than the U.S. average.

Besides those general issues, music merchants cite specific reasons that are keeping them out of Mexico. In the case of Torrance, Calif.-based Wherehouse Entertainment, the chain had been involved in negotiations to do a joint venture with Grupo VideoVisa. Although neither party ever publicly admitted to those negotiations, sources say that if successful, it would have resulted in Wherehouse doing business in Mexico. But negotiations ultimately proved unsuccessful.

Simultaneously, the California economy began to wreak havoc with the Wherehouse, and the chain appears to have backpedaled from all of its aggressive expansion plans in order to focus on getting its core business up to snuff. Wherehouse executives were unavailable to comment.

### MUSICLAND'S INTERNATIONAL MOVES

Like Wherehouse, Musicland also appears to have lost interest in expanding into Mexico. At the International Council of

Continued on page 78



Michael Jackson



Madonna



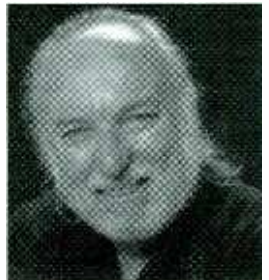
The Cranberries



4 Non-Blondes



Hastings' Marmaduke



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## Retail

Continued from page 76

Shopping Centers' annual convention, held in Las Vegas in May, the main rumor making the rounds was that Musicland had tentatively agreed to leasing space in Simon's Mexican malls.

Musicland has already become an international retailer through its move into the U.K. and its licensing of the Sam Goody name to a group in Japan. But the Mexico rumor proved completely unfounded, and at that time, Musicland officials said that they had other opportunities they were following up on.

Since then, Musicland has announced that it will open 50 Media Plays next year, which would bring that chain to about 100 stores and effectively double the company's revenues.

Besides Musicland and Warehouse, other large accounts say they are busy exploiting opportunities in the U.S. Bob Higgins, chairman, CEO and president of Albany, N.Y.-based Trans World Entertainment Corp., says, "We have plenty of opportunity in the U.S. and in our existing store base. At this time, it would not be appropriate for us to expand into Mexico."

Joe Bressi, senior VP at North Canton, Ohio-based Camelot Music, also says, "We have not looked at" moving into Mexico. "Our company hasn't crossed any borders yet. In the future, who knows? Now, we are concentrating on the U.S." Similarly, Ann Lieff, president of Miami-based Spec's Music, says, "We haven't really thought about it. We are concentrating on Florida

and Puerto Rico and don't want to dilute our efforts."

### NO BOOKS FOR HASTINGS

John Marmaduke, president of Hastings Books, Video & Music, says, "We have no interest in Mexico at present, due to a number of reasons." First off, the book industry has not realized its potential in the country, Marmaduke says, explaining that "the book industry has never developed a good paperback-book business there, either because or as a result of the fact that book consumption is very low in Mexico. To give you a comparison, the Western Merchandiser distribution center in Dallas ships about as many books a year as the entire country of Mexico.

As for the music business there, Marmaduke says he believes that distribution in Mexico is in transition, which may ultimately prove beneficial. But "prior customs were detrimental to the overall growth of the business there. A perfect example is that a typical Walt Disney video in Mexico sells for 50% to 100% higher than it does in the U.S. You can imagine when a population with one sixth the purchasing power of the U.S. has to pay twice as much for an item, how few are going to be purchased?"

With most major U.S. accounts not willing to consider expansion into Mexico at this time, Melvin Simon & Associates appear to be concentrating on luring international music-merchants like HMV and Virgin into Mexico. But officials with those companies were unavailable to comment. Observers suggest that Simon may also be trying to induce Blockbuster Music to try out

Mexico, since the video-rental division is already in that country (spokesmen from those companies were unavailable to comment, however).

For their part, Russ Solomon, president, and Stan Goman, senior VP, at Tower Records/Video, say they are very pleased with their store in Mexico City. Goman adds that the store, which measures 15,000 square feet on three levels, is doing so well that the firm plans to open two more stores in Mexico City next year. Those stores will probably measure between 10,000 and 12,000 square feet.

Handleman's joint venture with Grupo VideoVisa also has aggressive growth plans. The company says it will spend \$20 million over the next several years to increase its business there. The company currently operates a 17,500-square-foot warehouse, employing 13 people, and is looking to achieve sales of \$25 million in its first year of operation, which ends next March. ■

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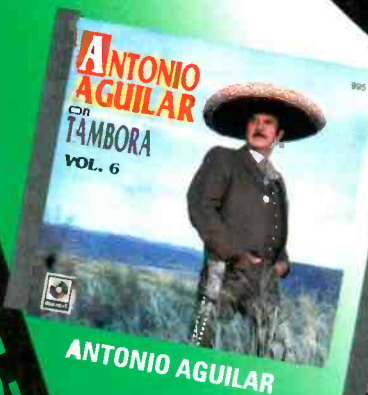
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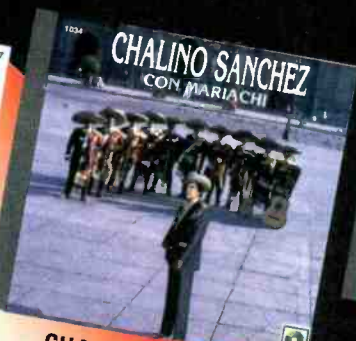
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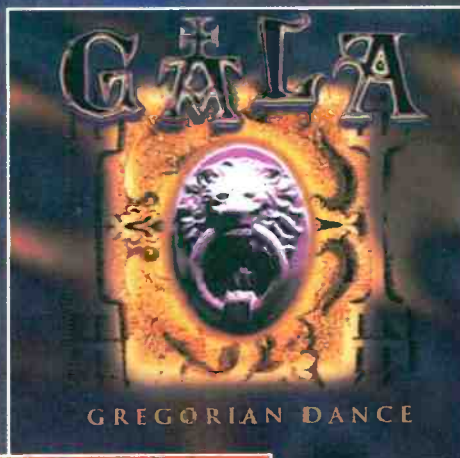
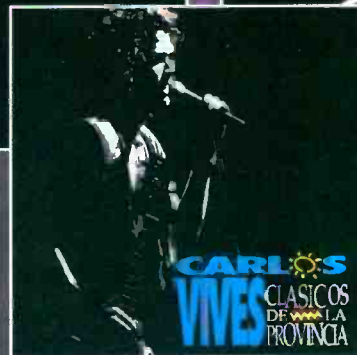
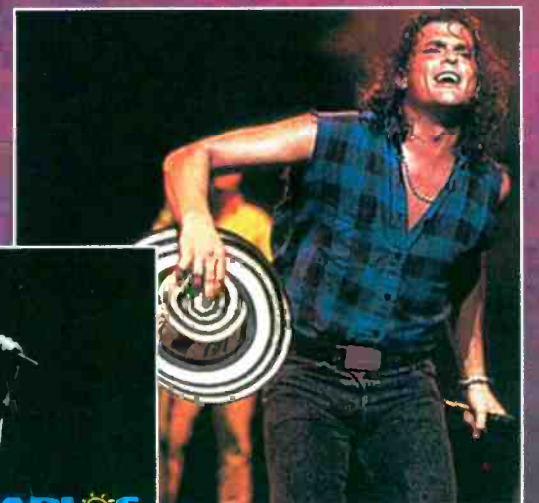
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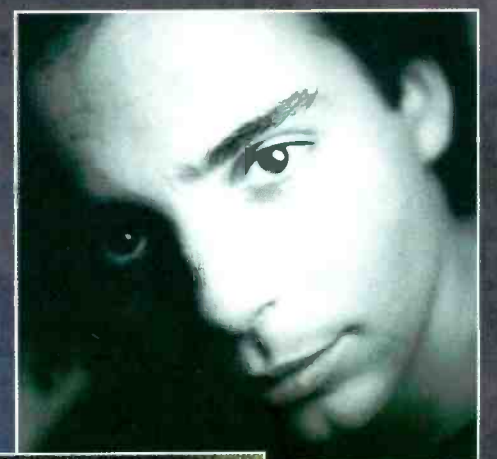
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## In the SPIRIT



by Lisa Collins

**CHANGES:** "There's a lot of great choirs out there, and we're just trying to do the best that we can," says **Christopher Squire**, who directs, manages, and performs with the Philadelphia-based, 17-year-old **Wilmington Chester Mass Choir**. Thus far, the group's best has translated into four hit albums, an armful of Stellar Awards, and a string of SRO dates throughout the eastern seaboard.

For the moment, the choir's latest album, "The Change Will Come," is one of gospel's 10 top-selling releases. "From a marketing standpoint, it is a great deal more competitive for choirs," Squires says. "You have to set yourself apart from the rest. Sometimes people get into the beat more than the message, but the music we sing ministers to us, and that's half the battle."

**DOWN MEMPHIS WAY:** The Church Of God In Christ, the nation's second-largest African-American religious denomination, held its 87th annual Holy Convocation in Memphis Nov. 8-15. Those in attendance included **O'Landa Draper**, **Stephanie Mills**, **Lawrence Matthews**, **Timothy Wright**, **Edwin & Walter Hawkins**, **Jennifer Holliday**, and the **Clark Sisters**, who received special recognition on behalf of their mom, the late **Mattie Moss Clark**. The late Clark's recently released biography, "Climbing Up The Mountain" (Sparrow Press), was a popular convention sales item. Also heavily fea-

tured was "Dr. Mattie Moss Clark Presents . . . The National C.O.G.I.C. Music Convention Choir Live In Atlanta."

Gospel labels kept a lower-than-normal profile, with the exception of Word Records, which used the occasion to host a reception showcasing the latest releases from **Draper & the Associates** ("A Celebration Of Praise") and **Rev. Tyrone Block** ("Rev. Milton Brunson Presents Tyrone Block & The Christ Tabernacle Combined Choirs—All For Me") . . . In other news, it was revealed that kidney dialysis has become a very real option for **James Moore**, who has been battling diabetes and became gravely ill in Memphis.

**WORK TO DO:** The **Clark Sisters** will be featured as spokeswomen in the "Work To Do" campaign to increase membership and generate positive changes in members' communities. The project is named after the Clark Sisters' song "Work To Do," from their latest release, "Miracle" . . . Ocean Records has pushed back the release of the much-anticipated **Hawkins family project**, featuring **Walter, Edwin, and Lynette "Baby Sis" Hawkins**. The album, recorded live March 19-20 in Oakland, Calif., marks their first joint effort as a family unit since 1980. Reports indicate that the delay is due to the forthcoming formalization of a joint pact between Ocean Records and Bellmark . . . **Stephanie Mills** has embarked on a tour to promote her gospel release "Personal Inspirations." Mills says the album features songs that carry a great deal of personal meaning. A **Kirk Franklin/Mills** concert pairing is in the works . . . Finally, Warner-Alliance is seeking material for the debut album by new signee **Beverly Crawford**. Meanwhile, the label is tight-lipped about its latest signee, **O'Landa Draper**, and is still very much in negotiations with **Donnie McClurkin**.

# Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	11	<b>HELEN BAYLOR</b> WORD 66443/EPIC. 5 weeks at No. 1	THE LIVE EXPERIENCE
2	2	75	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
3	3	15	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1606/MALACO	IN THIS PLACE
4	5	23	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
5	4	71	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
6	6	27	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
7	7	17	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
8	13	7	<b>STEPHANIE MILLS</b> GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
9	14	37	<b>CHICAGO COMM. CHOIR</b> AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
10	8	15	<b>WILMINGTON CHESTER MASS CHOIR</b> ATLANTA INT'L 10199	THE CHANGE WILL COME
11	9	51	<b>RUDOLPH STANFIELD &amp; NEW REVELATION</b> SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
12	10	11	<b>VICKI WINANS</b> INTERSOUND 9127	VICKI WINANS
13	15	17	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 205	CHIKE ANYABWILLE
14	18	27	<b>VARIOUS ARTISTS</b> BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
15	11	19	<b>L.A. MASS CHOIR</b> CGI 1083	I SHALL NOT BE DEFEATED
16	36	3	<b>JENNIFER HOLIDAY</b> INTERSOUND 9113	ON & ON
17	16	29	<b>CALVIN BERNARD RHONE</b> CGI 1092	LIVE... I'M A WINNER
18	12	5	<b>WITNESS</b> CGI 1101	HE CAN DO THE IMPOSSIBLE
19	29	3	<b>ALBERTINA WALKER</b> BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
20	27	5	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
21	17	27	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
22	19	21	<b>EDWIN HAWKINS</b> INTERSOUND 9124	KINGS & KINGDOMS
23	20	21	<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
24	28	5	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
25	NEW▶		<b>O'LANDA DRAPER</b> WORD 9488	LIVE - A CELEBRATION OF PRAISE
26	23	79	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
27	21	53	<b>YOLANDA ADAMS</b> TRIBUTE 3937	SAVE THE WORLD
28	24	7	<b>ORLANDO WRIGHT</b> SOUND OF GOSPEL 203	ORLANDO WRIGHT
29	22	53	<b>REV. JAMES MOORE</b> MALACO 6015	I WILL TRUST IN THE LORD
30	25	3	<b>CHICAGO MASS CHOIR</b> CGI 1122	I'M SO GRATEFUL
31	33	5	<b>THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS</b> BLACKBERRY 2000/E&J	THE FAMILY
32	38	3	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> INTER SOUND 9131	GOD IS IN CONTROL
33	32	19	<b>WILLIE NEAL JOHNSON AND THE NEW KEYNOTES</b> MALACO 6017	LORD...TAKE US THROUGH
34	NEW▶		<b>TYRONE BLOCK/CHRIST TABERNACLE CHOIR</b> WORD 9490	ALL FOR ME
35	26	29	<b>JOHN P. KEE</b> TYSCOT 43009/VERITY	COLORBLIND
36	39	49	<b>LASHUN PACE</b> SAVOY 14814/MALACO	SHEKINAH GLORY
37	RE-ENTRY		<b>MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR</b> BENSON 4013/CGI	GIVIN' UP THE PRAISE
38	37	13	<b>THE LOS ANGELES GOSPEL MESSENGERS</b> SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
39	NEW▶		<b>TRAMAINE HAWKINS</b> COLUMBIA 57876	A HIGHER PLACE
40	35	37	<b>COMMISSIONED</b> BENSON 1078/CGI	MATTERS OF THE HEART

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

# COMES ALIVE

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LOOK FOR BRAND NEW RELEASES FROM

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The Christianaires  
Douglas Miller  
Allen & Allen

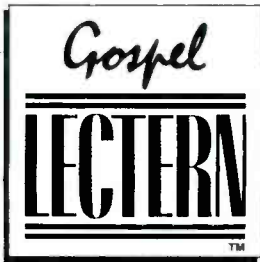
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Gospel's Greatest Hits Vol. II  
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Mass Choir

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**REVEREND BENJAMIN CONE, JR.**

Birds in the church

**MLC RECORDS**  
4470



by Deborah Evans Price

**S**HOWCASING TOP TALENT: During the Christian Country Music Awards show Nov. 9 in Nashville, it was obvious that Christian country has fully emerged as a separate genre with a bright future. In the past, people thought of Christian country in terms of artists like **Ricky Skaggs**, **Paul Overstreet**, and **the Whites**—country acts on secular labels that performed music that reflected their religious beliefs. Their style was different from the Southern gospel that was played on Sunday mornings on country radio stations. (Southern gospel was—and still is—an entirely different piece of the Christian music pie.)

Country artists are still very much a part of the Christian country movement, but the artists whose performances dominated the awards were acts like **Susie Luchsinger**, **Ken Holloway**, **Bruce Haynes**, and **MidSouth**—Christian artists signed to Christian labels who perform music with Christian lyrics and country instrumentation. The songs and the artists share many similarities with their secular counterparts. With his black hat and energetic stage presence, Holloway reminded me of another Louisiana native—**Tim McGraw**. Another Christian country act, **Rivers & Owens**, is a duo that invites comparisons to **Brooks & Dunn**—except that Rivers & Owens aren't quite as animated. (But then, who else is as wild on stage as **Kix Brooks**?)

Drinking, drugs, and sex are also in the lyrics of some Christian country songs. **The Days** performed "Child Of The Light," which describes the life of a prostitute before her conversion to Christianity. **Haynes** performed a song whose opening lines talked about drinking in the morning and taking pills at night. If radio listeners tune in and hear these songs, they initially might not know they are listening to a Christian song. The difference between these songs and secular drinking or fallen-angel songs is that there is a positive resolution, when accepting Christ totally changes the picture.

All in all, the CCMA awards show was thoroughly enjoyable. **Overstreet** and **Debra Maffett** were engaging co-hosts. Maffett also revealed that she is more than a television hostess with her wonderful performance of "Where Will You Be?" **Barrett**, **Haynes**, **MidSouth**, **Luchsinger**, **the Days**, and **Terri Lynn** also turned in powerful performances. The closing number, featuring **Andy Landis**, **the Fox Brothers**, and the Nashville chapter of the Gospel Music Workshop Assn. choir, was incredible. **Landis** is one of the genre's most exciting talents, and her performance of "He's Knockin'" brought the crowd to its feet for the finale.

**EVERYTHING IS BIGGER IN TEXAS:** It seems even the audiences are bigger in the Lone Star State, as **Carman** found out when more than 71,000 people filled Texas Stadium for the Oct. 22 stop of his free Raising The Standard tour. According to the National Christian Promoter's Roundtable Box Office, the event was the best-attended Christian concert ever. At press time, **Carman's** 85-city tour had made 75 stops and had been attended by more than 910,000 people. The Texas Stadium show surpassed  
*(Continued on page 86)*

## Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	17	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1408 17 weeks at No. 1 <b>HS</b>	HEAVEN IN THE REAL WORLD
2	2	11	<b>AMY GRANT</b> MYRRH 6974/WORD	HOUSE OF LOVE
3	4	5	<b>4 HIM</b> BENSON 4046	THE RIDE
4	3	9	<b>ASHTON/BECKER/DENTE</b> SPARROW 1389	ALONG THE ROAD
5	5	103	<b>DC TALK</b> ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	6	15	<b>NEWSBOYS</b> STARSONG 8814	GOING PUBLIC
7	7	7	<b>BEBE &amp; CECE WINANS</b> SPARROW 1417	RELATIONSHIPS
8	8	57	<b>CARMAN</b> ● SPARROW 1387	THE STANDARD
9	<b>NEW▶</b>		<b>SANDI PATTI</b> WORD 9443	FIND IT ON THE WINGS
10	12	57	<b>MICHAEL W. SMITH</b> REUNION 0086/WORD	FIRST DECADE 1983-1993
11	10	5	<b>SIERRA</b> STARSONG 1003	SIERRA
12	9	13	<b>BRYAN DUNCAN</b> MYRRH 6973/WORD	SLOW REVIVAL
13	15	7	<b>MARK LOWRY</b> WORD 9441	MOUTH IN MOTION
14	24	3	<b>GUARDIAN</b> PAKADERM 83186/MYRRH	SWING SWANG SWUNG
15	13	41	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
16	<b>NEW▶</b>		<b>VARIOUS ARTISTS</b> BRENTWOOD 5342	AMERICA'S 25 FAVORITE HYMNS
17	11	45	<b>TWILA PARIS</b> STARSONG 8805	BEYOND A DREAM
18	16	19	<b>TAKE 6</b> WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
19	29	131	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART
20	20	33	<b>OUT OF THE GREY</b> SPARROW 1405	DIAMOND DAYS
21	17	97	<b>NEWSBOYS</b> STARSONG 8251	NOT ASHAMED
22	22	37	<b>MICHAEL CARD</b> SPARROW 1435	JOY IN THE JOURNEY
23	14	31	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/STARSONG	DON'T CENSOR ME
24	19	5	<b>CARMAN</b> EVERLAND 9475/WORD	YO KIDS 2
25	<b>NEW▶</b>		<b>WAYNE WATSON</b> WORD 4242	ONE CHRISTMAS EVE
26	30	37	<b>STEVE GREEN</b> SPARROW 1334	WHERE MERCY BEGINS
27	23	27	<b>CLAY CROSSE</b> REUNION 9728/WORD	MY PLACE IS WITH YOU
28	34	23	<b>GARY CHAPMAN</b> REUNION 0084/WORD	THE LIGHT INSIDE
29	31	9	<b>CHERI KEAGGY</b> SPARROW 1419	CHILD OF THE FATHER
30	28	59	<b>VARIOUS ARTISTS</b> REUNION 0083/WORD	SONGS FROM THE LOFT
31	<b>RE-ENTRY</b>		<b>PAM THUM</b> BENSON 4002	FAITHFUL
32	25	33	<b>PHILLIPS, CRAIG &amp; DEAN</b> STARSONG 8806	LIFELINE
33	21	3	<b>MORTAL</b> INTENT 9487	WAKE
34	<b>NEW▶</b>		<b>VARIOUS ARTISTS</b> STARSONG 1018	CELEBRATE THE GIFT
35	27	37	<b>RON KENOLY</b> INTEGRITY 055/SPARROW	GOD IS ABLE
36	33	53	<b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 3011/STARSONG	EVOLUTION
37	36	3	<b>HELEN BAYLOR</b> WORD 66443	THE LIVE EXPERIENCE
38	26	35	<b>MICHAEL SWEET</b> BENSON 2231	MICHAEL SWEET
39	<b>NEW▶</b>		<b>DENNIS JERNIGAN</b> HEART CRY 9459/WORD	BREAK MY HEART
40	18	37	<b>RAY BOLTZ</b> WORD 57868/EPIC	ALLEGIANCE

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title © 1994, Billboard/BPI Communications.

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# Music Video

ARTISTS & MUSIC

## What Standards, Whose Practices? Panel Plunges Into Murky Programming Waters

BY CHRIS MORRIS

LOS ANGELES—A panel of music video programming executives inconclusively negotiated the traditionally murky waters of standards and practices Nov. 4 during the annual programming panel at the Billboard Music Video Conference.

The imaginatively staged forum, "Exploiting Women Vs. Exploding Women," took the form of a mock talk show, replete with "applause" signs and musical accompaniment courtesy of the L.A. band Native Shrubs. The program was hosted by "Fernaldo Rivera" (Relativity Records director of video Sean Fernald), who roved the audience decked out in an extravagant pompadour and smoking jacket.

Predictably, the panel devolved into a wrangle between the panelists and video producers and promotion personnel, who fruitlessly sought a firm definition of what constitutes a programmable clip.

MTV VP of music programming Patti Galluzzi said, "There aren't any completely black-and-white answers for how to determine what can go and what can't go," though she noted that depictions of excessive violence and drug use are considered "completely unacceptable."

Galluzzi added, "I know [MTV] has made mistakes in the past, and we will continue to make mistakes. It's a human process."

John Robson, VP of programming/international for the Box, argued, "There's room for directors to make what they want and to find a home for it."

Noting the free-swinging nature of the Playboy Channel's "Hot Rocks," which airs uncensored clips, Robson added, "[Producer and panelist] Eric [Mittleman] is gonna call you back and say, 'Standards has a problem: It's not wild enough.'"

Mittleman said that while the provisions of the Child Protection Act guide his programming decisions, poor production values ultimately will keep a clip off the air, rather than questionable content.

Galluzzi and recently appointed VH1 senior VP of music and talent relations Wayne Isaak both contended that the networks' impressionable young audience had to be protected.

"I see a certain amount of the youth imitating the videos they see,"

Isaak said.

Galluzzi suggested that labels can help streamline the review process if they determine the network's problem with the clip, submit lyrics along with clips, and review network-requested edits before submitting them. She claimed that 80% of recently submitted edits don't accomplish the changes that the labels say they do.

Confronting repeated complaints

that standards and practices is "a gray area," Galluzzi said, "I think there are rules, and I'm pretty sure most of the people in this room could recite them."

"Thank God for inconsistency," Robson noted. "At least you have room for freedom of expression."

During the panel, controversial clips by the Gravediggaz, Sir Mix-A-Lot, the Beastie Boys, L7, M.C. Eiht, Eazy-E, and Danzig were shown.



Relativity Records director of video Sean Fernald (center, with pompadour) hosted a mock talk show Nov. 4 to address the major video programmers' stance on standards and practices. Shown, from left, are participants Wayne Isaak of VH1, MTV's Patti Galluzzi, Playboy TV's Eric Mittleman, BET's Gregg Diggs, and the Box's John Robson. Fernald assumed the personality of bogus talk show host Fernaldo Rivera to explore the issues of "Exploiting Women Vs. Exploding Women" during Billboard's 16th annual Music Video Conference. (Photo: Henry M. Uto)

## PRODUCTION NOTES

### LOS ANGELES

• L7's Warner Bros. video "I'm Stuck Here Again" is a Squeak Pictures production directed and shot by Carlos Grasso. Scott Shapiro and Catherine Finkenstaedt produced.

• Aaron Hall's new Silas/MCA video "When You Need Me" is a Power Films production directed by Okuwah. "Skinny B." Lewis produced the shoot; Eagle Eigelson directed photography.

• Oil Factory Films director Wiz is the eye behind the Black Crowes' American video "A Conspiracy."

• Kevin Kerslake directed and produced Muzzy Star's latest Capitol clip, "Halal."

### NEW YORK

• Luscious Jackson's new Capitol video "Deep Shag" is a Propaganda Films production directed by Steve Hanft. In addition, Propaganda director Stephen Kirklys recently reeled the Warner Bros. video "Stone Horses" for God's Child.

• Director Diane Martel recently reeled Method Man's "Bring The Pain" for Def Jam. Dave Daniel directed photography on the shoot, which features an appearance by dancehall rapper

Booster. Aaron Costa produced. OTHER CITIES

• Director Sherri Breyer and a crew from Zeitgeist traveled to the highlands of Central Mexico to shoot Julia Fordham's new Virgin video "Hope, Prayer & Time." Nancy Bennet executive produced.

• H-GUN Labs director Benjamin Stokes lensed Dink's video "Green Mind" for Capitol Records. Barbara Schwarz produced the clip on location in Cleveland. Schwarz also produced the San Diego-based shoot for the Melvins' Atlantic video "Queen." Eric Matthies directed.

• Squeak Pictures director Nigel Dick lensed Real McCoy's new Arista video "Another Night" on location in London. Fiz Oliver and Catherine Finkenstaedt produced the clip; John Simmons directed photography.

• Director Dwayne Coles reeled Blackstreet's new Interscope video "Good Life." Vince Toto directed photography on the Virginia-based shoot. Robert Johnson produced for the Elite Co.

• Oil Factory director Greg Masuak traveled to Hawaii to shoot "Change Your Mind" and "Love Here I Come" for A&M's Bad Boys Inc.

## Confab Attendees Try To Iron Out Kinks In Vid Biz

AND SO IT GOES: Video producers, programmers, and promoters who attended Billboard's 16th annual Music Video Conference Nov. 2-4 took advantage of the informal "discussion group" format to address a variety of issues that affect their collective job performance.

During the "Sins Of Commission" discussion, label commissioners and production company representatives agreed that the process of producing a clip has grown increasingly political, as more players have become involved in the video-making process.

Mercury's director of video production Jeff Newman, who facilitated the talk with Squeak Pictures executive producer Pam Tarr, reminded production company representatives to keep label commissioners apprised of their relationships with creative personnel outside video departments.

Herb Agner, video manager at Warner Bros./Nashville, said, "When you deal with A&R people or artist managers, you are only empowering people who don't have knowledge of the filmmaking process."

Production company representatives pressed label personnel to formalize the commissioning routine. The End's Randy Sosin asked that labels enact an award-date procedure so that production companies would know, by a deadline, whether or not they received a job.

Budgetary issues dominated much of the conversation, and label representatives urged members of the production community to write accurate treatments for the budgets with which they are presented.

**MONEY, MONEY, MONEY:** Financial issues remain a primary concern at the promotion and programming levels as well. Attendees of the discussion group "Balancing The Needs Of Programmers And Promoters" sought solutions to the ongoing problems of advertising and label support provided to local shows.

Columbia VP of video promotion Mark Ghuneim stressed that programmers seeking funds from labels should be prepared to provide information and hard data to labels regarding the impact of video play on local sales.

Labels must respect the role of programmers, too, noted KISS-TV's Jeremy Savage, adding that label reps should not expect video programmers to risk alienating viewers by experimenting with untested songs.

"If it's not being played in the market and [the label] is asking us to be the proving ground, that's a pretty tall favor," Savage said.

Regional programmers must treat their shows as businesses and should aggressively seek cross-promotions with retail and radio outlets, label

reps urged.

**SELLING OUT?** Talk of the merits and pitfalls of cross-promotions continued during genre-specific format forums.

"With the DIY spirit, is this good or too commercialized?" asked Doug McVehil, manager of national video promotion for Epic Records. He led the discussion group attended by alternative rock players.

"It could be," responded Mike Drumm of "Music Link." "You may have Epitaph Records fans that are offended by it... But then again, where else can they turn [for alternative videos]?"

Siouxie Crawford of Portland, Ore.-based "Bohemia After Dark" argued that shows can maintain credibility if the promotions are approached in the spirit of each show.

"We need to do this," Crawford said, "instead of asking labels for money."

THE EYE



by Deborah Russell

**TROUBLE IN paradise:** Country video professionals are facing a programming landscape that is less rosy than it was 12 months ago, AristoMedia owner Jeff Walker noted during the country discussion group.

Several regional country programs recently lost regular broadcast-time slots to

the Tribune-syndicated show "The Road." In addition, CMT is becoming more segmented, while noncountry networks such as VH1 appear to be cutting back on country clips.

However, a push by radio stations to create more regional video shows is an encouraging sign for the future, Walker said.

**VIDEO BREAKTHROUGHS:** Meanwhile, the sales success of the Tractors, the Mavericks, and Jeff Foxworthy was lauded as an important example of how country video has the power to break new acts.

CMT played the David Ball video "Thinkin' Problem" in heavy rotation for six weeks before it was released to radio, said Margie Taylor, CMT lead programming coordinator. That single was embraced at radio, and went on to peak at No. 2 on Billboard's Hot Country Singles & Tracks chart.

**QUICK CUTS:** Paramount Television Group has signed MTV Productions to a first-look deal. As part of the development pact, MTV Productions will develop, create, and produce TV series and specials for all networks and first-run syndication.

**REEL NEWS:** Burbank, Calif.-based ET/VideoLink has acquired the assets of N.Y.-based closed-circuit programmer Telegenics Music Video Network Inc. Chris Russo, Telegenics president/founder, will continue to serve as an independent consultant to the operation.



**Open Up.** Smash! Films director Pam Robinson, left, is the eye behind Rachelle Ferrell's new Capitol video "With Open Arms."

# Music Video



Frankie Blue of the Box, third from left, attracts a crowd to his "kissing booth" at the Box/Sony Music party. Lining up to meet and greet are, from left, Atlantic's Linda Ferrando, A&M's Emily Wittman, Telemotion's Laurel Sylvanus, VH1's Terence Lam, MCA's Pamela Marcello, and EMI's Allison Bandier.



Bob Morgado, chairman/CEO of the Warner Music Group, describes Warner's commitment to music video during his keynote speech.



New Music Now's Tom Sodeur, left, and Epic's Doug McVehil would walk 500 miles to see a good video—but only had to go as far as the Box/Sony party.



Telemotion's Laurel Sylvanus, left, tries her luck at the tables with ZTV/Muzak's Max Leinwand, Joanna Wiese, and Bob King during the Box/Sony celebration. Gambling chips were traded in for raffle tickets at the evening's conclusion.



Atlantic's Doug Cohn, left, and Imago's Foye Johnson flex their promotional muscles.



Capitol's Danny Lockwood, left, and Anne Deasey enjoy the sea breeze off the Santa Monica pier with EMI U.K.'s Trudy Bellinger and One World Productions executive producer Joseph Uliano.

## Billboard's Video Bash On The Beach

LOS ANGELES—Leaders of the music video and multimedia industries gathered Nov. 2-4 for the 16th Annual Billboard Music Video Conference & Awards at the beachfront Loews Santa Monica Hotel here. Highlights included Billboard's first MultiMedia Expo, an opening-night gala celebration hosted by MTV Networks at the Santa Monica Pier carousel, and a "Knowledge Is Power" fund-raising party co-sponsored by the Box and Sony Music at Sony's West Coast headquarters. The conference closed with an awards ceremony hosted by Forward/Rhino recording artist Buster Poindexter. (Photos: Mark Savage/Savage Photography)



The Box's Les Garland, left, hooks up with MJJ Records president Jerry Greenberg at the Box/Sony Music "Knowledge Is Power" party.



Buster Poindexter hands US3's award for best new artist in a dance clip to Capitol's Bonnie Burkert, left, and Gina Gore.



MTV's opening-night reception allowed multimedia consultant Deborah Newman, left, formerly of Sony Music Video, to reunite with Columbia's Mark Ghuneim.



Celebrating their collective country victories during the Nov. 4 awards ceremony are, from left, Warner Bros.' Herb Agner, RCA's Suzette Tucker, AristoMedia's Jeff Walker, and Austin Music Network's Tim Hamblin and Kent Benjamin.

Video programmers who picked up awards for best local/regional shows included, rear, from left, Power Play's Sam Cerami and Kevin Ferd, Music Link's Mike Drumm, Lightmusic's Rose Sommatennent, Austin Music Network's Tim Hamblin, Bohemia After Dark's Siouxsie Crawford, Atlanta Fresh Party's Mike Ousley; front, from left, Video Music Box's Ralph McDaniels, 30 Minutes Of Rock's Kris Harris, and Power Play's Tom Terreri.



Capitol's Linda Ingrisano, left, catches up with MTV/VH1's Andy Schuon during the opening-night reception.



Geffen's Peter Baron, left, and Andy Scott, who formerly represented director Samuel Bayer (the eye behind videos by Nirvana and Hole), reconnoiter during MTV's opening-night soirée.



Production company personnel represented at the Nov. 4 music video awards included, from left, Perry Joseph of MediaLab, Kim Dellara of Planet Pictures, Cordelia Plunket of the Underground, Varenne Ferrari of Palomar Pictures, Sheira Rees-Davies of Squeak Pictures, and Keith Milton of Chelsea Pictures.



BNA's Summer Harman enjoys MTV's opening-night reception with AristoMedia's Jon Howard, left, and Clayton Cooper, right.



Arista's Andrew Berkowitz, left, and Wendy White pick up the award for best R&B/urban clip for Toni Braxton's "Breathe Again."



The Box's Lois Schmatz, left, John Robson, and Tamara Walters take their chances at the "Knowledge Is Power" fundraising party, which was centered on a Las Vegas gaming theme.



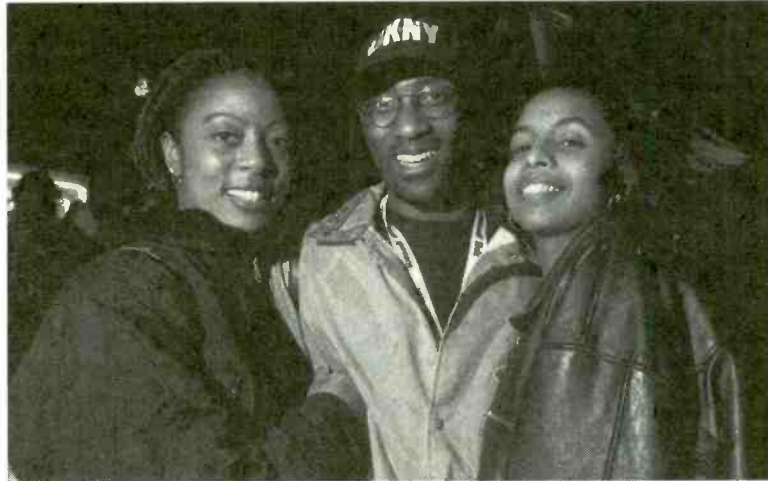
Buster Poindexter presents Tommy Boy's Laura Hynes with one of two awards honoring Coolio's videoclip for "Fantastic Voyage."



MTV's John Cannelli, left, VH1's Darcy Sanders-Fulmer, MTV's Kurt Steffek, and EMI's Allison Bandier converge at the Santa Monica Pier carousel during the opening-night festivities.



Virgin's Richy Vesecky, left, and VH1's Dave Weier contemplate a spin on the carousel during the MTV Networks' opening-night reception at the Santa Monica Pier.



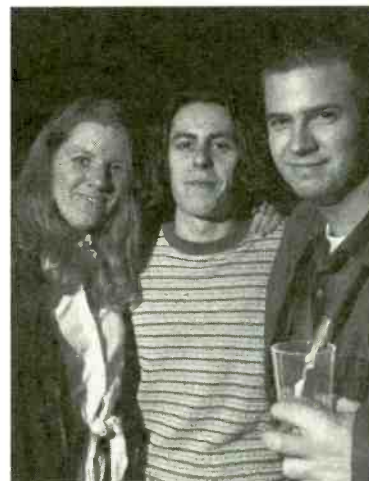
David Bodrick of N.Y.-based video show "Avant Garde" is flanked by Epic's Diane Blankumsee, left, and Arista's Wendy White during MTV's opening-night reception.



Round The Globe Music's Cindy Roach, left, and Carolina Minier, right, box in the Box's J. Gibbs during the network's "Knowledge Is Power" reception.



From left, Billboard music video editor Deborah Russell joins forces with Daisy Force Pictures owner Beth LaMure and director Richard Levine.



Teletunes' Suzette Pallares, left, the University of Wisconsin's Nick Hahn, and Roadrunner Records' Tom Gates trade tales at the Box/Sony bash.



Buster Poindexter presents Virgin's Lori Feldman with the best rock clip of the year award for the Rolling Stones' "Love Is Strong," directed by David Fincher.



Island's Steve Leeds, left, Giant's Steve Backer, and Interscope's Jeff Marks cut loose during MTV's opening-night reception at the Santa Monica Pier.



Notorious Pictures director Guy Guillet, left, and Mike Mack of Noo Trybe/Virgin take a break from the gambling tables during the "Knowledge Is Power" party sponsored by the Box and Sony.



UFO Interactive's Doug Cerrone, left, demonstrates the virtues of a CD-ROM press kit as Beth Broday of Thirteen/WNET New Media Group observes.

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- 10 David Ball, When The Thought Of You... 11 Tracy Lawrence, I See It Now 12 Clint Black, Untanglin' My Mind...

- 12 The Cranberries, Zombie 13 Madonna, Secret 14 Salt-N-Pepa, None Of Your Business...

- 14 Faith Hill, Take Me As I Am 15 John Anderson, Country 'Til I Die 16 Marty Stuart, That's What Love's About...

NEW ADDS

- Pam Tillis, Mi Vida Loca (My Crazy Life) Sawyer Brown, This Time...



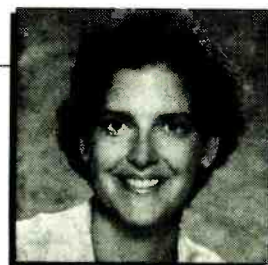
Continuous programming 1515 Broadway, NY, NY 10036

- 1 Melissa Etheridge, I'm The Only One 2 Madonna, Secret 3 Sting, When We Dance...

NEW ADDS

- Victoria Williams, Crazy Mary Sugar, Believe What You're Saying

Artists & Music



by Heidi Waleson

GETTING TO EVERYBODY ELSE: This month, a new, Miami-based company, headed by the Dutch entrepreneur Maurice Keizer...

Keizer and his market researchers are convinced that there is a big audience out there that is tired of soft rock, wants to move on...

Not surprisingly, the first issue spotlights Mozart and includes lots of images from the movie "Amadeus."

TuTTi will be sold from counter displays in bookstores, not record stores, because, Keizer says, "our target audience doesn't go to record stores..."

Keizer expects the product to take at least two years to turn a profit, and he says he is in it for the long haul.

MUSIC FOR KIDS: Not many people write good music for children, but Rob Kapilow appears to be an exception.

The program, which is being recorded this month and will be released on the Koch label in the spring, includes "Green Eggs And Ham..."

GOSPEL LECTERN

(Continued from page 82)

the record Carman set last year when he drew more than 50,000 in Johannesburg, South Africa.

Fans began camping out the day before the Texas Stadium show, and many had to be turned away when the venue filled to capacity.

SPARROW'S PEACOCK Flies On Internet: "Everything That's On My Mind," the forthcoming Sparrow album by Charlie Peacock...

Charlie Peacock Internet Site." Sparrow Communications Group is launching the release with a marketing campaign...

The Peacock site is a free service that can be accessed as follows: WORLD WIDE WEB: http://www.netcentral.net/sparrow/peacock.html...

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 26, 1994.



Continuous programming 12000 Biscayne Blvd Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish...

BOX TOPS

- TLC, Creep H.W.A., Ain't No Lady Doctor Dre & Ed Lover, Back Up Off Me...

ADDS

- Babyface & Lisa Stansfield, Dream Away Changing Faces, Foolin' Around...

Thuglife, Cradle To The Grave Tom Petty, You Don't Know How It Feels



Continuous programming 11500 9th St N St Petersburg, FL 33716

- Bonnie Raitt, Storm Warning Carly Simon, Like A River Three Tenors, La Donna e' Mobile...



Continuous programming P O BOX 398 Branson, MO 65616

- Lisa Brokop, Take That Phil Perry, One Touch Patty Loveless, Here I Am...

Clay Walker, If I Could Make A Living The Tokens, Lion Sleeps Tonight Wynonna & Michael English, Healing...



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- Charly Garcia, Chipi Chipi Big Mountain, Un Sensual Amor Inner Circle, Games People Play...



Five 1/2-hour shows weekly Signal Hill Dr Wall, PA 15148

- DC Talk, Jesus Is Just Alright Rich Mullins, The Color Green Steve Taylor, Jesus Is For Losers...

Lisa Brokop, Give Me A Ring Dakota Motor Co., Truth Steven C. Chapman, Heaven In The... Out Of Eden, Lovely Day...



Five hours weekly 223-225 Washington St Newark, NJ 07102

- Shudder To Think, Hit Liquor Aimie Mann, That's Just What... Bryan Ferry, Mamouna...



15 hours weekly 10227 E 14th St Oakland, CA 94603

- Rappin' 4-Tay, Playaz Club Brandy, I Wanna Be Down Janet Jackson, You Want This...

## Jones To Host 1st MTV Europe Awards In Berlin

LONDON—Tom Jones is to host MTV Europe's first awards ceremony to be held Nov. 24 in Berlin (Billboard, Nov. 5).

The Welshman will conduct the 90-minute live show, which will feature acts such as Ace Of Base, Aerosmith, Roxette, Bjork, Eros Ramazzotti, Take That, and Therapy?, all of whom were confirmed to appear at press time.

Presenters for the show, which is to be held in the Pariser Platz in front of the Brandenburg Gate, will include Michael Hutchence, Naomi Campbell, Helena Christensen, Megadeth's Dave Mustaine, East 17, and Herbert Groenemeyer.

Jones, adored by young and old, especially women, is currently No. 13 in the U.K. singles charts with "If Only I Knew," a song which raised eyebrows because it has the veteran crooner veering off into rap from the song's start.

DOMINIC PRIDE



JONES

## Political Chaos Halts Fonit Cetra Sale Calls For RAI Ousters May Bring More Changes

BY MARK DEZZANI

MILAN—Italy's Nuova Fonit Cetra (NFC) label is now no longer for sale, according to its owner, the state broadcasting corporation RAI.

RAI owns 90% of NFC, with the remaining 10% being held by domestic label Dischi Ricordi, which was bought by BMG in August (Billboard, Aug. 20).

Continuing turmoil within RAI appears to have put the tin hat on earlier plans to sell off a majority stake in the (NFC) label, as RAI's newly appointed director general has said that plans to sell the label have been halted.

RAI indicated earlier this year that it wanted to dispose of non-core assets, including its loss-making music company (Billboard, July 2). CGD/Warner and EMI Italy were among the contenders to buy into NFC, which last year lost 8 billion lire (\$5 million) on sales of 40 billion lire (\$25 million).

RAI's new board of governors, installed this summer, took direct control of each of the corporation's subsidiaries, with RAI governor Ennio Presutti replacing Severiano Glaray as president of NFC. Glaray himself was appointed in May this year.

In turn, NFC director general Luciano Ceschia, appointed in March 1994, has been replaced by former marketing director Carlo Latini.

NFC press director Eraldo Di Vita says, "Latini has been mandated to come up with a new restructuring plan, which doesn't anticipate selling off shares in the company. Several majors had been negotiating [to buy a stake]; however, the latest policy has shelved the sell-off plans."

Di Vita says the situation could soon change yet again. "There is a new law being proposed which blocks RAI governors from holding a second executive post with the RAI or with its subsidiaries, which could see Presutti having to relinquish his role as NFC president."

Presutti is among three governors who are considering resigning from the RAI board. RAI president Letizia Moratti has been criticized for her uncompromising leadership style, with political opponents claiming that new executive appointments that she pushed through represented a "repoliticization" of the state broadcaster in favor of media magnate and prime minister Silvio Berlusconi's government.

Her actions led last week to RAI director general Gianni Billia leaving af-

ter only three months; one governor also resigned, and two others, including Presutti, are said to be considering similar action.

Mounting pressure on Moratti and the RAI board to resign en masse could mean yet another executive and policy change at NFC. Last week, the Italian senate passed a motion of no confidence against the RAI board members, calling for their resignation. The prevailing influence of the extreme right-wing National Alliance party on Italy's state cultural institutions makes it likely that pressure will remain to resist selling off domestically owned assets to multinational companies, especially after the buy-out of the country's largest independent, Dischi Ricordi, by German multinational BMG.



**One For The Mantelpiece.** Youssou N'Dour, left, receives a Dutch Edison award from Paul Hertog, managing director of Sony Music Holland. N'Dour got the award for his album "The Guide (Wommat)."

## Warner Japan Moves Into Compilations

BY STEVE McCLURE

TOKYO—Warner Music Japan has become the second Japanese record company to rack up big sales with a compilation of foreign hits.

Since its June 25 release, WMJ's 16-track "Hits 1" collection has sold some 350,000 copies, proving that non-Japanese music can do well in this domestic-oriented market if properly promoted.

"We had the idea of releasing a compilation of foreign music for some time," says Kei Hayashi, WMJ's assistant general manager, international. What convinced WMJ to go ahead with the "Hits 1" project was the phenomenal success of Toshiba-EMI's "Now 1" compilation, which has sold more than a million units since its December 1993 release.

"Hits 1," subtitled "When you're crazy for music," is an eclectic sampling of recent Warner offerings, such as "Informer" by Snow, "Both Sides Of The Story" by Phil Collins, and Earth, Wind & Fire's "Sunday Morning."

Hayashi says the hardest thing about putting the Japan-only compilation together was getting the necessary clearances from labels and managers.

In this regard, WMJ scored a real coup by obtaining permission from Eric Clapton's management to use the "Unplugged" version of "Layla," since Clapton is usually loath to have his material used in such collections. Hayashi says WMJ chairman Ryuzo Kosugi played a crucial role in the sometimes delicate negotiations.

"We tried to explain that by being included in 'Hits 1,' we could help expand artists' careers here in Japan," Hayashi says.

WMJ relied heavily on TV ads to promote "Hits 1" to the general public, as opposed to the core music fans whom labels here usually target through ads in specialist music publications.

All of the album's songs were released within the last two years, except for Deep Purple's 1972-vintage "Highway Star," which was included due to its recent use in a TV commercial. It was released as a "tie-up" single when the ad first aired last year, and since then has sold 10,000 copies, which is unusually high for a foreign single.

Warner plans to release "Hits 2" early next year.



**Back To Basia-ics.** Epic U.K. artist Basia was in an ecstatic mood after the last gig in her three-night stint at London's Jazz Cafe, which attracted the likes of Bryan Ferry, John Taylor, and Sade's band. Shown, from left, are Basia's manager, Dee Anthony; Epic managing director Rob Stringer; Basia; and Sony Music U.K. chairman/CEO Paul Burger.

## Martland Delights In Tweaking Classical Purists

BY ANDREW STEWART

LONDON—British composer Steve Martland's broad musical interests, ranging from the medieval motet to hard rock, have set him at odds with classical music purists, who find his compositions crude, unrefined, and altogether lacking in subtlety.

Martland shakes a fist at such elitist attitudes, reserving his fiercest attacks for those critics, promoters, and broadcasters unable to accept that serious contemporary music may legitimately appeal to audiences unfamiliar with, or even hostile to, the works of Mozart, Beethoven, and Wagner.

A recent release from BMG Classics' Catalyst label suggests that there's far more to Martland than his detractors are prepared to concede, not the least of which is the music of his poignant string quartet "Patrol" and the jazz/rock-flavored "Principia."

The opening work on the album, "Danceworks," reveals the composer's characteristic use of brass and saxophones as explosive, almost percussive instruments, demanding levels of stamina rarely, if ever, required from trumpeters and trombonists and a total commitment to Martland's music from the entire band.

"I don't care whether more people get to like music of the past as a result of my work," Martland says. "I'm fighting the battle on behalf of contemporary music in order to widen the cultural picture. Nevertheless, classical music has been the preserve of an elitist group for far too long. If I can help break the establishment doors down and let more people gain access, then that's to the good. It's like a crusade for me."



MARTLAND

Cover photos of the mean, lean Martland, complete with close-cropped hair, white T-shirt, Levi's 501s, and regulation Doc Marten boots, have led some to conclude that he would be quite capable of breaking down doors, whether they belonged to members of the music establishment or anybody else who stood in his way. A previous Martland release on the Manchester-based Factory label was rejected for sale by what the composer calls "snobbish" specialist classical retailers.

"I don't mind if people think I'm a hooligan, because it gives me the op-

portunity to challenge the status quo. I'm not afraid to speak up when I hear that the state funding for music in schools has been cut to the bone in Britain and elsewhere, or to criticize the middle-class dominance of classical music," he says.

Martland has no doubt about the way in which his music is perceived in certain quarters. One classical critic recently suggested that he should dig a hole and bury his work to save posterity the trouble.

"I think the general belief expressed by the mandarins of culture in Britain is that my music is crap," he says.

"There is the feeling that what I do is rubbish, that it is not music in the normal sense. I'm not sure whether it's because of the pop imagery associated with me or not.

"It now seems acceptable for a composer like Mark-Anthony Turnage to talk constantly about jazz, because those in the classical establishment have been forced to recognize the respectability of jazz. Pop music and rock culture are not seen as respectable. But I'm not a pop star, neither do I go to pop concerts and think, 'Oh, yes, I'll use a bit of this and a bit of that in my next piece.'"

## Negre Gets Top Job At PolyGram France

■ BY EMMANUEL LEGRAND

PARIS—Although the arrival of Paul-Rene Albertini as president of Sony Music France has not yet been announced officially, PolyGram France made public on Nov. 9 its decision to replace him with current Island/Barclay president Pascal Negre as president of PolyGram Disques France, the record division of PolyGram France (Billboard, Nov. 19).

In addition, Negre has been appointed by PolyGram France president Alfredo Gangotena as deputy general manager of the group.

Albertini is poised to replace Sony Music France's president, Henri de Bodinat, and is believed to be moving there by Dec. 1.

In appointing Negre, PolyGram made a choice that reflects continuity

with the past and a desire to quickly fill a vacant seat. Negre frequently has been mentioned as a natural candidate for Albertini's seat.

It is understood that Negre will concentrate on the global and day-to-day artistic and marketing decisions of the different PolyGram labels reporting to him (including Phonogram, Polydor, Island/Barclay, and Remark), while Gangotena, who has just completed his first 60 days at PolyGram, will oversee strategic and general policy of the group. Gangotena also is expected to become an active SNEP member, a position Albertini was supposed to hold.

By reaching the top operational spot at PolyGram, Negre, 33, adds another episode to one of the quickest rises in the French industry. After working at private radio stations and

independent PR companies, he joined BMG's promotion staff in 1986, then moved to Sony Music, where he eventually was promotion director of the Columbia label from 1988-90.

Albertini then hired him as general manager of the Barclay label, which was merged with Island in 1992. He turned the label into a solid company, with best-selling albums from acts such as Alain Bashung, Stephan Eicher, Noir Desir, and Bernard Lavilliers, who were signed before he arrived. He also was an architect in the development of the Algerian rai star Khaled in France and abroad.

Earlier this year, Negre added to his duties the supervision of Phonogram. Negre is expected to remain actively involved in the Island/Barclay operations.

## Cano Makes An Introspective Solo Debut Meco Member Insists That Band Isn't Splitting Up

■ BY HOWELL LLEWELLYN

MADRID—Despite the fact that he lives in Amsterdam and his band, Meco, has not released an album in three years, Nacho Cano insists that the million-selling act has not split up.

Cano made the denial while presenting his solo effort, "Un Mundo Separado Por El Mismo Dios" (A World Separated By The Same God), his



CANO

solo debut for Virgin España, which has bagged him for its small but growing roster of Spanish acts.

It has been three years since the three-piece Meco released the million-seller "Aidalai." Nacho's brother, Jose Maria, is in London writing an opera to be presented late next year in Washington, D.C., and singer Ana Torroja is ensconced in New York. Yet Meco, signed to BMG Ariola in Spain, will release an album in 1996, Cano says.

A spiritual air pervaded the launch of what is being seen as one of the most important records in Spain this year.

The Virgin Records album was launched not in a discotheque or theater, but in the National Anthropological Museum. On entering the dimly lit presentation area, visitors had to walk up a saffron-colored carpet fringed by burning candles. Besides the pop liggers and music press inside, there were nuns, Buddhists, and priests.

Each of the album's 13 instrumental numbers was presented with its own elaborate videoclip, reflecting the two years Nacho has spent on this often ethereal work. "El Waltz De Los Locos" (Waltz Of The Lunatics) was filmed in a home for the mentally disturbed near Madrid, while "El Professor De Danza" (Dance Teacher) was recorded with New York's prestigious Alvin Ailey Dance Theater. Nacho says the latter song reflects the rec-

ord's philosophy: "Only effort without pause can bring results to discipline and work."

But the title track is the most shocking. The idea of God dividing mankind is reinforced with newsreel footage of Hitler ranting at a Nazi rally, scenes of the Holocaust, Arab verses recorded in Tunisia, a Jewish group singing in a synagogue, and Catholics welcoming the Pope in Seville.

"These are not just songs, they are scenes from my life," says Cano. "I have been leaning toward Oriental philosophies in recent years, and this is clear from the CD, but I remain independent from any one group."

"All the songs are based on real-life experiences," he says. "I spent weeks in the mental home and at the dance school. 'El Dolor Del Agua' [The Pain Of Water] is an homage to the work of Greenpeace. Yes, I suppose you can say this is my opera prima. I've traveled and experienced a lot, at the maximum level. Anyway, I think artists are in

a powerful position to say things they feel strongly."

Asked about the CD's title, he says, "The world is a creation of different races and languages, and each of us has a different way to reach the Creator, especially if you are from the former Yugoslavia or Palestine. Actually, I don't understand the title very well myself..."

Meco has sold millions of units in its 14 years, but perhaps Cano's admirable effort is too obscure to be so successful. It was released Nov. 4 in Spain and will be released in most of the rest of Europe and Latin America in January.

The films that accompany the tracks will be used to promote the record, and as yet there are no plans to release it as a sell-through video.

Luis Alamon, Virgin's artistic director, says, "This album is the definitive national takeoff for Virgin Spain, [which has a very small domestic roster], and it is very important for us."

## Italy's Indies Plan 3-Day Global Dance Fest For TV

■ BY MARK DEZZANI

MILAN—Italy's independent record company association AFI plans to launch a three-day international dance music festival next spring—on television. Franco Donato, AFI president and managing director of Italian indie Full Time Productions, says details of the festival will be revealed in January at the MIDEM conference in Cannes.

"This is one of several projects being planned to create more space for music on television," says Donato. "The first International Festival of Dance Songs will take place over three days next May or June. It will concentrate on dance music with melody and lyrics, and not hard-core instrumental dance. Jovanotti and Cappella are two

examples of the kind of music that will be featured."

While the exact location, dates, organizers, and international TV coverage will be detailed at MIDEM, Donato says that the Italian state broadcaster RAI is participating in the organization and will televise the event.

"We are currently negotiating international TV distribution for the festival, which will be hosted by three multilingual presenters from different European countries, with the festival open to international artists," he says.

The festival will be based on the song-competition format, but awards are also being considered on sales-based criteria.

## Jools Holland Holds Court On BBC's Eclectic 'Later'

LED BY A STINGING intro from INXS, the musicians arranged in a circle in a BBC TV studio steamed by them one by one. Starting from the Australian superstars, the shot captured edgy British newcomers **Portishead**, Scottish rocker **Edwyn Collins**, American soul veteran **Percy Sledge**, and Canadian singer/songwriter **Sarah McLachlan**. Finally, the camera reached the sweetly eccentric ringmaster of this musical Big Top, **Jools Holland**, standing by his grand piano.

"Ladies and gentlemen, I have to say I think that probably was one of the tightest beginnings we've ever had," Holland declared. "All of us in the same key in the same room at the same time—which is one of the first rules of showbiz."

Since its debut on BBC 2 in October 1992, "Later With Jools Holland" has distinguished itself as one of the most entertaining and adventurous music television programs on the air today—on either side of the Atlantic. It has also become a key television showcase in the U.K. for artists from around the world.

Spun off two years ago from "The Late Show," an arts and music magazine show on BBC 2, "Later" has thrived through the combined talents of Holland, a host and musician who interacts effortlessly with fellow musicians; producer **Marc Cooper**, who books the critical mix of artists; and director **Janet Fraser Cook**, who conceived the all-important circular setting for "Later" and scripts the 500-odd shots used in every hourlong show. They work with assistants and a skilled team of staging, lighting, and sound crews who bring it all together. Response to the show has been so strong that BBC 2 moved "Later" this fall to an earlier time of 8 p.m. Saturdays.

Unlike the network TV music showcases in the U.S., hosted by the likes of **Jay Leno** and **David Letterman**, the commercial-free "Later" is first and foremost a music program, not a talk show. And unlike Britain's venerable "Top Of The Pops," it captures artists performing live, without backing tracks.

Yet what really makes "Later" stand apart is the diversity of artists booked for every program, chosen on critical merit rather than just commercial status, and the chemistry created as acts perform individually or jointly in Holland's magical circle.

"Later" has been gaining fans among American artists such as **Bonnie Raitt**, who headlined a show last spring, but Cooper has had to explain the show's concept to artists from the U.S. and Europe.

"A lot of them are appalled initially," he says with a laugh, recounting the worst possible reaction. "You want me to be on a show with whom? You want me to be *how close* to another band?"

"In a sense, it's an innocent show because it's so democratic," he adds. "This tends to be a very hierarchical business, and we work in a circle. The one thing we're asking artists is

to give of themselves, because if they get into it, it makes people generous, like the way they get into the opening jam. The best thing about the show is that spirit, and it comes from that circle."

For Cook, the setting of "Later" both played into Holland's natural ringmaster character and the look of the show. "I think of it as one long shot, so you feel like everything just flows together," she says.

Flowing together on "Later" are genres of music that break all format rules, with refreshing effect. Of course, there is method to the musical madness. The artist mix for most shows includes a headliner, a legendary musical figure, a cutting-edge talent, and often a striking moment from outside the musical mainstream.

Thus, **Johnny Cash** shares a bill with **Pops Staples**, **Carleen Anderson**, and **Mazzy Star**. **Elvis Costello** is joined by **Shelia Chandra**, **Counting Crows**, **Otis Rush**, and **Honky**. The reunited **Robert Plant** and **Jimmy Page** are booked alongside **Elastica**, **Les Negresses Vertes**, **June Tabor**, and the **Terem Quartet**.

"At its best, we've aspired to be a very friendly club and sort of a '60s Monterey Pop Festival, where all sorts of different genres of music could face each other," says Cooper. He regrets, however, that he has been unable to lure more American R&B acts to the program. "I love the show elements of an **R. Kelly** or a **Tony Toni Toné** or a **Salt-N-Pepa**," he says.

But "Later With Jools Holland" certainly could lure an American audience of older, savvy music fans, if syndicated abroad to such outlets as PBS, the Arts & Entertainment channel, or, perhaps most logically, the newly revamped VH1.

"I think that because of the type of show it is, because it's critically based, it hits a certain market bang on," says Cooper. "We'd love for people in America to see it."

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.*



by Thom Duffy

## 2 New Stations Open Up Malaysian Radio Broader Range Of Repertoire To Receive Airplay

■ BY ALEXANDRA NUVICH

KUALA LUMPUR—New flexibility in Malaysian radio licensing is giving record executives a helping hand in selling repertoire to this country of 19 million people.

By granting two 24-hour licenses for commercial radio stations in September, the Malaysian government has indicated that it plans to open music broadcasting to a wider range of repertoire. Although there are several dozen stations throughout the country, only four government-controlled FM channels (Radio 1-4) in Kuala Lumpur dedicate any time to music during their 18 hours on the air.

The new stations, Time Highway Radio and Radio Muzic, are also in Kuala Lumpur and are gearing their programming to a more youth-oriented audience, with up-to-date music and livelier presentation. Both will limit advertising to 10 minutes each hour.

The government owns 30% of Time Highway, yet the station's programming runs from top 40 to such alternative rock as the Cranberries and Stone Temple Pilots.

"We want to bring back the open format of radio in the 1970s," says head DJ Richard LaFaber. "We want to draw [those listeners] who do not listen to radio at present, [which means] we're competing with CD players and tape recorders."

Radio Muzic is a re-formatted version of the government's Radio 2, concentrating on pop, R&B, and alterna-

tive music from the 1960s.

Radio in Malaysia is music's most effective medium of promotion. Under the country's Islamic laws, music gets little if any play on terrestrial television, even though it attracts the majority of advertising revenues. Satellite TV is banned.

The new licenses are one more indication of the government's loosening of cultural laws. Earlier this year, a ban prohibiting artists with long hair from performing live was rescinded. Record executives say industry sales could grow as much as 8%-10% in 1995, up from a reported \$65 million in 1994.

"It's all very refreshing. Not only do you have more choice of music, but you have DJs who are more in tune with what's happening," says Darren Choy, A&R manager for EMI Malaysia.

Others report that music advertising on radio could overtake TV ad revenues for the first time this year.

"Two 24-hour stations will not only boost sales of the latest releases, but will also spur demand for back catalog," says Chang Ong-yen, A&R executive for PolyGram's local affiliate.

For listeners, the new stations will provide a welcome break from the "take-it-or-leave-it" attitude of government radio that concentrated its international programming solely on MOR artists like Whitney Houston, Richard Marx, and Jon Secada.

"Alternative music was completely missed out here. We're just giving it the attention it deserves," says LaFaber, adding that the new rotation

suits well with his seven English-speaking and 12 Malay DJs.

Time Radio will play 60% international repertoire (including syndicated programs) and 40% local, such as stars Sainal Abidin, Sheila Majed, Wings, and M. Nasir. Radio Muzic will split its programming evenly between foreign and domestic music.

Both will also broadcast news and stock market reports in an effort to increase their demographic profile to 15-44-year-olds. The stations' early success has already prompted the government to plan a re-launch of its English-language Radio 4 as a 24-hour station in 1995.

## newslines...

**U.K. MARKET** figures from the British Phonographic Industry show growth of 11.6% in value in the third quarter, to 196.2 million pounds (\$309.7 million). This puts the market up 12.5% for the 12 months ending in September, at 842.9 million pounds (\$1.33 billion). Album units were 7.9% ahead, at 160.4 million pounds, for the same period, and CD album units had 21% growth. Top sellers included the compilation "Now 28," R.E.M.'s "Monster," and Wet Wet Wet's "End Of Part One." Singles showed a 10.4% increase in the 12 months, to 61.8 million pounds, with Wet Wet Wet's "Love Is All Around," Whigfield's "Saturday Night," and All-4-One's "I Swear" among key earners.

**GREECE'S MARKET** dropped 15.6%, to 3.5 million units, in the first nine months of this year, according to the local IFPI group. A surge in parallel imports is blamed for the drop, and international repertoire was hit hardest, with a drop of 40% in unit sales. The fall of the drachma against the dollar contributed strongly, says one retail executive. "All our outlets are now sourcing international product from anywhere except local record companies." At the same time, CD unit sales of local repertoire grew by 23%.

## Dalma Signs Long-Term Deal With PolyGram Spain

■ BY HOWELL LLEWELLYN

MADRID—Spain's most successful solo artist of the 1990s, Sergio Dalma, has left the Barcelona independent label Horus and signed a long-term contract with PolyGram Spain here.

PolyGram Spain president/CEO Ele Juarez says he is delighted to secure Dalma, whom he regards as "the best ballad voice in Spain. He is quite seriously a potential new Julio Iglesias."

Dalma has sold 1.2 million units of his four albums in Spain alone and is also popular in Latin America.

"Sergio is joining PolyGram's expansion policy in Latin America, where he sells well but will now sell better with us," says Juarez. "Following our success with Marta Sanchez, with sales of 500,000 units of 'Mujer' in Latin America, where she has been in the top 10 of every country, Sergio realized he had a much better chance of crossover success with a multinational behind him."

In Spain, Dalma sold 600,000 copies of "Bailar Pegados," and his last album, "Solo Para Ti," moved 280,000

units, according to Horus.

"In Spain, each of his albums sells between 200,000-600,000 units, but our aim now is to move 1 million units per album worldwide," says Juarez. "Sergio has a great voice and a sensational charisma, and I honestly think he could cultivate the same interest and support that Julio Iglesias enjoys."

Juarez says the contract with Dalma "goes well into the next century. The important thing is to build up an international repertoire, because Sergio has great potential for export."

He adds that sales of PolyGram's Spanish product so far in 1994 have increased by 35% over last year, thanks largely to Sanchez (with worldwide sales of 600,000 units), Antonio Vega, and Barricada. In January, Sanchez is to release "Mujer" ("Woman") in English in Britain, France, the Benelux countries, and Germany.

Dalma and Sanchez are signed to Phonogram, and the multinational's other half, Polydor, has major plans for Vega and country-rock group La Frontera in 1995. Dalma's fifth album, and his first with Phonogram, is due for release in first-quarter 1995. The Catalan singer first achieved national fame as the Spanish entrant in the 1989 Eurovision Song Contest.

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# Singer/Songwriter Veda Hille Clears An Avant-Garde 'Path'

■ BY LARRY LeBLANC

TORONTO—With the release of her second independent album, "Path Of A Body," prodigiously talented singer/songwriter/pianist Veda Hille makes her mark as one of the most genuinely innovative avant-garde musicians in Canada.

Marked by her superb jazz- and classical-style piano work, and with a strong rhythmic and harmonic stamp, Hille's album, released on her own Ball

Of Flames label and distributed nationally by Festival Records, seethes with honest conviction and musical rewards. The album was co-produced by Hille, guitarist Stephen Nikleva, and engineer Greg Reely at Mushroom Studios in Vancouver.

Bright, serious, and startlingly self-assured, the Vancouver-based performer chuckles at several Canadian critics' mistaken comparisons of her music to that of American singer/songwriter Tori Amos and, a bit surpris-

ingly, to that of '70s British progressive rockers King Crimson.

"I understand the comparisons to Tori Amos, but, other than the 'woman and a piano' thing, I don't see a lot of similarities," Hille, 26, says. "I love when people tap into the King Crimson thing, because I sometimes feel I'm managing to foist some new jazz music on people with the vehicle of personal lyrics."

Asked what primary influences she hears in her music, Hille replies, "I

hear a lot of classical in the independence of the hands. When I was a child, I listened to a lot of [classical pianist] Glenn Gould."

Growing up in Vancouver and nearby Langley, British Columbia, Hille began playing piano at age 6. She studied classical piano privately for 10 years, and jazz piano for three years at Vancouver Community College.

"There was always music in our house, because my father was always in bands," says Hille. Following high

school, Hille had a brief and unhappy tenure as a lounge musician before entering the Emily Carr College of Arts and Design to study filmmaking. However, disillusioned by what she was discovering about the politics of the film industry, she dropped out of the four-year program after two years.

Hille began composing music at 21, after discovering a book of poems she had written as a child.

"I had assumed I wasn't a writer, but while reading my early poems I thought, 'I certainly did used to work with words.' Then my friend Stephanie Aitken [who painted the portrait of Hille for the cover of 'Path Of A Body'] told me I could write music. It hadn't occurred to me. A week later, I wrote the song 'In A Crowd.' [Writing that song] was one of those points when you feel something, and you change."

Speaking of the delicate balance between creativity and craft, Hille credits her jazz and art school training for preparing her for the discipline of writing and performing.

Hille's first major break as a professional musician came when she performed solo at the Vancouver Folk Music Festival in 1992 to an enthusiastic audience. "I had been attending the Vancouver Festival since I was 12, so playing there was really great."

That same year, Hille recorded the cassette "Songs About People And Buildings." "When I recorded that album, it was from a real pure place," she says. "I just wanted to record the songs. I didn't have any self-inflicted pressure in terms of knowing people would be listening to them later."

Before beginning to record "Path Of A Body," Hille, aiming for a more cohesive sound, teamed with guitarist Nikleva (who had played with Mae Moore and Sarah McLachlan), bassist Martin Walton (Nyetz), and percussionist/drummer Steve Lazin (Bob's Your Uncle), who had been playing together as Red Herring in Vancouver.



HILLE

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### MAPLE BRIEFS

**BUFFY** SAINTE-MARIE will be inducted into the Canadian Hall of Fame at the 24th annual Juno Awards, to be held March 26, 1995, at Copps Coliseum, Hamilton, Ontario.

**EFFECTIVE** IN APRIL, True North Records will be distributed by MCA Records Canada, ending a 24-year relationship with Sony Records Canada. The Toronto-based indie has a roster consisting of Bruce Cockburn, Barney Bentall & the Legendary Hearts, and Stephen Fearing.

**AT SONY** MUSIC Canada, Bob Campbell has been appointed senior VP, marketing; Ron Camilleri has been named director, Columbia Records; Randy Sharrard has become director, catalog and jazz marketing; and Bruce MacTavish joins the company as manager, TV and catalog marketing.



**Hootie Rocks Hard.** Atlantic act Hootie & the Blowfish performed a set at the Hard Rock Cafe on Biscayne Bay during the recent Spec's Music convention in Miami. Shown in the top row, from left, are Steve Jones, Southeast regional marketing manager, Atlantic Records, and the band's Mark Bryan. In the middle row, from left, are band member Jim Sonefeld; Beth Fath, senior buyer, Spec's Music; Pete Anderson, VP of sales, Atlantic Records; and Randy Morris, director of purchasing, Spec's Music. In the bottom row, from left, are Kent Rippey, marketing manager, Atlantic Records; band member Dean Felber; Ann Lief, president, Spec's Music; and band member Darius Rucker.

## BIBLIOTECH™

### Dove Plans To Fly On \$4 Mil. From Share Sale Audiobook Publisher To Pay Debts, Acquire Rights

BY TRUDI MILLER ROSENBLUM

NEW YORK—Dove Audio Inc., an independent audiobook publisher, hopes to raise about \$4.13 million through a public offering and use the funds for paying down debt and for general corporate purposes.

In the proposed offering, the company plans to issue 833,333 shares, or 23.4% of outstanding shares, at \$6 per share. Dove will use \$900,000 to pay outstanding debts and \$300,000 to pay money owed to two company executives, company president Michael Viner and VP Deborah Raffin Viner. The remainder of the profits will be used for general purposes and working capital, including acquiring the rights to book and film properties.

After the offering, which, at press time, was expected to happen during the week of Nov. 14, principal shareholders, directors, and officers will own about 2.8 million of the outstanding shares, or 76.6%.

In the first six months of 1994, the company had a net loss of \$357,000, compared to a net loss of \$80,000 in the first six months of 1993. For the year ending Dec. 31, 1993, Dove posted a net profit of \$107,000 on total revenues of \$7.8 million, compared with 1992's net profit of \$1.23 million on total revenues of \$9.3 million.

Total revenues for the first half of 1994 were \$3.9 million, up 20.7% from the \$3.23 million generated in the same period in 1993. Of total sales, publishing accounted for \$2.94 million in revenues in the first half of 1994, compared to \$3.2 million for the same period in 1993, a decrease of 9%. This drop was attributed to lower revenues from third-party licensing, lower average unit sales prices because of significant remainder sales, and an in-

crease in reserves established against audiobook sales.

The other source of revenue for the first half of 1994 was the domestic network licensing of "Morning Glory," which produced film revenues of \$944,000.

For the year that ended Dec. 31, 1993, revenues from publishing



rose to \$7.5 million, from \$5.2 million in 1992, an increase of 44%. Film revenues fell to \$340,000 in 1993, from \$4.1 million in 1992, a decrease of 92%. Operating profits fell to \$307,000, from \$1.44 million, a decrease of 79%, in the same period.

The rise in publishing revenues in 1993 was attributed to the success of Robert James Waller's "The Bridges Of Madison County" and "Slow Waltz In Cedar Bend," plus the release of more new titles in 1993 than in 1992, as well as increased sales of catalog titles. Film revenues decreased because 1992 had the network debut of Dove's TV-movie "Sands Of Time." But in 1993, film revenues were due only to licensing "Morning Glory" in certain markets.

The lower net profits in '93 were attributed to increases in expenses: The cost of sales increased 44%, from \$3.2 million in '92 to \$4.6 million in '93, due to the increase in sales volume; selling, general, and administrative expenses rose 21%,

## After Buyout, Strawberries Is Ripe Chain Gears Up For Growth & Competition

BY ED CHRISTMAN

FALMOUTH, Mass.—The last year has been a busy one for Strawberries. It completed a successful turnaround from being a financially troubled retailer to becoming a healthy, robust merchant; it opened 14 new stores and remodeled 25 other outlets; and its management found a white knight to finance an acquisition of the company from the previous owners, LIVE Entertainment.

But at the company's annual convention, held here at the Seacrest Resort in the middle of October, management emphasized preparing the chain for future growth and increased competition. The theme of the convention,

"Sound Vision," was kind of a play on words, according to Ivan Lipton, president of the Milford, Mass.-based chain. "We have a



sound vision as to where the company wants to go in the future," he said.

In an interview with Billboard, Lipton said that a major focus of the convention was talking about the new company that was created by the leveraged buyout. "We have a new company with new partners, and we have the capital to achieve our objectives," he told store managers. "We are moving forward with good, sound preparation and strategies."

In September, after a yearlong search for an investment partner, Lipton, senior VP of merchandising Al Wilson, and 14 other members of Strawberries' senior and middle management participated in a leveraged buyout of the chain from LIVE Entertainment. Castle Harlan, a New York-based investment company, put up about \$13 million in cash, went to the private placement market to raise \$20 million, and then drew down \$2 million from a revolving loan to buy the chain from Van Nuys, Calif.-based LIVE for \$35 million.

That buyout was the culmination of a turnaround engineered by Lipton and senior management, after the chain found itself in financial trouble in 1991, due to the weak balance sheet of LIVE. The chain's founder, Morris Levy, had sold Strawberries to LIVE in 1989. During the PGD presentation, John Madison, executive VP with the distributor, told Strawberries employees that Levy, who died in 1991, would have been proud of all that the company had accomplished in the last few years.

The chain's turnaround began in December 1991, when Lipton was named president, and after return-

ing the chain to profitability, he began a search for investment partners that led to the deal with Castle Harlan.

During that period, the chain concentrated on upgrading existing stores. The chain's prototype store used to be about 3,500 square feet, but in the last four years about 75 stores have been enlarged, many of them to about 6,000 square feet. In 1994, the chain resumed opening new outlets, adding a total of 14 stores to its portfolio. The company closed its fiscal year with revenues of about \$106 million and is projected to do about \$117 million in its current fiscal year, which ends Jan.

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31, 1992. Comparable-store sales growth is about 5%-6%, he said.

Now, with the acquisition behind it, Strawberries is positioned to grow, Lipton said. The company's existing distribution center should be able to handle the company's growth; it was designed to service 250-300 stores, he said.

In 1995, the chain plans to open 25 stores, and it will maintain that pace for the next several years. Currently, Strawberries fields about 155 outlets, of which about 37, in the Virginia/Washington, D.C., market, operate under the Waxie Maxie's logo.

"Over the next four years, we will spend about \$20 million in building new stores and for remodels and capital improvements," Lipton said. Also, Lipton said that acquisitions will fuel growth.

While many of its competitors are concentrating on opening superstores, Strawberries will follow its strategy of opening neighborhood stores in its current markets along the Northeastern coast, from Maine down to Virginia. Strawberries mainly opens stores of about 6,000 square feet in strip centers and free-standing locations. "Despite all the competition,

(Continued on page 96)

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## Garth May Not Steal Christmas, But New Year's Is Definitely His

**GARTH TO THE RESCUE:** Just when you thought that stores were bursting at the seams with new album releases from superstars, merchants might want to save some of their open-to-buy dollars for what will undoubtedly be the last, if not the biggest, release to come out during the holiday selling season. **Garth Brooks** is expected to release a greatest hits package Dec. 20.

Cema may follow the Disney example and offer the album for a limited time, although no cutoff date has been set.

The album will contain 18 tracks, according to sources, and will carry list equivalent prices of \$15.98 for CD and \$10.98 for cassette.

Previously, Pearl Jam's "Vitalogy" and Vanessa Williams' "The Sweetest Days" held the distinction of vying to be the last big releases for this holiday season. Both are due Dec. 6.

EMI Records Group executives were unavailable to officially comment. One executive in the EMI

camp says that Liberty has wanted to put a Brooks greatest hits album out for a while, and recently got the go-ahead. Then, when label execs were considering potential release dates, they saw that they could get the album out in time to provide shoppers with one last Christmas gift.

Howard Appelbaum, executive VP at Kemp Mill Music, says that the Dec. 20 Brooks release is quite interesting. "We do a ton of business during the period between Thanksgiving and Christmas," he notes. "But the week after Christmas is huge, and in January there is a tremendous opportunity to market product. Consumers are flush with cash in January, before their credit card bills come in."

**GOOD WORKS:** One of the things up for auction at the 1994 Nordoff-Robbins Silver Clef Award fundraiser, which this year honored Atlantic Records chairman **Ahmet Ertegun**, was a full month of sale pricing and in-store positioning for a featured album of choice at Blockbuster Music. Epic Records won a spirited bidding war with a final donation of \$37,000. Proceeds from the auction was donated to the Nordoff-Robbins Music Therapy Foundation.

**HAT TRICK:** Virgin Retail Group U.S. dropped Track a line to promote the opening of its third megastore Nov. 21 in Sacramento, Calif. That store will take in 25,000 square feet spread over two levels, and in addition to the usual large selection of music, video, and computer software games, it will have separate jazz/new age and classical rooms. Also, it will carry Virgin-brand clothing, feature 150 listening posts, and stock comic books.

**DRIED UP:** Mainstream Records, which at one time had as many as 12 stores, has closed its doors, selling off its few remaining locations, according to a letter sent to Billboard by the company's owner, **Jim Peterson**.

**CEMA REPORTS** that it is revamping its team. **Joe McFadden** says Cema has restructured part of its field staff. Last month, it changed the jobs of the branch marketing representatives, making them artist-development representatives and assigning them to work under **Cliff O'Sullivan**, who has been named VP of artist development. O'Sullivan previously was a senior director of product development at Mercury Records.

The O'Sullivan-led team will have one job—a very important job, McFadden says. "We wanted a staff to think about breaking artists 24 hours a day."

That staff numbers 24, with 16 regional ADRs and eight urban reps. Previously, Cema had two teams, a blue and red team, and each worked different

artists—often resulting in buyers receiving two phone calls from Cema, among other snafus. Now the team is divided up regionally, so that buyers receive only

one call, and the ADRs are more in tune with what is happening in their market. "The team will work a focused priority list from the labels," says McFadden. So, for example, the developing-artist team would work on albums by Cema acts like **Moist**, **Bloodline**, **Everclear**, and **Big Chief**. "Their job is to work with retail and other marketing elements to help break records," he said. "They will work closely with the labels' distribution and regional staffs."

**REVAMPED:** Capitol has made over its field marketing team as well, according to **Faith Henschel**, VP of field marketing. The company's label directors, who oversee all marketing and advertising plans for Capitol's projects in their regions, are **Joy Feuer**, covering the West and based in Burbank, Calif.; **Eric Schindler**, covering the South and based in Atlanta; **Barbara Schwartz**, covering the Northeast and based in Hackensack, N.J.; and **Tom Balla**, covering the Midwest and based in Arlington Heights, Ill.

Assisting the label managers, respectively, are marketing managers, **Danielle Flores**, based in Alameda, Calif.; **Koby Halbrook**, based in Irving, Texas; **Mariva Magsino**, based in Hackensack, N.J.; and marketing director **Cheryl Shaver**, based in Middleburg Heights, Ohio.

**SHOWING SOME SPINE:** In response to an item two weeks ago about Rykodisc choosing to go with a cardboard top spine, Ryko VP **Rob Simonds** told Track that the pressing plant the label uses to press albums doesn't have the capability to provide cellophane spines like those used by the majors. The key, Simonds says, is that the label wanted to meet retail's needs by having a top spine, and that the top spine that Ryko uses allows the label to provide additional information about its CDs... Responding to that item, **Bobbi Miller**, marketing director at Seattle-based Sub Pop, wrote to inform Track that Sub Pop albums have top spines.



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## Big-Name Execs Go DIY With New Indies

### Also, The Blues Flow Once More From Radcliff's Hands

**LABELS GALORE:** News of a host of newly formed regional independent labels—many of them started up by executives with noteworthy track records—has hit DI's desk in recent weeks.

Dakota Arts, an imprint based in Needham, Mass., has been founded by **Bruce Dickinson** and **Jay Fialkov**. Dickinson was most recently A&R VP at MCA, where he was involved with such acts as **Meat Loaf** and the **Tragically Hip**; he previously was active in the marketing and artist development arena at Columbia. Fialkov is a prominent Boston entertainment attorney and manager.

The label is kicking off with "Graham Parker's Christmas Cracker," a three-song EP of holiday material by one of our favorite singer/songwriters. The record is being distributed by REP Co. in Minneapolis.

Kudzu Records has sprung up from the underbrush in Birmingham, Ala. The company partners **Don VanCleve**, president of the Alabama retailer Magic Platter, with **Conrad Rafield** and **Jay Wilson**, partners in Birmingham's New Era Management & Promotions.

The label, which is being distributed by Alliance Entertainment's Encore in Denver, has made deals with three acts: Athens, Ga.'s **Catfish Jenkins** (whose just-issued debut album, "Normaltown," was produced by **John Keane**, known for his work with such notables as **R.E.M.** and **Indigo Girls**); local blues-rock unit **Gravy**; and **Slick Lilly**.

Santa Fe, N.M., is serving as the home base of MTI (short for Musical Transformations Inc.). The company, founded by artist-producer **Mariam**, launches this month with the label chief's own "Mesa Sunrise." Forthcoming projects include a "Santa Fe Sampler"; an album by Native American artist **Robert Mirabal**; and a reissue of singer/songwriter **Eliza Gilkyson's** "Pilgrims."

MTI is being distributed by a variety of regionals: Rockbottom in Davie, Fla.; Great Bay in Baltimore; City Hall in San Rafael, Calif.; and Action in Cleveland.

Finally, former Epic national director of rap and alternative **Troy White** is operating his own Chicago-based company, Vibration Entertainment. The imprint just debuted with "Insanity Jane," an album by Windy City soul-pop singer **Wade Hubbard**. Alliance is distributing Vibration. White continues to operate his urban marketing firm, the White House.

**KENT REDIVIVUS:** In other label news, L.A.-based industry vet **Morey Alexander** has revived the Kent Records imprint. In the '60s, Alexander moved from Chicago to L.A. to work with Kent, a noted blues imprint whose artists included **B.B. King**, **Lightnin' Hopkins**, and **John Lee Hooker**.

Alexander bought thousands of



by Chris Morris

masters from Kent's **Jules Bihari** in 1970, and later sold most of the masters to **Frank DiLeo**, who has since leased much of the material to Virgin's Flair Records. However, Alexander has retained the Kent logo and some vintage material, a good deal of it previously unreleased.

Kent reappears this month with a new album, "Lost In The Blues," by L.A.-area vocalist **Zola Moon**. The company also will initiate a re-issue campaign. Artists will include harmonica master **Charlie Musselwhite**, L.A. blues icon **Johnny Otis**, and comic **Rudy Ray Moore**; anthologies will be devoted to the work of such blue-eyed blues talent as pianist **Barry Goldberg**, guitarist **Mike Bloomfield**, and guitarist **Harvey Mandel**.

**FLAG WAVING:** After years of lionization on the Washington, D.C., and New York blues scenes, guitarist **Bobby Radcliff** attracted plenty of attention with his first two Black Top Records releases, "Dresses Too Short" and "Universal Blues." Then the worst happened.

Two years ago, Radcliff started developing problems with his hands.

"The first thing I had was a ganglion on my hip joint, the first joint of my index finger," Radcliff says. "It was like having a pebble under my joint."

"Then I developed carpal tunnel syndrome," he says. "I eventually

developed numbness in the fingers and couldn't play comfortably. I couldn't feel the strings. It was probably the scariest feeling I ever had. I didn't know what the hell was going on. I was terrified. I said it was all over—my career was dead."

Thankfully, Radcliff ultimately had two operations that alleviated his problems, and he has returned with a third Black Top set, "There's A Cold Grave In Your Way," that captures his biting, high-potency sound brilliantly.

One of the loveliest tracks on the new release is "I Need You So," based on an arrangement of the **B.B. King** tune by Radcliff's mentor, **Magic Sam**.

"When I was younger, I modeled myself after him," Radcliff says of Sam, who tutored the guitarist as a teen in Chicago. "I kinda got stuck with his title when I was a kid. He was such a big influence—I wouldn't be playing blues guitar without his influence."

"Cold Grave" also bears a heavy soul imprint, with covers of classics by **Tyrone Davis**, **Beginning Of The End**, and **Kool & the Gang**. Radcliff drew these tunes from his days in D.C. R&B combos.

"I was playing a lot of black clubs and had basically an all-black band," Radcliff says. "That period of soul really hit me... It got for me where you couldn't just play blues all night. You had to mix it up."

Radcliff and his group—which includes bassist **Billy Ottinger**, drummer **Chris Lacinak**, and recently recruited second guitarist **Mark Longeran**—will be appearing at New York's Bottom Line Dec. 3 and at Fleetwood's in D.C. Dec. 29. The band is contemplating additional dates in Europe and the U.S. for early '95.

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## AFTER BUYOUT, STRAWBERRIES IS RIPE

(Continued from page 93)

there is still a lot of opportunities and niches out there [in the chain's present markets]," Lipton said, adding that Strawberries might include a new market or two in its trade area in the coming year.

While eschewing the superstore strategy, the chain has three stores that are each larger than 10,000 square feet—two in Boston and one in New Haven, Conn. Strawberries opens larger stores in markets that can support them,

as well as satellite stores. But Lipton cautioned that superstores will never be the chain's bread and butter.

While noting the competition, Lipton acknowledged that price cutting by some chains had made the landscape tougher to navigate. But he added that Strawberries has maintained its sales when going against discounters. "We think our stores offer a lot of value beyond price," he said. "We are

strong in service."

In addition to building new stores and remodeling existing ones, the chain will spend another \$3 million-\$4 million to improve its systems and to roll out a point-of-sale/inventory replenishment system. As part of that, Lipton said the company will replace many of its existing systems. The rollout is scheduled to begin in January with some test stores, and he hopes it will be completed by late summer.

Those systems will improve selection while freeing up store managers' time to concentrate on merchandising, Lipton said. "We want to get managers away from tasks and allow them to focus on merchandising more," he said. "That has been a big theme at the convention."

The chain also is hoping to improve in customizing inventory in the stores. Wilson said the chain has put together in-store programs for about five different genres of music. "Now, if you have a title that doesn't make sense chainwide, you can target stores that are strong in particular genres." Those programs are for urban, alternative, classical, jazz, and country.

Waxie Maxie's was perceived as the place for rock, "but we sell a lot of R&B there, and we have renewed Waxie's commitment to that genre," Wilson said. Waxie Maxie's also sells a lot of country, he added.

Going forward, Strawberries plans to use its systems "to figure out ways to better target merchandise correctly," he said.

One tool that will allow the chain to Target customers better is the i-station, which the chain is in the process of adding to stores. So far 80 outlets have an i-station, which allows customers to sample music from practically every album in the store and also collects demographic data and information on users' musical tastes. The chain plans to add it to more stores.

The average Strawberries outlet is probably stocked with about 20,000-25,000 CD titles, Lipton said. Strawberries also carries about 10,000-12,000 cassette titles. He noted that many of the company's competitors have been decreasing their commitment to cassettes, but Strawberries still gets

(Continued on page 98)

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. ANOTHER STAR IN THE SKY  
DAVID ARKENSTONE NARADA
17. NOUVEAU FLAMENCO OTTMAR LIEBERT  
HIGHER OCTAVE
18. CLASSICA NOUVEAU TOM BARABAS  
SOUNDINGS OF THE PLANET
19. UNIVERSE 3 VARIOUS FATHOMHEARTS OF SPACE
20. WINDHAM HILL SAMPLER '94  
VARIOUS WINDHAM HILL
21. HONORABLE SKY PETER KATER &  
R. CARLOS NAKAI SILVER WAVE
22. THE SACRED FIRE NICHOLAS GUNN  
REAL MUSIC
23. TO RUSSIA WITH LOVE MANNHEIM  
STEAMROLLER AMERICAN GRAMOPHONE
24. IN MY TIME YANNI PRIVATE MUSIC
25. ONE THOUSAND & ONE NIGHTS  
SHAHIN & SEPEHR HIGHER OCTAVE

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★★ NO. 1 ★★	
1	1	2	DESTINATION BROOKLYN EPIC 57857	VICIOUS
			2 weeks at No. 1	
2	2	43	QUEEN OF THE PACK EPIC 53763*	PATRA
3	4	43	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
4	3	21	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
5	5	43	PROMISES & LIES VIRGIN 88229	UB40
6	7	11	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
7	10	5	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
8	6	23	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
9	8	43	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
10	9	7	VEX MCA 11114	STEEL PULSE
11	11	14	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
12	12	43	SONGS OF FREEDOM ▲ TUFF GONG 12280*/ISLAND	BOB MARLEY
13	15	41	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
14	14	12	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
15	13	42	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	31	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
			31 weeks at No. 1	
2	3	19	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
3	8	7	ISO MANGO 539941/ISLAND	ISMAEL LO
4	2	13	TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
5	5	13	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
6	4	19	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
7	6	33	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
8	7	51	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
9	9	23	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
10	NEW ▶		ROSE AND CHARCOAL METRO BLUE 30080/BLUE NOTE	MARISA MONTE
11	NEW ▶		RITUAL NONESUCH 79349	LE MYSTERE DES VOIX BULGARES
12	NEW ▶		BEGGARS AND SAINTS TRILOKA 7208	JAI UTTAL
13	13	31	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
14	14	3	MUZINA ROUNDER 5059	TABU LEY ROCHEREAU
15	11	5	ASHIKO XENOPHILE 4018/GREEN LINNET	I.K. DAIRO

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	4	3	FOREST WINDHAM HILL 11157	GEORGE WINSTON
			1 week at No. 1	
2	1	5	ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO
3	2	35	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	3	7	MANDALA DOMO 71001	KITARO
5	6	5	PASSION MUSIC FOR GUITAR NARADA 61044	VARIOUS ARTISTS
6	13	5	ROMANCE MUSIC FOR PIANO NARADA 61045	VARIOUS ARTISTS
7	5	29	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
8	7	13	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
9	12	155	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
10	9	31	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
11	14	9	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
12	8	13	APURIMAC II HIGHER OCTAVE 7067	CUSCO
13	10	27	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
14	19	63	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
15	18	286	WATERMARK ▲ REPRISE 26774/WARNER BROS.	ENYA

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.



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"APURIMAC" (HOM 7016)



"MYSTIC ISLAND" (HOM 7021)



"WATER STORIES" (HOM 7031)



"CUSCO 2000" (HOM 7046)



"CUSCO 2002" (HOM 7051)



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# Rounder Enters Alternative Distrib With MFLP Purchase

**R**OUNDUP: The Rounder Records Group's recent purchase of Music For Little People's distribution company gives the latter a stronger base from which to operate, and opens the door for Rounder to alternative distribution.

That's the consensus of executives at both Rounder and the former Music For Little People Distribution—which was just renamed Rounder Kids.

The deal does not include the Redway, Calif.-based Music For Little People label (or its sister label, EarthBeat!), nor does it take in MFLP's consumer mail-order

dren's division, the label has released several kids' titles a year for some time.)

Nowlin, who says he learned of MFLP Distribution being on the block last spring, adds, "We wanted to strengthen ourselves in the alternative distribution market, and children's product is a major genre for nonrecord accounts. We're very interested in reaching into the book market—we see Borders Books & Music as a positive development. People who like our music [predominantly blues, folk, world, and reggae] tend to be on the literate side, and many probably don't even set foot into [mainstream] record stores."

Nowlin, who acknowledges that Rounder's own inventory of niche music is particularly compatible with the niche aspect of children's product, says Rounder director of special marketing Bing Broderick and director of marketing Susan Piver "will be consulting with Will Forest [formerly of MFLP Distribution, now Rounder Kids' sales manager] on ways to bring Rounder product into alternative stores. Will is very autonomous; we're relying on him and his staff to continue what they've been doing."

"Our focus is the same," says Tangney, who had, like Forest, previously worked for Silo Inc. Silo, along with the former Music For Little People Distribution, is regarded as the largest independent distributor of children's product. "Our accounts [some 2,200] are the same," Tangney adds.

What has changed—for the better, according to Forest—is "we're able to have a lot more stock and a lot better fill." After all, he notes, Cambridge is an urban center, unlike rural Redway in Northern California. "Rounder understands that distribution is a high-volume, low-margin business—that children's product in particular is a

hard sell, different from most other audio—and they know how to do it profitably."

**S**TAR TRACKS: Fred Penner and his Cat's Meow Band have embarked on their first Canadian tour in 2½ years. The Winnipeg resident and much-loved veteran kids' singer/songwriter (15-plus years and counting) will complete 35 northern dates before 1995 arrives. (As always, the devoted father of four is scheduling gigs around birthdays and holidays.) Supporting Penner's most recent Oak Street Music release, "What A Day!," the tour is intended to raise awareness for Pediatric AIDS Canada . . . Speaking of beloved

veterans, Mister Rogers has a pair of new audio releases available through the Hal Leonard Corp., of Milwaukee. "You Are Special" features 15 songs written and performed by Fred Rogers; a book/audio "MusicTivity" pack, "Won't You Be My Neighbor?," consists of a music-based activity book accompanying the CD or cassette . . . Since leaving Walt Disney Records earlier in the year, Craig 'n Company's Craig Taubman has kept his dance card plenty full. To wit: Taubman composed and directed all original music for the Fox network's new preschool series "Rimba's Island"; composed and performed "You're My Best Friend" for Paramount's family

film "Andre"; will host the program "Eco-Kids" on the Ecology Channel next spring; and will release a new album, "My Jewish Discovery," a collection of Jewish children's music, this January.

**D**ISNEWS: The latest from Walt Disney Records' Storyteller Series are the book/cassette packages "The Lion King: Far From The Pride Lands," featuring original cast voices; and the Christmas release "The Lion King: The Brightest Star," narrated by James Earl Jones (the voice of Mufasa in "The Lion King"). Also available is the second release in Disney's recently debuted sing-along series, "Beauty  
(Continued on page 99)



by Moira McCormick

business, which remains jointly owned by founders Leib and Linda Ostrow, Jimmy Durchslag, Stuart Schonfield, and Warner Bros. Records. But the next wholesale catalog will bear the name of the new distribution company, Rounder Kids.

According to Anne Tangney, marketing director for Rounder Kids, the seven-person staff of MFLP Distribution, based in Montpelier, Vt., has remained the same through the Sept. 12 ownership change. Now, however, shipping is being handled out of Rounder's Cambridge, Mass., headquarters. Rounder Kids functions as a separate corporation within the Rounder Records Group, says Rounder co-founder Bill Nowlin. (Though Rounder had never operated a specific chil-



**Hat Trick.** MCA Records and Uni Distribution held a cocktail reception for radio and retail to promote Patti LaBelle's new MCA album, "Gems." Pictured, from left, are Paul Barrette, East Coast promotion director, MCA Records; Rich Grobecker, divisional VP, Uni Distribution; Diane Monk, regional promotion manager, MCA; LaBelle; Rhonda Foreman, regional director of sales, MCA; Mike Khouri, regional sales manager, Uni; Abbe Frank, senior director of marketing, Uni; and Mike Toomey, sales representative, Uni.

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\$2 from each CD set and \$1 from each cassette set will be contributed to the National Coalition for the Homeless and homeless organizations in Canada and Great Britain.

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# When In Westport, Jazz Aficionados Drop By Sally's Place

BY KAREN BRUNO

WESTPORT, Conn.—“I’ve had a 40-year love affair with music,” says a beaming Sally White, raising a clenched fist to her heart. “I wake up in the morning and truly feel that I’m lucky to want to go to work the way I do.”

As the owner of Sally’s Place, a jewel box of a store that specializes in jazz and alternative music, White is something of an institution in affluent Westport, a town characterized by its ties to Manhattan and the well-known musicians, songwriters, and composers who live here.

Her “love affair” began in 1955 while she was wheeling her first baby in a carriage past Melody House, a mom-and-pop record store in her hometown of Norwalk, Conn. A friend who worked in the shop suggested that she take a part-time job there. “Within 15 minutes of walking in the store, I knew what I wanted to do for the rest of my life,” she says.

White eventually worked at Melody House in Westport, then managed the music department at Klein’s,



On the walls of Sally’s Place are framed, signed photographs of jazz artists. (Photo: Karen Bruno)

a Westport bookstore, for 20 years. When the music section was converted into a children’s book area, she knew it was time to move on.

In 1984, she opened Sally’s Place in a former insurance office in a mini retail mall on Main Street, about a half block from Westport’s thriving commercial district.

The cheerful clapboard building, which houses a florist and other local businesses, is on a leafy street. The site was selected for its low rent and ample parking—rarities in Westport. “My twin sister found it,” she says. Sally’s Place is located on the second floor, up a short flight of steps. “After 35 years in town, people know I’m here,” Sally says of her less-than-ideal location. A small wooden sign near the front door announces “Sally’s Place.”

White does not advertise, and she sells new music at list price only. “One time I thought about putting a few CDs on sale, but a kid who worked for me said, ‘Sally, you don’t have to do that,’ so I didn’t,” she says.

White clearly relishes dealing with customers, and says, “The bottom



line never mattered to me.” She did not know her annual gross (\$300,000) or the number of titles in stock (more than 15,000) until she asked her bookkeeper.

A typical exchange at the store goes like this:

Customer: “I have a nasty word for you, Sally.”

Sally: “Is it Goody’s?”

Customer: “No. Ever heard of Kenny G?”

Sally: “Sure.”

Customer: “I need the same sound as a gift for my brother-in-law.”

Sally (quickly): “There’s George Howard, Najee, David Sanborn, Grover Washington.”

Customer: “Oh, it has to be on a cassette.”

Sally: “Grover should do.”

“Once my customer walks in the door,” White says later, with a dazzling smile, “I’ve got him. Even if he doesn’t buy anything, he’ll be back.” With her knowledge of jazz, she feels she offers something that the chains cannot. The store is open seven days a week, and White works six of them. “I rarely take a vacation,” she says.

This month, the small chain Hear Music is expected to open an outlet about five minutes from her store, joining Sam Goody as the local competition. White shows a visitor Hear Music’s glossy brochure, which depicts the store’s plush listening kiosks and wood paneling. “I can’t worry about it,” she says, clearly worried.

She has tried to keep her unclut-



WHITE

tered, 600-square-foot store looking much the way record shops did in the ‘50s. “I work hard at that,” she says. No promotional items, such as mobiles or posters, are displayed. Instead, framed artwork—photographs and lithographs signed for White by various jazz greats—line the walls. She keeps vinyl in the store partly because she “loves the way it looks,” buying used product from collectors and new LPs from labels. Vinyl accounts for between 5% and 10% of gross sales; CDs account for 70%.

“Musicians feel comfortable in the store,” says John DeChello, a part-time worker. “Dave Brubeck called up the other day. Any other music store, and I would have thought it was a friend goofing on me.” The shop also has a section for self-produced CDs by local artists.

Jazz is the “focal point” of Sally’s Place. “It’s kind of like my passion,” White says, and it accounts for 60% of the titles in the store, displayed according to label. The only videos she sells are jazz.

White, who buys direct from all the labels, says she has strong relationships with her suppliers. “[Sony] has great salespeople. I’m lucky I don’t have to pay what the one-stops charge.” She does, however, use a couple of one-stops for some orders.

What Sally’s does not sell is “screaming metal or rap,” she says. “I say to the kids who ask for it, ‘I’m too cool for rap.’ No one can tell me what to do, and if I don’t want it in the store—if it is sexist, racist, violent, or angry—I don’t have to carry it.”

She also does not sell used CDs. “I don’t want to be a library. I send them to City Disc,” she says.

The store’s most important selling tool is the music White plays. “Some-



Sally’s Place is located on the second floor of a small shopping center on Main Street in Westport, Conn. (Photo: Karen Bruno)

one will come in and say that her husband told her to buy whatever I am playing,” she says.

After she opened Sally’s Place in 1984, White employed a full-time worker for five years. “He decided to go back to school at about the same time the recession began,” she says. “I saved \$6,000 in salary and benefits in the first three months.” Since then, White has relied upon two part-time workers, who start at \$7 an hour. “The kids find me,” she says.

When she was starting out, White says, she “never ever thought” that she would own a business. “The store is mine now—I finished paying for it two years ago. After all these years, the business still has magic for me.”

## CHILD’S PLAY

(Continued from page 97)

And The Beast Sing-Along, a full-color, 28-page lyrics book and songs-only cassette of “B&B” music.

**KIDBITS:** Sony Wonder has released a pair of audio products centered on New Line Cinema’s new animated feature film “The Swan Princess.” In conjunction with Epic Soundtrax and Sony 550 Music, Sony Wonder has bowed the movie’s soundtrack, as well as a book/tape adaptation under its banner alone. Additionally, Sony Wonder and Sony 550 Music have jointly issued a commercial single featuring two songs from the movie: “Far Longer Than Forever” by Columbia artist **Regina Belle**, and “Eternity” by Epic Records’ **Dream Come True**. . . The voice of the Swan Princess herself, Broadway performer **Michelle Nicastro**, has released her newest album, “Reel Imagination—Classic Songs From Family Films,” on Varese Sarabande. . . Two recently issued kids’ albums target

an older age group (preteens) than the customary preschool/early grades audience: **Vitamin L’s** “Every Moment!” (Lovable Creature Music, Ithaca, N.Y.) and “We Are The Future!” (Joy Sounds, Houston) . . . Redmond, Wash.-based songwriter **Rick Wong’s** first children’s album, “The Little Things” (JacquiBob Music Productions), is performed by an aggregation of area musicians, called **Friends Of The Family**, that includes players affiliated with **Tim Noah**, **Tickle Tune Typhoon**, and other children’s music luminaries . . . New holiday-themed releases include Chicagoan **Fred Koch’s** “This The Season” (Melody House Records, Oklahoma City), an ecclesiastically interpreted collection of favorites like “Must Be Santa” and “Jingle Bells”; **Kid Rhino’s** “Have Yourself A Looney Tunes Christmas!” featuring the classic Warner Bros. cartoon crew; and **Cindy Paley’s** “Chanukah, A Singing Celebration” (Kleet Productions, Van Nuys, Calif.) Paley’s al-

bum, along with Warner Bros. Records’ “A Children’s Chanukah,” is being worked by Las Vegas/New York-based radio promotion company **Rock ‘N’ Baby Boomers**, which has also taken on first-rate indie artists **Peggosus**, **Katherine Dines**, **Dana**, **Karen Golden**, **Chris & Judy**, **Club Baby Starring Denise**, and **Fritzie**, whose new release “My Treasure Chest” (Slug Bug Records, Larchmont, N.Y.) is a charmer . . . The always-excellent **Classical Kids** series, from the Children’s Group/BMG Kidz, has won a most fitting Award of Excellence from the Film Advisory Board for its most recent album, “Tchaikovsky Discovers America” . . . **Shari Lewis** and **Lamb Chop** will appear on Broadway Dec. 6-11 at the Richard Rodgers Theatre in the appropriately titled “Lamb Chop On Broadway” . . . Master storyteller **Jim Weiss’s** newest release is **Rudyard Kipling’s** “The Jungle Book” (Greathall Productions, Benicia, Calif.).

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Nintendo Readies Virtual Reality Game

BY MARILYN A. GILLEN

NEW YORK—Nintendo's talking new hardware, and it's not Ultra 64. This is newer still, and due sooner.

The game giant's latest entry in the hardware wars is "Virtual Boy," a 32-bit "virtual reality" table-top game system it plans to introduce in Japan and the U.S. next April.

The retail price for the Japanese introduction is pegged by Nintendo at 19,800 yen (about \$200); software is expected to retail for 5,000-7,000 yen (about \$50-\$70). Three software titles will be launched with the system, according to Nintendo, to be followed by two to three new titles per month.

The product—a stand-alone, battery-powered unit that does not connect to a TV set—will have its U.S. unveiling at the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas, when U.S. prices will be set and debut software titles showcased. The hardware was slated to be shown Nov. 15 in Japan at the Shoshinkai Software Exhibition.

### VR FOR THE MASSES

The new platform, billed by Nintendo as "the first virtual reality system developed and produced for the mass market," uses a proprietary "vir-

tual display" technology developed by Waltham, Mass.-based development company Reflection Technology, combined with 3D "image immersion" technology developed by Nintendo to produce an "immersive" 3D environment, according to Nintendo.

"It will transport game players into a 'virtual utopia' with sights and sounds unlike anything they've ever experienced—all at the price of a current home video-game system," says Nintendo Co. president Hiroshi Yamaguchi.

Nintendo has acquired a minority

interest in the privately held Reflection Technology—its first-ever equity position in a U.S.-based company—as well as the exclusive worldwide licensing rights within the game market to Reflection's display technology. Virtual Boy marks "the initial application of this technology," Nintendo says.

To play games on the system, users look directly into two small displays to view stereoscopic images created by red LEDs, or light-emitting diodes. Players reportedly will see high-resolution 3D images against a black background.

## Video-Game Modem Hits Market

NEW YORK—Catapult Entertainment's XBAND multiplayer video-game system is on shelves and online.

The system, which allows gamers to play against each other in real time over wide distances, debuted in five large cities Nov. 17, and is targeted for rollout to the rest of the country in early 1995.

A strong marketing push—including TV, radio, and print ads, as well as a promotion with publisher EA Sports—will support the

market debut for the system, which was announced in June (Billboard, June 18).

Also announced in June was a similar game-play modem, developed by AT&T, that was initially targeted for use with the 3DO video-game system. AT&T has since decided not to manufacture the device, which was dubbed the Edge.

Catapult's XBAND system combines a game modem add-on—which players buy and connect to their existing hardware—with a net-

The immersive effect will be enhanced by stereophonic sound and a new, double-grip controller, says Nintendo.

Nintendo of Japan predicts Virtual Boy sales there to total 3 million hardware units and 14 million software units by March 1996.

"We are very confident of the market potential for Virtual Boy," says Nintendo of America chairman Howard Lincoln of its U.S. potential.

Those sales, though, will have to come in the face of increasing competi-

(Continued on page 109)

## Warner Network Adds Atari Games

IT'S PLAY TIME (WARNER): Time Warner Cable's planned Full Service Network has added on-demand access to Atari's Jaguar 64-bit interactive games to its list of program offerings, according to a pact between the two companies.

The Full Service Network, offering interactive programming, is slated to roll out to select consumers in Orlando, Fla., early next year.

To access the Atari games, consumers must have an Atari hardware system. The games are digitally compressed and stored on magnetic hard drives, and downloaded to consumers upon request. Those consumers owning a color printer will be able to download full-color instruction booklets.

Approximately 30 Atari Jaguar titles will be available on the network next year, according to Time Warner Cable.

CAT'S OUT OF THE BAG: Big Top Productions has snagged rights to the character "Felix The Cat" for multimedia use, according to the San Francisco-based multimedia developer and publisher. Big Top plans to develop 12 interactive products featuring Felix over the next three years. First up, in January 1995, is an innovative CD-ROM that allows users to create their own cartoon animations starring Felix.

## The Residents' GINGERBREAD MAN

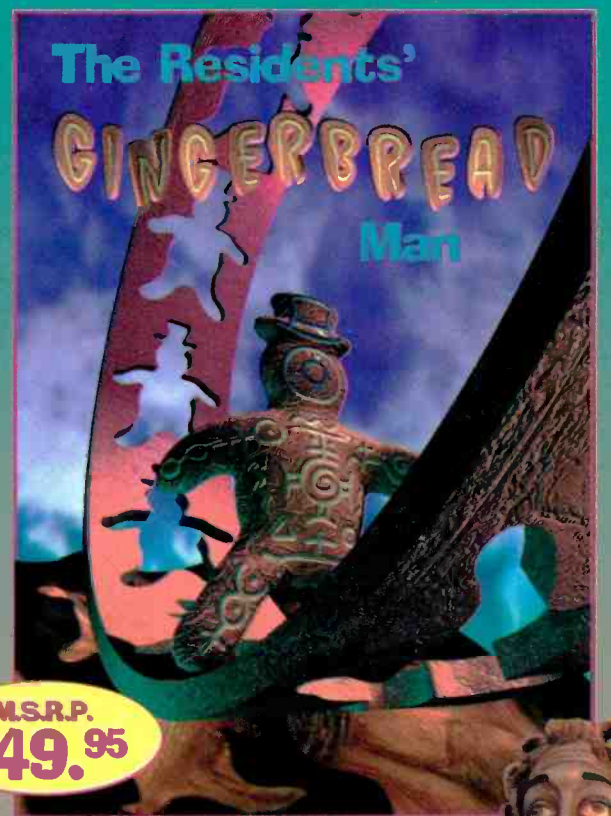
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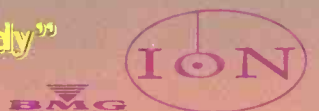
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Macintosh Version Available November 22, 1994

MPC Version Available January 1995

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Rare-Video Retailer Branches Out ..... 105 Video Previews: New Wave Hits ..... 110

## PICTURE THIS™

By Seth Goldstein



**TURNING A PAGE:** Confident of **Macauley Culkin's** appeal, FoxVideo reportedly has begun preparing for the sell-through release of "The Pagemaster" in mid-April. The combined live-action and animated feature, in which Culkin learns that books are life's real adventure, opens this month.

Trade sources indicate the studio will have a major Kmart campaign as part of the rollout. FoxVideo marketing VP **Mike Dunn** says otherwise: "We don't have any time slotted for it, and we haven't said a word to Kmart." Dunn says that strong preview exit interviews indicate that the movie will "play through Christmas and beyond."

Meanwhile, first-quarter sell-through continues to build momentum, with "Little Giants" the latest addition to Warner Home Video's clamshelled family entertainment line. It's due in February at \$24.96; Disney's "Angels In The Outfield" follows March 21, three weeks after "The Lion King."

The market seems able to absorb no end of 1 million-to-8 million-unit titles, but may be having trouble digesting 27 million copies of "Snow White" and the 20 million-plus units of "Jurassic Park." Betting among skeptics is that Disney and MCA/Universal will each finish at 14 million-15 million units.

Disney's estimate of 17 million "Snow White" tapes sold over the three weeks since the street date draws almost universal disbelief. Unlike "Aladdin," one executive says, "They're demographically pinned down to a little girl's movie."

**CORRECTION:** We mistook packaging for price in our Nov. 19 item about "Scarlett." Cabin Fever Entertainment plans to release the miniseries at one price point, but in two configurations—a two-pack for the rental trade and a four-pack aimed at sell-through. Suggested list hasn't been established.

**CHICAGO CRAFTED:** Turner Home Entertainment is taking over distribution of the Prism Entertainment line, according to the terms of a three-year deal hammered out in Chicago in early November.

The arrangement, covering 36 new productions and a catalog of 178 titles, lets Turner fill in a genre  
*(Continued on page 110)*

## Censor Gets Retroactive Powers BBFC Can Act On Videos Already OK'd

BY PETER DEAN

LONDON—For British video suppliers and retailers, these may be the unkindest cuts of all.

Great Britain's video censor, the British Board of Film Classification, has won the power to re-examine, re-edit, and ban, if necessary, movies on video that have already been passed for general consumption and given legal video certificates.

Eleventh-hour amendments to the controversial Criminal Justice Bill recently gave the BBFC retrospective powers, enabling it to reconsider the 25,000 videos that have been legally distributed in the past 10 years. Whether or not BBFC will act—it says it is hesitant—has the business on edge for the second time this year.

The Criminal Justice Bill already gave the BBFC more wide-ranging powers this summer by allowing it to "have special regard to any harm caused by a work to potential viewers or, through their behavior, to society by the manner in which the

work deals with criminal behavior, illegal drugs, violent behavior/incidents, horrific behavior/incidents, and human sexual activity."

With the new amendments made law, the BBFC can now apply these criteria to titles on store shelves and even those privately owned. If the BBFC decided to ban a title or upgrade its classification, it would make illegal its further sale by dealers and private collectors, with potential fines of 20,000 pounds (approximately \$30,000) for anyone found in violation.

It is common practice for members of the public to sell secondhand videos in the many thousands of boot fairs (which are like car trunk or flea market sales in the U.S.) held each week across the country. In addition, store owners regularly sell off excess copies.

The matter of compensation and how the public is to be notified has not been discussed.

At a conference on censorship this summer, BBFC director James Ferman voiced concern over the

practicalities of applying censorship to videos retrospectively, especially in its effect on private sale.

"The Home Office's view is that this would be very difficult to do, because it would affect videos not only in shops but also in homes, as the Video Recordings Act does apply to the sale, for example, of videos in boot fairs. They were of the belief that people should have the right to sell their private property in boot fairs.

"It's very difficult to go back," said Ferman. "I couldn't support retrospection over nine years," the period under consideration.

Given the power, the BBFC was expected to ban "Child's Play 3" and a number of other horror movies that have been linked to supposed copycat crimes. Ferman, however, now says he does not intend to reach into the past.

"The BBFC doesn't have any titles in mind with regard to retrospective classification, as there is no evidence of any videos having created any crime," says the British  
*(Continued on page 108)*

## 'Little Rascals' Keeps Growing For Cabin Fever

BY SETH GOLDSTEIN

NEW YORK—Cabin Fever Entertainment is having a rascally good time turning a 60-year-old theatrical series into a kid vid hit with legs.

We're talking, of course, about "The Little Rascals," which has topped 2.6 million units at retail and seems likely to pass the 3 million mark by the end of the holiday season. New episodes should be in stores by this time next year, pushing the numbers still higher.

Retailers who first dismissed "The Little Rascals" as tired goods apparently have had second thoughts about this spruced-up edition. Blockbuster recently ordered the full 12-tape set for company-owned stores, according to Bob Bantle, senior VP of Cabin Fever, headquartered in Greenwich, Conn. The chain's franchisees were successful from the start, and they  
*(Continued on next page)*



**A Pumpkin Grows On Sunset.** New Line Home Video celebrated the announcement of its sell-through release "The Mask" in a manner befitting the Halloween-ish nature of the Jim Carrey movie, planting a 600-pound pumpkin in front of Tower Video's Sunset Boulevard store. Enjoying the sales prospects, from left, are Pam Kelly of New Line, Craig Van Gorp and Bob Prudhomme of distributor Turner Home Entertainment, Todd Mehan of Tower, and Kevin Kasha of New Line.

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## N.Y. Retailer Installs Art For Video's Sake Setting Store Apart Is Key For Classics/Import Specialist

BY JIM BESSMAN

NEW YORK—Bahman Maghsoudlou, the Iranian expatriate film scholar and author who has successfully moved into movie production from his International Film & Video Center in Manhattan, has devised a way to further distinguish his store from the competition: He has turned it into an art gallery.

Maghsoudlou has just hung six paintings by Daryush Shokof, a multidimensional artist and founder of the "maximalism" school. Maximalist paintings, Maghsoudlou says, are figurative and involve eroticism, social comment, and satire. One of the movement's best-known pieces, Shokof's "Vegetarian Dracula," is included in International's exhibit.

Shokof, meanwhile, is currently collaborating with Maghsoudlou on a movie project, thereby fulfilling Maghsoudlou's requirements for in-store exhibition.

"We'll only display the work of 'diverse' artists," Maghsoudlou says, meaning either film or video makers who paint, or painters who make films or videos. Regarding Shokof, his avant-garde short "Angels Are Wired," which won an award at the 1993 Prague Video Festival and is now in the Bonn Museum, will also be programmed at International Film & Video Center, as will his CD soundtrack to "Dogs Are Not Allowed" on the German Wurfel label—a more recent experimental feature that has been honored at the Kassel Film Festival.

Both Shokof titles were co-produced by Maghsoudlou, who previously was executive producer of "Manhattan By Numbers," the first English-language movie by acclaimed Iranian director Amir Naderi. The feature garnered

great press when it was shown at some 30 international festivals last year, including the New Directors/New Films festival in New York, and Maghsoudlou is now premiering it in several major U.S. markets. He's also readying two more productions, including a thriller titled "Breathful," starring writer/director Shokof and fellow artist Georg Dokoupil.

Dokoupil, a founder of the New Wild Painters movement in Germany, will be the subject of Maghsoudlou's next art installation. But the video store/art gallery concept itself showcases his newly renovated and expanded location on the posh East Side near Bloomingdale's. The outlet has absorbed a sister location two blocks away.

Key to the makeover of the 600-square-foot store are the 30-foot-high white walls, which provide space for the exhibitions. But equally significant from the retail perspective is Maghsoudlou's move toward displaying his select inventory of more than 14,000 titles in flat, 6-inch-by-11-inch, clear plastic browser sleeves.

"Instead of being able to have only 5,000 [empty] boxes on the floor, we now have the cover art to all our titles sorted in bins alphabetically by category or nationality," says Maghsoudlou, whose store has been cited by magazines and Leonard Maltin's "Movie And Video Guide" for its depth in classic and foreign films.

"When I established the store in '83, I wanted it to be different and unique, to be a library of world cinema for film scholars and buffs and universities and celebrities," says Maghsoudlou, adding that his clientele is made up of these groups and also includes international mail-order customers.

"When giants like Blockbuster came around, I knew I couldn't compete with them financially, so I concentrated on art and the history of motion pictures."

But the current state of the video industry makes this difficult, Maghsoudlou says. "Business isn't bad—but it's not good. We survive because we're specialists and can ship any title that's in print anywhere in the world within two days. But rental is dying because the window between home video and pay-per-view is so small." (The studios say otherwise, noting that windows for most big titles have opened to 80 days.)

The industry itself isn't helpful to small retailers like himself, he adds.

"They don't support us in the right way," he says. "Disney films like 'Sleeping Beauty' and 'Snow White' come out at \$26.99 for retailers, but the big chains sell them for \$15, so people think we cheat. Something's fishy here."

Release schedules also leave much to be desired for dealers like Maghsoudlou.

"They need to put out more classic film noir and romances from the '30s, '40s, and '50s, which people all over the world look for," he says, "instead of coming out with a lousy selection of musicals and westerns, which are less in demand. Another example: Fox puts out the De Niro remake of 'Night And The City,' and lets any retailer who buys five pieces get a free copy of the 1950 original, which you can't get separately! Everyone wants it, but it's now \$350 to get one good \$12 movie. They call it 'promotion'—I call it 'imposing'!"

(Continued on next page)



Retailer Bahman Maghsoudlou of the International Film & Video Center with one of the paintings on display in his midtown Manhattan store.

### 'LITTLE RASCALS'

(Continued from preceding page)

"helped make the case for the corporation to really take a look at the product," he says.

Cabin Fever faced some early problems that might have caused head scratching among Butch, Alfalfa, and the gang. "The Little Rascals," on television and imperfect cassette editions for years, was thought to have worn out its welcome. "So the community wasn't as gung-ho as we would have liked," Bantle says.

Technical improvements aside, Cabin Fever had to prove to distributors and rackjobbers that its version was different. The answer was multipart—60-minute cassettes that would attract stores buying for a rental clientele, a \$14.95 suggested list that would promote sell-through, and what Bantle calls "killer deals" for wholesalers.

In particular, stores could buy 10 of the series and get the other two free, effectively lowering their costs, and receive extended dating (now discontinued) on what they initially purchased. Trying to establish a retail beachhead, Cabin Fever also elected to release its package before the big-screen arrival of Universal Pictures' "The Little Rascals," which opened in mid-summer.

Some 700,000 cassettes were shipped July 7, about two weeks before print and television ads started promoting the movie. Two weeks after Univer-

sal's rollout, Cabin Fever cranked up its own campaign to take advantage of the theatrical publicity. Then "we hit pay-dirt," says Bantle, who dates the surge in his sales from Aug. 1. It took just 2½ months to nearly quadruple deliveries to the current level.

MCA/Universal Home Video is expected to release the sell-through-priced cassette in the first quarter of 1995, which likely will fuel more demand for Cabin Fever to satisfy.

Bantle says "The Little Rascals," duplicated by Michigan-based Premiere Video, has done well in "every conceivable type of outlet." Cabin Fever is turning up the heat with a national radio promotion beginning Nov. 28, similar to the one that boosted its sales of the TV miniseries "Lonesome Dove," now exceeding 1 million units.

"The Little Rascals" will carry over into 1995 and beyond. "We have more to release," says Bantle, although he wants to be sure "we don't cannibalize existing sales." Cabin Fever plans to introduce another eight to 10 cassettes late next year.

There's also the possibility of colorized versions of the black-and-white film, licensed from owner RHI Entertainment in New York, the source of much of Cabin Fever's release schedule. "The Little Rascals," says Bantle, "has been launched as a franchise."

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
1	3	4	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
			★★★ No. 1 ★★★		
2	2	8	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
3	1	6	JURASSIC PARK ◊ (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
4	11	2	GUARDING TESS (PG-13)	Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
5	6	3	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
6	5	11	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
7	4	6	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
8	16	2	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
9	9	3	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
10	NEW▶		THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
11	7	6	BAD GIRLS (R)	FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson
12	8	7	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
13	10	6	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
14	25	2	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
15	18	3	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Delroy Lindo
16	17	13	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
17	24	3	CLEAN SLATE (PG-13)	MGM/UA Home Video 904972	Dana Carvey Valeria Golino
18	20	4	BACKBEAT (R)	PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
19	15	12	SCHINDLER'S LIST ◊ (R)	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley
20	14	2	SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Home Video 1524	Animated
21	22	11	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
22	13	8	THREESOME (R)	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
23	12	5	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
24	19	6	CHINA MOON (R)	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe
25	29	3	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Keitel Mimi Rogers
26	27	6	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
27	21	8	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
28	34	2	JIMMY HOLLYWOOD (R)	Paramount Pictures Paramount Home Video 33048	Joe Pesci Christian Slater
29	23	10	SERIAL MOM (R)	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston
30	30	15	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Julianna Lewis
31	28	6	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
32	36	2	CLIFFORD (PG)	Orion Pictures Orion Home Video 2864	Martin Short Charles Grodin
33	31	7	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
34	26	13	INTERSECTION (R)	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone
35	33	7	THE SNAPPER (R)	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher
36	32	18	GRUMPY OLD MEN (PG-13)	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau
37	NEW▶		BLACK BEAUTY (G)	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott
38	NEW▶		BRAINSCAN (R)	Columbia TriStar Home Video 72773	Edward Furlong
39	35	2	WHITE FANG II (PG)	Walt Disney Pictures Walt Disney Home Video 2554	Scott Bairstow Charmaine Craig
40	40	4	SAVAGE LAND (PG)	Hemdale Home Video 7230	Corbin Bernsen Vivian Schilling

◆ ITA 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 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA 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 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## Mrs. Hudson's Branches Out With Rare Vids

■ BY TERRI HORAK

NEW YORK—Call it video outreach: A New York City retailer is expanding with satellite locations to make its vast collection accessible to more customers.

Located in Manhattan's West Village, 5-year-old Mrs. Hudson's Video Library is offering a "Take-Away" service whereby patrons can call and request a video, then pick up the tape the next day, either at the store or one of four locations in surrounding neighborhoods.

"Our collection is so different that people kept saying, 'I wish you were in my neighborhood,'" says co-owner Ellen Enke.

Mrs. Hudson's is known for its library of hard-to-find titles, B-movies, and foreign films—sometimes one title qualifies for all three—and off-the-beaten-track television shows like "Brideshead Revisited," "Doctor Who," and "Space Patrol."

The service has been available since October at a pharmacy, two mailbox service outlets, and a bookstore, all equipped with signs and brochures. Each gets 50 cents per tape handled, but "they also like the increased foot traffic," Enke says.

Armed with a recently computerized inventory, Enke rented more than 4,000 square feet of warehouse space to accommodate an expanded collection now approaching 15,000 titles.

"Ideally, we'd like to have one of everything," says Enke, who often "wheels and deals one title at a time" to acquire out-of-print cassettes.

For customers, there is an \$8.95 "Take-Away" registration fee that includes a 200-page catalog and two free rentals. Mrs. Hudson's (named after Sherlock Holmes' landlady) doesn't charge for rental-club membership, but the catalog costs \$4.50. Rental prices are \$3.50 for one movie and \$5.65 for two, regardless of whether the tapes are obtained at the main store or at the satellite locations.

Enke included fliers in coupon packs to residents in the new neighborhoods, and has two more direct-response efforts planned. While business has been slow, Enke says, "Once the weather gets bad and people realize how easy the service is to use, they're going to love it."

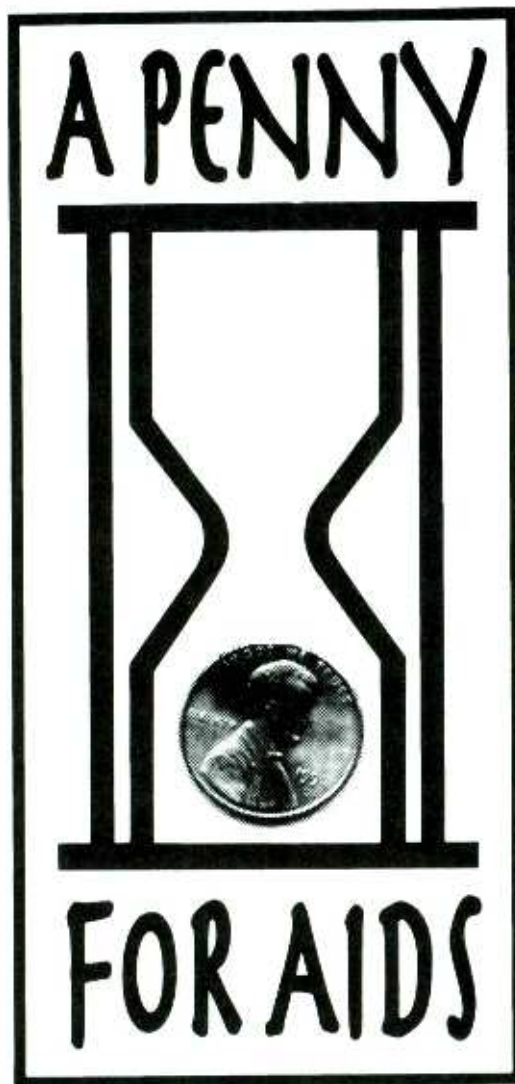
## ART FOR VIDEO'S SAKE

(Continued from preceding page)

"But every company has something against it. [Years ago], RCA/Columbia [now Columbia TriStar Home Video] put out a lot of classic titles which were so expensive they didn't work, so they sold a lot of them to GoodTimes, which put them out at a cheap price. But the tape quality was so lousy, they were neither sellable or rentable.

"And when classic films do come out on video, they come out silently: for example, five Harold Lloyd films came out without any fliers, announcements, promotions. I only found out about it through my own curiosity—even the distributors didn't know about it!

"This works against the industry."



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Expiration date: \_\_\_\_\_ Authorized Signature \_\_\_\_\_

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★★★ No. 1 ★★★</b>					
1	1	3	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video 1524	Animated	1937	G	26.99
2	2	6	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
3	3	7	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
4	4	10	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
5	<b>NEW ▶</b>		THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
6	<b>NEW ▶</b>		BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
7	9	3	PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
8	5	9	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
9	7	13	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
10	6	7	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
11	20	3	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
12	19	13	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
13	16	13	BEETHOVEN'S 2ND ▶	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
14	<b>NEW ▶</b>		AEROSMITH: BIG ONES YOU CAN LOOK AT	Geffen Home Video 39546	Aerosmith	1994	NR	24.98
15	11	31	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
16	12	35	YANNI: LIVE AT THE ACROPOLIS ▲ <sup>3</sup>	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
17	8	11	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
18	27	33	MY FAIR LADY: 30TH ANNIVERSARY ◊	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
19	10	6	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
20	17	7	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
21	18	6	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
22	39	2	GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
23	32	2	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
24	22	5	PLAN 9 FROM OUTER SPACE	Rhino Video 2173	Bela Lugosi Tor Johnson	1959	NR	9.95
25	13	4	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
26	25	26	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
27	34	12	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
28	29	11	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	15	10	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
30	24	103	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
31	<b>NEW ▶</b>		GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
32	30	3	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
33	<b>NEW ▶</b>		IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	19.98
34	14	5	SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
35	23	59	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
36	33	6	THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
37	40	2	THE LINE, THE CROSS & THE CURVE	Columbia Music Video SMV Enterprises 19V50118	Kate Bush	1994	PG	19.98
38	<b>NEW ▶</b>		SYMPATHY FOR THE DEVIL	ABKCO Video 1002	Rolling Stones	1970		29.95
39	<b>RE-ENTRY</b>		PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
40	21	7	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98

● 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. ◊ ITA 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 25,000 units and \$1 million at suggested retail for nontheatrical titles. ITA 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 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## Studios Set Cross-Promos Aimed At Holiday Shoppers

**PROMO PARADE:** Republic Pictures Home Video, Turner Home Entertainment, and Warner Home Video are all hitching up cross-promotional bandwagons to entice shoppers during the holidays and right into the new year.

Consumers who purchase Republic's "Joan Lunden: Workout America" will qualify for a \$3 rebate from Nabisco Shredded Wheat. Purchase of the video, priced at \$14.98, and two boxes of the cereal are required.

Nabisco will advertise the title, in stores Dec. 14, and the offer in a national free-standing insert scheduled to reach 48 million households Jan. 8.

A discount coupon for the cereal also will be inserted into

all copies of the video and will be handed out in more than 5,000 supermarkets in January. It alerts consumers to the cassette, which in turn carries a 30-second commercial for the cereal.

The collectability of "Gone With The Wind" and Barbie have prompted Turner and Mattel to team for a cross-promotion centered on that bold-as-brass heroine, Scarlett O'Hara.

As part of the promotion, Mattel has created three limited-edition dolls with Barbie as Scarlett in as many costumes from "Gone With The Wind," based on the original ideas of the movie's costume designer, **Walter Plunkett**.

With the purchase of any of the Barbies, Turner will include the free video "Hollywood Remembers Vivien Leigh: Scarlett And Beyond." Narrated by **Jessica Lange**, it was released at retail in 1990.

Mattel will advertise the collection through a 30-minute infomercial hosted by **Leeza Gibbons**, scheduled to air throughout the holiday buying season. The three-doll set, complete with a backdrop of Tara and certificate of authenticity, sells for \$224.55 plus postage and handling. Mattel is using the offer to launch its "Hollywood Legends Collections."

The release of Warner's "The Troll In Central Park" features a \$5 rebate, expiring June 30, 1995, with purchase of the title and any one of 22 other Family Entertainment titles.

Hitting stores Jan. 10, the title is priced at \$19.98. A trailer on the video will advertise Warner's third- and fourth-quarter releases "Thumbelina," "The Nutcracker," and "Black Beauty."

**CHOICES CHOOSES:** East Coast video retailer Choices Entertainment has decided to merge with Los Angeles-based JD Store Equipment.

The 11-store chain, with stores in Pennsylvania, New Jersey, and Delaware, previously announced its intention to merge with Louisville,

Ky.-based retailer, Roadrunner. The deal fell apart a few weeks ago.

**John Maioriello**, president of JD Store, will become chairman of the board of Choices when the deal is completed.

Regarding his new role, Maioriello says he will be negotiating merger and acquisition agreements to bring several strong regional chains under the Choices umbrella.

"There are a number of regional chains that want to consolidate and become one large video chain," he says. "And I'll be actively involved in

making that happen."

Maioriello won't disclose which chains the company is talking to. Roadrunner, however, isn't among them.

Choices will announce which retailers have agreed to enter the fold by the end of the year, Maioriello says.

**QUIET PLEASE:** H. Wayne Huizenga's big tribute dinner, hosted by the National Conference of Christians & Jews, had a few tense moments when the crowd got a little too loud for the entertainment.

Singer **Patti LaBelle**, the featured performer at the Nov. 10 Los Angeles bash honoring the Blockbuster Entertainment chairman, stopped her hourlong set briefly to complain that people sitting up front were talking during her performance. "If this were **Barbra Streisand** up here, you wouldn't be talking," LaBelle concluded. She then promptly finished her set and left the stage.

In addition, LaBelle and master of ceremonies **Bob Saget** had to put up with a horrible sound system, which hindered both of their performances.

Some in the crowd thought LaBelle's behavior was unprofessional and racist, but event organizers saw it differently.

"I don't think it was said with any animosity. I'm sure this has happened to every performer who plays this type of dinner event," says group spokesman **Jerry Habush**. "It was a wonderful performance and a tremendous contribution to the evening." LaBelle appeared courtesy of MCA.

Despite the snafu, the event raised a record \$1 million for the NCCJ. Approximately 1,100 Hollywood luminaries attended the event, with Spelling Entertainment's **Aaron Spelling** presenting the NCCJ's Humanitarian Award to Huizenga.

**EARLY LUCKY:** Due to enthusiastic retail response, CBS/Fox Video is moving up the street date for "Lucky Vanous: The Ultimate Fat-Burning System."

The 50-minute workout, starring the model made famous by his sexy

(Continued on page 110)



by Eileen Fitzpatrick



## 'TIMMY THE TOOTH'

(Continued from page 6)

Krispies.

Feola admits that finding a sponsor for the unproven property wasn't easy. "We were concerned we wouldn't get our first choice," Feola says, "because we were selling the relationship instead of the other way around."

Although MCA did not have a major sponsor, the company used a similar marketing strategy when it debuted "The Little Engine That Could" on TV, then released the video soon after in 1993. The title has sold more than 700,000 units, according to trade reports. But Feola says the company wasn't satisfied with a one-shot deal.

"We learned a big lesson from 'Engine,' in that we didn't have a series of characters to build on," says Feola.

In addition to the television airing and the Kellogg's connection, teachers and kids will sample the tape at day-care centers across the country. A teacher's guide and lesson planner are also part of the package. In addition, Kellogg's will include "Timmy" in its "wallboard" program, designed to reach more than 2 million upscale households with kids.

The wallboard program consists of an oversized poster promoting Kellogg's cereals, as well as a character or theme. The posters are distributed to preschools across the country.

Feola envisions "Timmy" inspiring videos, television, theme-park attractions, music, books, and films. To date, MCA's book division, Price Stern Sloan, is planning to release two "Timmy" books in the spring of 1995.

Initial "Timmy" sales will "not be a big number," but retailers most familiar with the 2-to-7-year-old market should stock the title well, says Feola.

Ten episodes have been produced, three of which will be released on video Jan. 31. Kellogg's has not signed on to support any additional releases.

The rights to "Timmy The Tooth" were acquired by the MCA video unit in May 1993 from Bomp Productions. The character was created seven years ago, and has been touring as a children's theater production for the last four years.

"We had pitched the series to several preschool home-video companies," says Dina Fraboni, one of the character's creators and producers. "But it was pretty obvious when we sat down with MCA that they got it."

Suzie Peterson, VP of creative affairs at Universal Family Entertainment, says MCA staffers say the series contains a well-defined cast of characters and entertaining stories.

"A lot of preschool programming gets short shrift and isn't entertaining," says Peterson. "This series is very sophisticated. It doesn't talk down to kids, and it's funny."

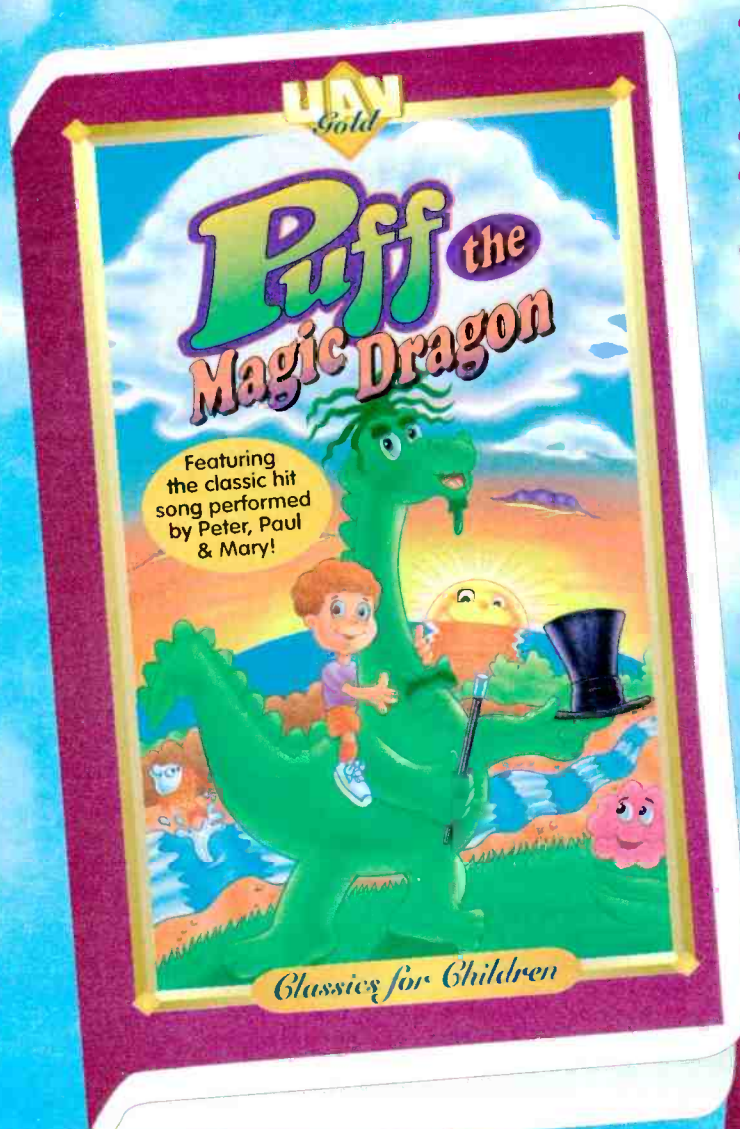
Fraboni describes the series as a "classic boy-and-his-dog story," only Timmy's dog is a toothbrush named Brushbrush. Other Timmy friends include Johnny Paste, Mr. Wisdom, and Ms. Flossy, and her horse Waxy. They all live in Flossmore Valley and fight evil nemeses named Cavity Goon, Ms. Sweetie, and the Gingivitis Gang.

In addition, Peterson says the series is unusual because the entire cast is made up of puppets. "On 'Sesame Street' there are the Muppets, but there has always been human [characters] around as well."

# The Return of the Dragon!

## Puff Is The Original Evergreen Character!

When Puff the Magic Dragon comes back, he comes back big! UAV is proud to introduce the re-release of Puff the Magic Dragon's animated adventures in clamshell packaging! This time around, Puff is packing great consumer incentives. Puff-mania will be flying high in '95! Order today!



### CONSUMER INCENTIVES

- Puff Pogs included on package!
- Consumers who buy both Puff releases can receive a FREE Puff plush doll!

### PUFF THE MAGIC DRAGON #1217

#### 12-COUNT COUNTER DISPLAY

Dimensions: Set up: 13.5" X 13.5" X 21.5"; Shipper: 13.75" X 13.25" X 13.5"

#### 36-COUNT FLOOR DISPLAY

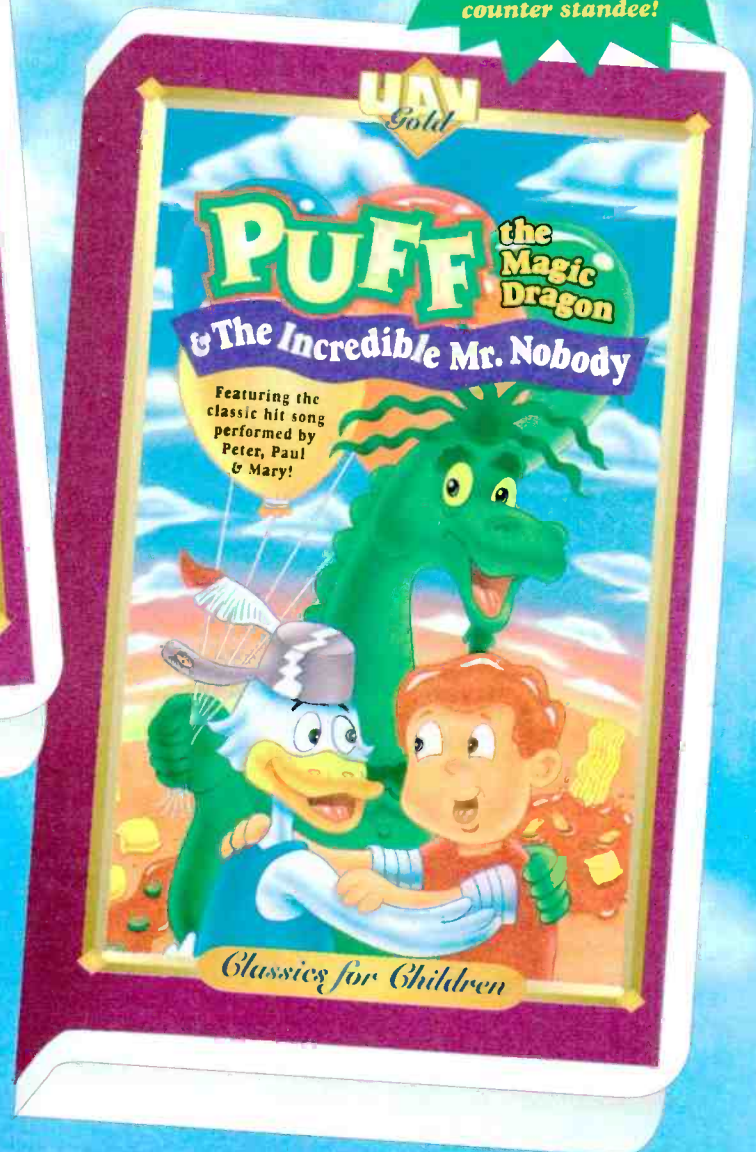
Dimensions: Set up: 18.75" X 24.5" X 73"; Shipper: 43.75" X 20.75" X 5.5"

#### CASE PACKS: Clamshell: 18 and 36 count assorted

Sleeve: 30 and 48 count assorted

- Two hour-long animated releases (Puff the Magic Dragon and Puff and the Incredible Mr. Nobody)
- Features the unforgettable voice of Burgess Meredith!
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- Includes the classic hit song by Peter, Paul and Mary!
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UAV will provide  
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## BRITISH CENSOR GETS RETROACTIVE POWERS OVER VIDEOS

(Continued from page 103)

Video Association's director general, Lavinia Carey. "The BBFC has looked at 'Child's Play 3,' which sparked the whole thing off, and everyone on the Video Consultative Council, including child education committees such as Kidscape, all agreed that there was no connection between 'Child's Play 3' and the James Bulger case, and there was no mistake in its original classification." In the Bulger trial, two children were convicted of abducting and killing 2-year-old James.

Carey says the BBFC wants to use its powers to downgrade age ratings for videos to rectify "faults" resulting from being too severe in the past and lacking the new 12 rating for video until this past summer. "Crocodile Dundee" had a strict 15 rating, while "Batman" was a 12 in theaters but a 15 on tape. Of course, even if titles qualify, they may not be changed. For example, it was not deemed commercially worthwhile to

re-rate "Westworld" from a 15 to a 12 when the title was considered for re-release.

Ferman has tried to reassure the video industry that the new law will be handled only in extreme cases. "We will use this power sparingly," he says. "It's a reserve power. Even in minor cases, there may be as many as 2,000 copies of a film on the shelves of rental shops. It's an enormous thing to do to remove them all. If we are inundated with complaints, we will obviously look at a video again. If there was a sudden rush of domestic tragedies, where children were copying a scene, maybe that scene would have to be cut."

Paul Brett, director of marketing and publicity for Guild Entertainment, which distributes "Terminator 2" and "Cliffhanger," says, "The new law is very, very disturbing. After all, one of the first rules of justice is that you have to bring in laws that are workable. This isn't. It's com-

plete nonsense."

With the BBFC forced through the Criminal Justice Bill to cut scenes rather than upgrade age-ratings, trade observers expected the censor to become more heavy-handed, a trend already under way. In the year ending Dec. 31, 1993, for example, one in 10 of all features were cut for cinema exhibition, with scenes containing martial arts weaponry, combat techniques, sexually explicit language, and cruelty to animals excised. When these same titles came to video, many were cut even more heavily. In 1993, the BBFC rated 2,961 videos, 217 of which were cut, 22 more than in the previous year.

Many of these movies are mainstream features and not marginal material. "Under Siege," for example, had to have four cuts before it was allowed a 15 rating. "Cliffhanger" had 40 seconds cut for a cinema rating of 15 and then a further six cuts totaling 16 seconds before it

was allowed the same certificate for video.

Two of the latter cuts had racial overtones. One cut was to "reduce the flurry of blows" between a Caucasian and a black, another to remove the line "Blow up that black bastard."

BBFC no longer allows video labels to reinstate cut theatrical scenes in return for a tougher—and perhaps more commercial—age rating.

Which way the censor will swing is open to debate. The BBFC is in the middle of one of its most controversial periods, having refused to rate many high-profile movies while at the same time trying to clear a backlog of video titles.

Most recently, the BBFC has decided not to classify Oliver Stone's "Natural Born Killers" for cinema or for video, letting it join "Reservoir Dogs," "Menace II Society," "Dirty Weekend," and "Shopping" in the group of unrated titles. "The

Exorcist" and "The Texas Chainsaw Massacre" have never been passed for video.

However, the BBFC has allowed the theatrical release of the Macaulay Culkin feature "The Good Son," as well as the video distribution of "Beyond Bedlam," "Bad Lieutenant," and "True Romance," the latter scripted by Quentin Tarantino. Warner Home Video had to change its summer release schedule when "True Romance" was initially denied a video certificate, but the movie is probably more commercial now with the ban on "Natural Born Killers" (which Tarantino originally wrote) and the December arrival in theaters of Tarantino's "Pulp Fiction."

"We're expecting that consumer and retailer demand will be quite considerably higher than before," says Warner Home Video managing director Mike Heap, with just a hint of a smile.

## VIDEO PEOPLE

Ralph Walin advances to senior VP of sales, Columbia TriStar Home Video.

Walter Sulatyckj is named director of software development and acquisitions at PPI Entertainment. Also, Jim LaFrance is named regional sales manager, and Marylou Bono departs as public relations chief.

Doug Roberts joins the National Captioning Institute as program marketing director. Sheila Kirwin is named program marketing representative.



WALIN

Appointments at Hemdale Home Video: Timothy Waters to VP/GM; David Kane to controller; Pat McDonough to national sales director, based in Minneapolis; Todd Hansen to Midwest regional sales manager; Greg Pastor to Mid-Atlantic regional sales manager; Susan Winthrop to technical services director; Danny Rye to manufacturing and distribution manager; James Rothhaar to sales administration director; Dubi-Ben

Shoham to special markets head; and Debbie Midgett to inside sales manager.

William Gillan joins Montreal-based Astral Communications as head of newly formed Astral Multimedia.

Bill Bryant has been appointed assistant VP for major accounts and special markets at Ingram Entertainment. He takes over the responsibilities of David Ingram, who was named president in August.

Industry veteran Len Levy joins PM Entertainment Group as senior VP of its video division.

Gloria Griessman is appointed director of special markets, domestic home video, for Turner Home Entertainment.

Appointments at RKO Warner Video: Neal Machanic to purchasing VP and Brian Fuller to operations VP.

Yosuke Kobayashi advances to president of Pioneer LDCA in Long Beach, Calif., a manufacturer and distributor of laserdiscs.

Eleanor Richman advances to the newly created position of programming VP for Disney subsidiary Buena Vista Home Video. She will oversee all original and made-for-video productions for release by the Walt Disney, Jim Henson, and Buena Vista labels.

John Bione, formerly of How To Video Source in New York, has been appointed Eastern regional manager of Kultur International Films. Randi Taubman joins as PR director.

Columbia TriStar Home Video has relocated to 10202 W. Washington Blvd., Culver City, Calif. 90232. The new phone number is 310-280-8000.

Greg Voynow, formerly with Columbia House Video Club, has been named director of Scholastic Productions' Book Club Video.

Billboard.

FOR WEEK ENDING NOVEMBER 26, 1994

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>						<b>HEALTH AND FITNESS™</b>					
★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★					
1	1	5	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL	PolyGram Video 8006319053	19.95	1	4	29	STEP REEBOK: THE POWER WORKOUT	PolyGram Video 4400877673	19.95
2	2	5	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	179.98	2	5	39	JANE FONDA'S YOGA EXERCISE WORKOUT♦	A*Vision Entertainment 55021-3	19.98
3	4	49	BAD GOLF MADE EASIER	ABC Video 45003	19.98	3	11	31	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98
4	13	3	BEST OF ABC'S MONDAY NIGHT FOOTBALL	PolyGram Video 8006319073	19.95	4	17	103	STEP REEBOK: THE VIDEO	PolyGram Video 4400847853	29.95
5	7	3	NBA REWIND: THE FUNNIEST & FINEST PLAYS	FoxVideo (CBS/Fox) 8158	14.98	5	10	51	BOXOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493	19.95
6	5	51	SHAQ ATTACK: IN YOUR FACE	Parade Video 530	19.98	6	7	95	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
7	8	21	THE TOP 50 WORLD CUP GOALS	PolyGram Video 8006315333	14.95	7	2	55	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99
8	3	9	THE STORY OF WORLD CUP USA '94	PolyGram Video 8006315633	14.95	8	6	135	ABS OF STEEL WITH TAMILEE WEBB	A*Vision Entertainment 132	9.95
9	6	17	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	19.95	9	15	5	STEP REEBOK: CIRCUIT CHALLENGE	PolyGram Video 8006319013	19.95
10	RE-ENTRY		DREAM TEAM II	FoxVideo (CBS/Fox) 8133	14.98	10	8	17	DENISE AUSTIN: TRIMWALK	Parade Video 1483	19.98
11	RE-ENTRY		1994 WINTER OLYMPIC HLTS.	FoxVideo (CBS Video) 5985	19.98	11	1	49	ABS OF STEEL 2000 WITH TAMILEE WEBB	A*Vision Entertainment 227	14.95
12	11	25	NBA GUTS & GLORY	FoxVideo (CBS/Fox) 5981	14.98	12	RE-ENTRY		T'AI CHI FOR HEALTH	Healing Arts 1044	29.98
13	17	17	WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14.95	13	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	14.98
14	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95	14	NEW▶		O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN	Uni Dist. Corp. 5101-3	14.95
15	RE-ENTRY		THE JOE MONTANA STORY	PolyGram Video 4400881953	19.95	15	RE-ENTRY		BUILDING STRENGTH WITH SUSAN POWTER◇	A*Vision Entertainment 50601-3	19.95
16	10	29	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98	16	9	7	KATHY SMITH'S NEW YOGA	A*Vision Entertainment 50570-3	19.95
17	RE-ENTRY		WHEN IT WAS A GAME 2	HBO Home Video 90843	14.98	17	NEW▶		HIPS & THIGHS OF STEEL 2000	A*Vision Entertainment 51310-3	14.95
18	15	43	NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95	18	RE-ENTRY		BUNS OF STEEL 2000 WITH TAMILEE WEBB	A*Vision Entertainment 226	14.95
19	18	69	NBA SUPERSTARS 2	FoxVideo (CBS/Fox) 5558	16.98	19	3	9	SUSAN POWTER: SHOPPING WITH SUSAN	A*Vision Entertainment 50600-3	12.95
20	9	126	SUPER SLAMS OF THE NBA	FoxVideo (CBS/Fox) 3244	14.98	20	RE-ENTRY		KATHY SMITH'S AEROBOX WORKOUT♦	A*Vision Entertainment 50518-3	19.95

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

## VIDEO GAME MODEM

(Continued from page 102)

and sales to the 16-bit game business," he says.

Subscriptions to the XBAND Network will be \$7.95 a month for "base service," says Catapult.

Subscription offers players such things as playing tips and ranking information, in addition to the core service of matching players to an available competitor of equal skill level, or to one of their choosing.

Concerned parents will be able to set controls on access time to the network, as well as to long-distance service (all access set up by XBAND will be a local call, unless long-distance is specified by gamer and parent).

At launch, the system supports only the Sega Genesis 16-bit game system. Game titles that will be supported by the network also are limited to a handful of titles, though a decidedly hot handful: "Mortal Kombat," "Mortal Kombat II," "NBA Jam," "Madden NFL '95," "NHL '94," and "NHL '95."

"Madden NFL '95" will be the focus of a Nov. 26 cross-promotion with game publisher EA Sports that will pit actor Dean Cain (Superman on TV's "Lois & Clark") against two New York Jets football players in a real-time, online showdown.

New XBAND-compatible games will be added on an ongoing basis, according to executives at Cupertino, Calif.-based Catapult.

Super Nintendo compatibility is targeted for first-quarter launch.

## VIRTUAL REALITY GAME

(Continued from page 102)

tion for consumers' hardware dollars within the next year.

Nintendo's other new hardware entry, the next-generation Ultra 64 cartridge-based system, will be available worldwide next year, as will Sega's next-generation machine, the 32-bit Saturn, which goes on sale in Japan this month.

Additionally, Sony's first video-game entry, the 32-bit PlayStation, will be on the Japanese market next month, and available stateside next year.

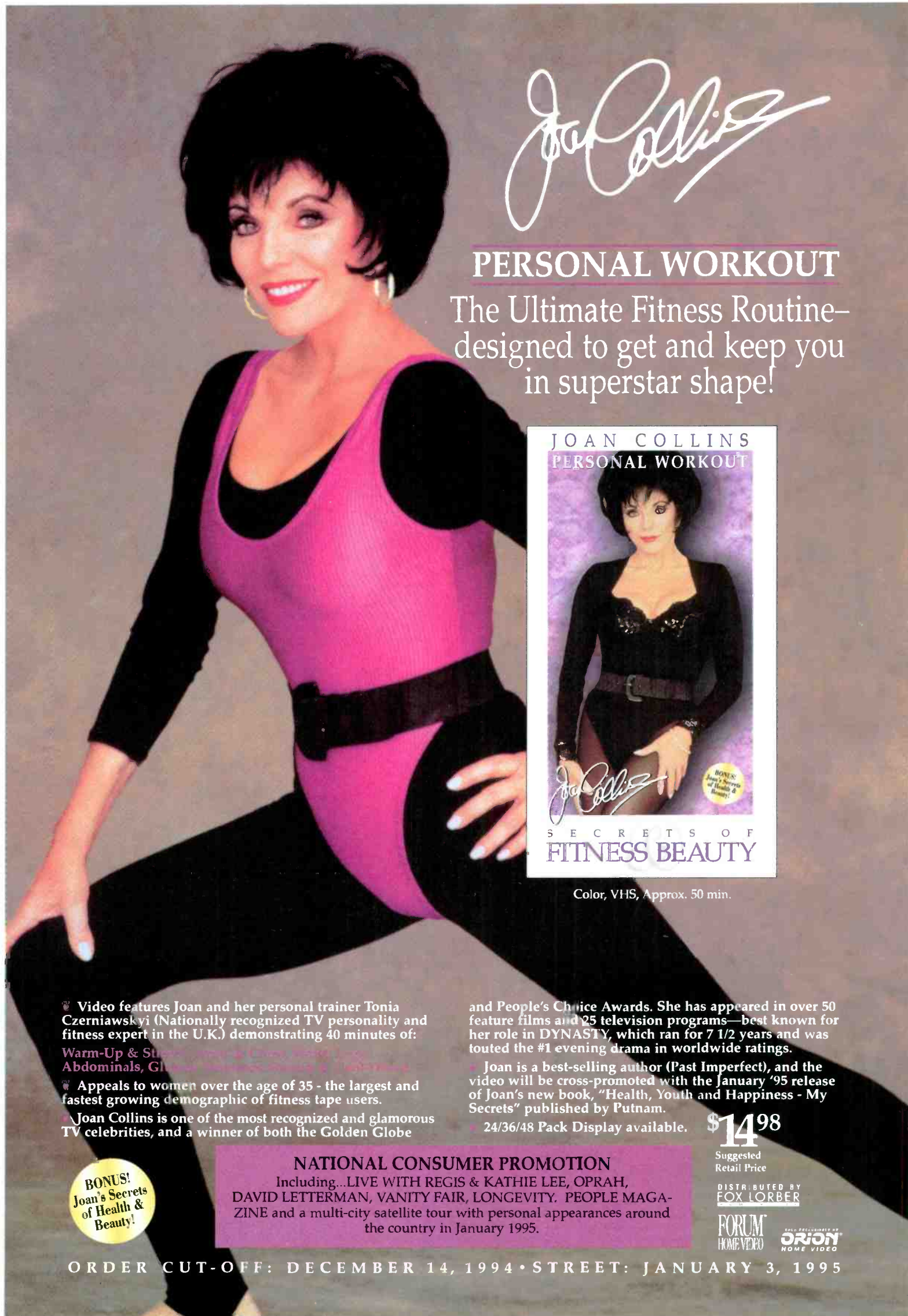
Also in the 32-bit race is the 3DO machine. Goldstar's first units will be introduced this year, supplementing Panasonic's REAL 3DO players.

## FOR THE RECORD

The phone number of Shanachie Entertainment, producer of the video "Jazz Scene USA," is 201-579-7763. The retail price of the video is \$19.95. Incorrect information was given in Video Previews in the Nov. 19 issue.

## Reach For The STARS! Moving? Relocating?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD



*Joan Collins*

## PERSONAL WORKOUT

The Ultimate Fitness Routine—designed to get and keep you in superstar shape!



Color, VHS, Approx. 50 min.

Video features Joan and her personal trainer Tonia Czerniawski (Nationally recognized TV personality and fitness expert in the U.K.) demonstrating 40 minutes of:

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Appeals to women over the age of 35 - the largest and fastest growing demographic of fitness tape users.

Joan Collins is one of the most recognized and glamorous TV celebrities, and a winner of both the Golden Globe

and People's Choice Awards. She has appeared in over 50 feature films and 25 television programs—best known for her role in DYNASTY, which ran for 7 1/2 years and was touted the #1 evening drama in worldwide ratings.

Joan is a best-selling author (Past Imperfect), and the video will be cross-promoted with the January '95 release of Joan's new book, "Health, Youth and Happiness - My Secrets" published by Putnam.

24/36/48 Pack Display available.

**\$14.98**

Suggested Retail Price

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**BONUS!**  
Joan's Secrets of Health & Beauty!

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

"New Wave Hits Of The 80's," Rhino Home Video, 38 minutes, \$14.98. The term "new wave" is used a bit loosely, but classic '80s songs abound in this straight-ahead run-through of some of the most salient clips. Virtually all of the featured acts are alumni of VH1's "What Ever Happened To" and various other nostalgia programs. Here's the lineup: Gary Numan's "Cars"; a decidedly uncut version of Duran Duran's "Girls On Film," which definitely didn't make it to MTV; Golden Earring's "Twilight Zone"; Bow Wow Wow with "I Want Candy"; Haircut 100's "Love Plus One"; Thomas Dolby's early ode to technology, "She Blinded Me With Science"; an alternate version of Dexy's Midnight Runners' "Come On Eileen"; ABC's "Poison Arrow"; Total Coelo's "I Eat Cannibals"; and the Dream Academy's "Life In A Northern Town."



## CHILDREN'S

"Shelley Duvall Presents Mrs. Piggle Wiggle," MCA Universal Home Video, approximately 1 hour, \$12.98.

An extension of Shelley Duvall's "Bedtime Stories" line, this three-cassette series teaches kids problem solving and responsibility. The lessons are taught by a cast of kooky characters led by Mrs. Piggle Wiggle herself, played by Jean Stapleton. She is assisted by her daughter Patsy, played by Duvall, a wise old tree, and Blackjack the parrot. They all live in a bright and cheery house with oversized, odd-shaped furniture and household appliances. "The Pet Forgetters Cure" and "The Never Want to Go To Bedders Cure" feature such guest stars as Joan Cusack, Ed Begley Jr., and Phyllis Diller as a madcap helicopter pilot. In each of these stories, Mrs. Piggle Wiggle is called upon by household head Ed Begley Jr. to solve a minor family crisis. In one, his daughter won't take care of her pets. By giving the daughter responsibility for one of her pets, Mrs. Piggle Wiggle is able to make her realize the error of her ways. This episode has a very funny animal beauty contest, with a pig winning the evening gown competition. Each tape in the series

includes two half-hour episodes. Others are "The Not Truthful Cure" and "The Radish Cure," as well as "The Answer-Backer Cure" and "The Chores Cure."

"Dinosaurs Next Exit," Wehman Video Distribution (206) 726-0220, 48 minutes, \$19.95. Part educational, part travelog, "Dinosaurs Next Exit" gives kids and parents a guide to 18 dinosaur-theme parks across the U.S. and Canada. The tape also gives viewers a behind-the-scenes look at how dinosaur models at these parks are built, using everything from papier-mâché to the latest animatronic technologies. The educational part comes from dinosaur historian and consultant Don Glut, who runs through the brief history of the public's century-long fascination with dinosaurs. The first public display opened in England back in 1854. "The models weren't accurate, but it was the first attempt," he says. The lesson has interesting tidbits, including: Some parks were built by WPA workers during the Depression, and dinosaurs were used as a marketing tool by the Sinclair Refinery to sell more gasoline back in the 1930s. The video interviews kids visiting the various parks, as well as park employees, for an overall perspective of each featured location. Not exactly as much fun as watching "Jurassic Park," but for families planning a vacation, the tape provides some interesting side trips.

"Teddy Bear Blues," Kid-Vid (800-4-KIDVID), 45 minutes, \$19.95.



Originally produced in Israel, this video offers a new take on a virtual almanac of traditional American and British nursery rhymes, as well as some selections from around the world. Songs are set to original music—from reggae to classical to pop—and unique dances and skits that are acted out by an entertaining group of children. Selections include "B-I-N-G-O," "The Alphabet Song," "The Cat & The Fiddle," "London Bridge," "Twinkle Twinkle Little Star," "Mary Had A Little

Lamb," and "Hush Little Baby." In addition to colorful presentations of each song, the words flash on screen so that kids at home can sing along.

## HEALTH/FITNESS

"Susan Powter: Burn Fat & Get Fit," A\*Vision (212-275-2900), 60 minutes, \$19.95.



The living room of Powter's home in the Southwest is the setting for her latest winner-of-a-workout video. Fast-paced interval training is the name of the game this time around, in a program that combines a hearty aerobic routine with resistance anaerobic exercises designed to strengthen various parts of the body to better prepare it for everyday tasks such as lifting, bending, and summoning bursts of energy. In her typical user-friendly fashion, Powter continuously demonstrates how the workout can be modified for use with or without weights, a step, or a chair so that people of all fitness levels can participate. She also explains the proper form for the various movements.

"Hollywood Fitness Series with Martin Henry," Wood Knapp Video, 45 minutes, \$12.98.

Capitalizing on the trend toward fitness professionals starring in their own series of tapes, Wood Knapp has nabbed Martin Henry, one of Hollywood's hottest celebrity trainers. A former Karen Voight instructor, Henry's tape focuses on precise body positioning to exercise specific muscle groups. However, Henry speaks a bit too quickly for average viewers to completely master his routine. He does show viewers the right and wrong ways to do the exercises, which is a big help, but it would take many viewings to grasp the routines. As with many first-time trainers, the tapes are a little too difficult for the average person looking to start an exercise routine. Intermediate fitness levels would be more comfortable, and even viewers in that category probably will find it quite challenging. The three-tape series includes "Legs,"

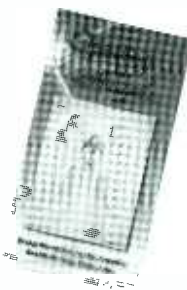
"Buns," and "Abs" workouts.

## DOCUMENTARY

"At The Jazz Band Ball," Shanachie Entertainment (201-579-7083), 60 minutes, \$19.95.

This straight-no-chaser video presents jazz and pop music performers caught on film between 1925 and 1933. Viewers had better keep the liner notes at the ready, since the soundtrack doesn't include an explanatory voiceover. Louis Armstrong and Duke Ellington are easily identified, and their red-hot music fills much of the bill. But if you don't recognize bandleader Paul Whiteman and didn't know that legendary cornetist Bix Beiderbecke played for him, you will miss that eye-blink moment when Beiderbecke surfaces for a brief solo. The images are fascinating, nonetheless—the youth and elegance of the Ellington crew; Armstrong's supreme (and well-placed) confidence; Bill Robinson's intricate tap routine, seemingly ignored by nightclub-goers more concerned with corsages. Social historians might also note a minidrama acted out by the Ellington band, which walks off the Cotton Club stage in protest of the callous treatment dancer Fredi Washington received after she had collapsed during her routine. A playlet with Bessie Smith shows why the blues aren't meant to have a happy ending.

"Opening To Angels," Lightworks Audio & Video (800-795-TAPE), 60 minutes, \$24.95.



Angels are in vogue. Believers will tell you they've been around since the beginning of time, but one would be hard-pressed to find a time in recent history when angels were more intertwined with popular culture than they are now. Witness the outpouring of angel-related television programs, books, and related materials, including this new documentary on the heavenly bodies. Interviews with sundry spiritual teachers, authors, visual artists, composers, and the like shed light on their various encounters with angels, their personal methods of communication, and how they came to be believers. Skeptics will scoff; wannabe believers will be intrigued.

Billboard®

FOR WEEK ENDING NOVEMBER 26, 1994

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★ ★ ★ No. 1 ★ ★ ★			
1	19	3	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video 1514	1937	26.99
2	1	25	THE RETURN OF JAFAR	Walt Disney Home Video 2237	1994	22.99
3	4	5	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	1994	12.95
4	3	59	ALADDIN	Walt Disney Home Video 1662	1992	24.99
5	2	15	THUMBELINA	Warner Bros. Inc./Warner Home Video 24000	1994	24.96
6	12	5	BARNEY'S IMAGINATION ISLAND	The Lyons Group 2003	1994	14.95
7	5	11	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	1994	24.95
8	6	7	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH	Dualstar Video/BMG Kidz 30051-3	1994	12.98
9	9	107	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
10	11	258	PINOCCHIO	Walt Disney Home Video 239	1940	24.99
11	7	7	MARY-KATE & ASHLEY OLSEN: THORN MANSION	Dualstar Video/BMG Kidz 30050-3	1994	12.98
12	15	35	THE FOX AND THE HOUND	Walt Disney Home Video 2141	1981	24.99
13	25	3	THE STORY OF CHRISTMAS	Hemdale Home Video 7096	1994	14.95
14	NEW ▶		MUPPET CLASSIC THEATER	Jim Henson Video	1994	19.95
15	13	13	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	1994	19.99
16	RE-ENTRY		DUMBO	Walt Disney Home Video 24	1941	24.99
17	16	129	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
18	20	35	THERE GOES A BULLDOZER!	Kidvision/A*Vision Entertainment 50701	1994	12.95
19	18	3	MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS	Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95
20	8	15	MY NEIGHBOR TOTORO	Tokuma Publishing/FoxVideo 4276	1988	19.98
21	RE-ENTRY		ALICE IN WONDERLAND	Walt Disney Home Video 36	1951	24.99
22	RE-ENTRY		THERE GOES A FIRE TRUCK!	Kidvision/A*Vision Entertainment 50700	1994	12.95
23	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	1940	24.99
24	21	11	THERE GOES A POLICE CAR!	Kidvision/A*Vision Entertainment 50719-3	1994	10.95
25	NEW ▶		A CHARLIE BROWN THANKSGIVING	Paramount Home Video 83714	1994	12.95

♦ ITA 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 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA 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, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## PICTURE THIS

(Continued from page 103)

missing from its release schedule: B-movies, either with very limited theatrical release or routed straight to video. Made-for-cable movies, aired on Turner's TNT network, are a different breed.

## SHELF TALK

(Continued from page 106)

Diet Coke commercials, is now scheduled to be in stores Dec. 21, two weeks ahead of the original Jan. 4 street date. The retail price remains \$14.98.

On the kids side, four new episodes of "Mister Rogers Neighborhood" will be in stores Jan. 18, priced at \$9.98.

Each of the videos will be packed with a mail-in offer for the wooden trolley featured in the series. The trolleys will be available for \$8, half their retail price.

But Prism has found its erotic thrillers to be limp performers, a disappointment it shares with other independents who are seeing open-to-buy dollars shifting to video games and sell-through.

It's no secret that 10-year-old Prism, previously distributed by Paramount Home Video before it decided to go it alone, has been seeking financial help and a new direction pointed at action titles and multimedia.

FALLOUT: The "Jurassic Park" street date fiasco has led Flash Distributors' Steve Scavelli to resign from the board of VSDA's metropolitan New York chapter. Scavelli says that big retailers who claimed they broke street date to stay competitive are "self-serving. They're using the association for their own interests." He adds, "My accounts are small guys who see me as a bad guy for being part of it."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

## LIFELINES

### BIRTHS

Boy, Jake Philip, to **Tim and Leona Devin**, Oct. 21 in New York. He is general manager of Tower Records in Greenwich Village.

Girl, Isabella, to **Peter and Lorena Fassler**, Nov. 4 in Toronto. He is executive VP/CFO of PolyGram Group Canada Inc. in Markham, Ontario.

Girl, Marike Johanne, to **Jens-Peter Labus and Grit Reiche**, Nov. 4 in Frankfurt am Main, Germany. He is head of purchasing for the music store WOM—World Of Music in Frankfurt. She is a sales rep for Sony Music Germany.

### MARRIAGES

**Larry Cohen** to **Sara Leopold**, Nov. 13 in Birmingham, Mich. He is director of product development for Muze Inc.

### DEATHS

**Major Bill Smith**, 72, after a long illness, Sept. 12 in Texas. Smith was a publisher, producer, promoter, and president of LeBill Music Inc. and LeCam Records. He produced the hits "Hey Baby" by Bruce Channel, "Hey Paula" by Paul & Paula, and "Last Kiss" by J. Frank Wilson, among many other songs. He is survived by his sons, James and Terry; his daughters, Pamela Barkley, Debra Gillum, and Andrea Cornell; his brother, William Clarence Smith; and nine grandchildren. His son William Carroll Smith, president of Soft Charay Music, died earlier this year. Donations in his memory may be made to the Union Gospel Mission of Ft. Worth, 1331 E. Lancaster Ave., Ft. Worth, Texas 76102.

**Shorty Rogers**, 70, Nov. 7 in Van Nuys, Calif. Born Milton Rajonsky, the trumpeter/writer/arranger was a well-known figure in West Coast jazz from the '40s on. He arranged for and played with the Woody Herman and Stan Kenton big bands, and cut combo sessions with Art Pepper, Jimmy Giuffre, Bud Shank,

Bob Cooper, and Hampton Hawes. He recorded for RCA, Contemporary, Discovery, and Atlantic. In the '50s, he led the Lighthouse All-Stars at the Hermosa Beach, Calif., club, and reconvened the group for tours in the early '90s. Rogers was a prolific film and TV arranger; his work included the jazz scores for "The Wild One" and "The Man With The Golden Arm." He is survived by his wife, Marge, and three children.

**John ("Jack") Lord Booth**, 87, of natural causes, Nov. 11 in Grosse Pointe, Mich. A media pioneer, Booth began his career in 1931 with a partial interest in radio station WJBK-AM Detroit. In the 1940s, he constructed one of the nation's first FM stations, WJLB. Following World War II, he built and bought many other stations. In the early '60s, he became a cable television pioneer and constructed systems in various cities in Michigan and Virginia. In the late '70s, sons John and Ralph took over management of the

family's media business, now known as Booth American Company. He is survived by his wife, Louise; his sons, John and Ralph; two daughters, Doreen and Jackie; his sister, Virginia Booth Vogel; 11 grandchildren; and five great-grandchildren. A third daughter, Winkie, died in 1974. Donations may be made to Detroit Institute of Arts, 5200 Woodward Ave., Detroit, Mich. 48202, or to the Michigan Cancer Foundation, 110 E. Warren Ave., Detroit, Mich. 48202.

**Carmen McRae**, 72, of a stroke following complications due to respiratory illness, Nov. 10 in Beverly Hills, Calif. (See story, page 9.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036, within six weeks of the event.

## NEW COMPANIES

**Show & Biz Record Productions Inc.**, formed by John Henry. A full-service company specializing in artist management, promotions, artist development, and music publishing. Show & Biz is seeking a distribution deal through a major or independent label. The company is now accepting demos from alternative rock, hardcore rap, jazz, R&B, and pop artists. P.O. Box 931, Englewood Cliffs, N.J. 07632; 201-871-4555.

**Fearless Urge**, formed by Neill King, Sheila Groves, and Robin Pfefer. A new record label and merchandising company. First release is the CD "Music From Here" by guitarist Ronnie Montrose. King engineered Green Day's current album; Groves owns the Notable Talent booking agency. P.O. Box 2595, Petaluma, Calif. 94953; 707-769-9214.

**Endless Noise Productions**, formed by Jeff Elmassian, Ken Johnson, and John Bashew. Company specializes in composing music and sound design for television and radio commercials, feature films, television programming and interactive/multimedia projects, with recording facilities in Santa Monica, Calif., and Hollywood. Composer Elmassian has worked on the scores of such films as "Fried Green Tomatoes" and "The Shawshank Redemption." Sound designer Ken Johnson worked on "Stargate," "Star Trek V," and other projects. Bashew is a 15-year ad agency and production company producer. 914 4th St., No. 205, Santa Monica, Calif. 90403; 310-394-8904.



**Gib Generously.** Kenny Loggins donates an autographed guitar, provided by the Gibson Guitar Corp., to Childhelp USA for its Rock & Roll Memorabilia Celebrity Auction. Childhelp USA is dedicated to the prevention, research, and treatment of abused and neglected children. Shown, from left, are David Watson, Childhelp USA; Loggins; and Robin Braun, Gibson Corp.



**With A Little Help From T.J.'s Friends.** Members of T.J.'s Friends, a division of the T.J. Martell Foundation, enjoyed a party at New York's Pozo Lounge following a benefit performance of the off-Broadway hit "Stomp." The sold-out show and party raised funds for leukemia, cancer, and AIDS research. Shown, from left, are "Stomp" performer Hillel Meltzer and unidentified friend; "Stomp" performer Evert Bradley; T.J. Friends member Stacy Meyrowitz; "Stomp" performer Mathew Pollack; T.J. Friends members Christy Epstein and Amu Duncan; "Stomp" performers Vicki Tanner and Davi Vieira; and T.J.'s Friends member Alison Max.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 5-7, **Fourth Annual Showbiz Expo East**, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12-15, **Performance Magazine's 15th Annual Summit Conference**, Doral Resort and Country Club, Miami. Shelly Watkins, 817-338-9444.

Jan. 13-16, **MILIA Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, **Billboard Dance Music Summit**, ANA Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-23, **National Assn. Of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-27, **ITA Information Superhighway Conference**, Santa Clara Convention Center,

Santa Clara, Calif. 212-643-0620.

Jan. 30, **American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego, Calif. 609-596-2221.

### MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 21-25, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

## GOOD WORKS

**OUR MAN HELPS:** Bill Holland, Billboard's Washington, D.C., bureau chief, was presented with a special recognition award from the Washington Area Music Assn. Nov. 9 for his humanitarian efforts in spearheading a fund-raising concert for ailing area saxophonist Larry Strother last July.

**ADDED SHOW, MORE HELP:** In addition to Amy Grant's Dec. 20 and 21 performances at the Grand Ole Opry House on behalf of her Helping Hand Foundation Christmas benefit, a third show, Dec. 22, has been scheduled. The concerts will also feature Vince Gill, Michael W. Smith, and Gary Chapman. For more info, call Fran Curtis at 212-779-3500.

**SWINGIN' FOR CHARITY:** "The Ladies Who Sang With The Bands" a show to benefit the nonprofit Society of Singers, will be held Nov. 21 at Sportsmen's Lodge in Los Angeles. In addition to the female singers, Juggernaut (conducted by Ray Charles) and Frank Capp will perform. The Society

of Singers is a nonprofit group dedicated to providing counseling, compassion, understanding, and financial assistance to persons in need. For more info, call Reta Rose at 213-651-1696.

**FOR A TOY-FULL YULE:** Saturn Records act Larry Lee Jones will perform Nov. 19 at Seven Spring's "Fall Country Jamboree" in Pittsburgh to benefit "Toys For Needy And Homeless Kids." For more info, contact Tony Josato at 412-343-5222.

**IN MEMORY of Lou Friedman**, father of Vivien Friedman of Vivien Friedman Public Relations, the family has requested that donations be made to the T.J. Martell Foundation or the Jewish National Fund. Friedman, 87, died Nov. 11 of lung cancer in New York. In addition to his daughter, he is survived by his wife, Eva.

**IN MEMORY of Fannie Press**, the mother of veteran industry executive Cy Leslie, who died Nov. 14 on Long Island, N.Y., the family has requested

that in lieu of flowers donations be made to the T.J. Martell Foundation or the Anti-Defamation League Of B'nai B'rith. Press, in her 90s at the time of her death, is also survived by a daughter, Roslyn. Leslie's daughter, Ellen, is married to Joe Cohen, another industry executive.

**FOR CHILDREN WITH AIDS:** Sharonmarie Fisher's fourth annual Christmas Benefit for Children With AIDS will be held Dec. 3 at the Palomino Club in North Hollywood. Proceeds are to be split between Caring For Babies With AIDS and Tuesday's Child. A performer, Fisher has been HIV positive for almost nine years. Besides Fisher's **Women In Country**, scheduled headliners include Glen Clark, Rick Vito, Eddie Cunningham, Phillip Maldonado, Chris Gaffney, Liza Jane Edwards, Rudy King, Levon Harris, and Lulu Small. All music equipment will be donated by Greg Loeb from Guitar-Guitar. A \$20 or \$10 donation with a children's gift will be requested at the door. For more info, call Fisher at 805-523-9313 or fax 805-523-9138.

## AES Confab Draws Star Producers, 'Integrated' Tech

BY DAN LEVITIN

SAN FRANCISCO—It was the best of timecodes, it was the worst of timecodes. It was the convention of the Pope Of Pop, it was the convention of his heirs. It is the year of connectivity, the year of wireless; the year of digital, the year of analog; the year of Harman International. The 97th annual AES convention in San Francisco was, by any account, the most impressive, technically sophisticated meeting yet.

The convention floor exhibits were slicker than ever before, rivaling even those at this year's CES in Anaheim, Calif. Product booths gave neophyte engineers and producers the opportunity to hobnob with the likes of George Martin, Tony Brown, Phil Ramone, and Ed Cherney.

One common theme of the show seemed to be connectivity: Manufacturers demonstrated an unprecedented concern over being able to integrate a wide variety of different devices. Another theme was "give 'em what they want."

Many companies unveiled new digital products, but new lines of analog products (e.g., SSL) and tube products (e.g., AKG) were also in abundance at the show, in response to the broad tastes of studio users. "I'm seeing lots of tube equipment, which I think is a great trend," said musician/producer/gearhead Ray Benson, of Asleep At The Wheel fame.

Beyond hardware connectivity were more explicit corporate alliances, with

none more far-reaching than the Harman Group's recent expansion. Although Harman International has made no secret of its corporate acquisitions, visitors walking through the area unofficially dubbed "Harmanville" were still likely to be surprised at the breadth of the new company, which



MARTIN

now boasts ownership of JBL, Soundcraft, AKG, Lexicon, Studer, and other heavy hitters. Fortunately, brand-name identity and product-line identification remain relatively unaffected by the change of ownership, and familiar corporate rep faces graced the subsidiaries' booths.

Not everyone was impressed with the progress on display. Legendary producer George Martin complained that the technology has overshadowed the music itself. "With all the advances in recording technology, the quality of popular music has not improved correspondingly," he said. "Great music flows from the fingers of fine musicians to their instruments. I enjoy the new technology, but it can't replace good musicians or good songwriting."

Producer/engineer Ken Kessie (En Vogue, Whitney Houston) agreed. "The real problem facing modern music wasn't addressed. True, I saw sexy new mikes, gorgeous mike pre-amps, and the beautiful glow of tubes in new

EQs and compressors—great sound is available to those with even the smallest budgets. Unfortunately, most of this killer gear will be used to make great-sounding, third-rate, mostly recycled attempts at great music. The pioneers of the '50s, '60s, and '70s did more with four tracks than today's artists do with 72. If somebody doesn't wake up soon, the audio CD will have about as much impact as the made-for-TV movie!"

These complaints notwithstanding, manufacturers and end-users waxed optimistic about the looming era of connectivity. They noted that designers seem to be moving toward an increased consciousness—and accommodation—for providing interfaces across different manufacturers' equipment. For example, Sony's new PCM-9000 digital master disc recorder speaks SCSI, ethernet, 9-pin, AES/EBU, and RS-232.

"Now users can link up a Sonic Solutions to the PCM-9000," said Courtney Spencer, Sony's VP of professional audio. And larger manufacturers are concerned about interfacing with smaller manufacturers' products, with Sony/TASCAM, Panasonic/Alesis, and Avid/Yamaha announcing increased cooperation in making their products compatible.

Enhanced hardware and software integration between Avid and Yamaha products is promised—Avid will offer a direct digital interface between Yamaha's DMC 1000 digital mixing console and Avid's Audio Vision and Audio Station editing products.

Sony and Panasonic's alliances with TASCAM and Alesis, respectively, are a natural outgrowth of the larger companies' investments in tape media. TASCAM's DA88 recorder uses the Sony-invented Hi-8 tape, whereas Alesis uses S-VHS tape—to which Panasonic is firmly committed—in its ADAT units. Alesis will be using Panasonic's S-VHS recording mechanism in future ADAT machines, and Panasonic likely will introduce its own ADAT machine.

In addition, Sony has just introduced the PCM-800, an 8-track digital recorder that shares many of the features of a fully loaded Tascam DA-88, using Tascam-licensed DTRS technology (Billboard, Nov. 12).

### YAMAHA MIXER MAKES SPLASH

Perhaps the most impressive single unit at the show (alongside Otari's RADAR—see story, this page) was Yamaha's ProMix 01 digital mixer. The available features would have been inconceivable at 10 times the price just a few years ago: 16 inputs; automation with 520 parameters, storable into 50 program memories (in live mixing applications, one could store the settings for 50 different songs); two onboard, SPX990-style processors; six compression channels; and absolute precision for fader memory, with 4,096 steps on each fader. Analog in, analog or digital out (48KHz), the signal stays in the digital domain, never actually passing through the faders, the 24-bit resolution in the mix bus, 32-bit in the eq section. The price on the unit is a scant \$2,000 (Billboard, May 28).

"The Pro Mix is phenomenal," Stanford University studio engineer Jay Kadis said enthusiastically. "To get 20 bit-in and out and 16 channels of automation for \$1,999 is incredible. They've done a superb job of combining all their previous attempts at mixing and moving faders. Compare it to the DMP-7, which was \$5,000 and had half the features. Yamaha obviously learned a lot from their previous products, and they are capitalizing on both their successes

and their failures."

"Our product strategy is to develop this technology upwards," said Yamaha marketing manager Michael MacDonald. "We're starting with a small mixer everyone can use one of and get used to. We'll build the product line up from here." Independent software developers such as Mark of the Unicorn and Opcode are already working on software to enhance the function and features of the unit.

## Otari Shows New Random-Access Hard-Disc Recorder At AES Meet

SAN FRANCISCO—Otari unveiled the long-awaited RADAR (Random Access Digital Audio Recorder) to an enthusiastic audience at the 97th Audio Engineering Society convention Nov. 10-14 here. Manufactured by Creation Technologies of Vancouver, RADAR is exclusively distributed and marketed worldwide by Otari.

"Strategic alliances can be extremely important if the fit is right," Otari marketing manager James Goodman said. "It allows for building on the strengths of both companies."

The 40-pound, rack-mountable unit is configured for 8, 16, or 24 tracks, and sells (with remote) for less than \$1,000 per track. Random-access hard-disc recording has the advantage of instantaneous access to any point in the recording; there is no winding time, because there is no tape to wind, only "pointers" to spots on a magnetic hard disc. Backward recording and playback are also effortless.

The introduction of this product signals a crossroads for the music recording industry, according to longtime industry observer Jay Kadis, an engineer and music technology instructor at Stanford University. With hard-disc recording now so affordable, the question is whether both tape and tapeless formats will coexist, or whether tape will disappear very soon.

"The speed with which you can get stuff going is improved, without rewind time and shuttling time," said Kadis of

RADAR. "The tradeoffs are how many projects you can work on at once, and how long it takes to back things up. For now, it looks like the number of projects you can work on is limited by the number of hard discs you can afford. But the introduction of RADAR definitely signals a change."

The unit supports five different sampling frequencies between 32KHz and 48KHz, and as shipped (with a 1.2 gigabyte drive per 8 tracks) allows for 22 minutes of recording per track at 48KHz. Backups are to 8mm tape drive (optional), and a SCSI port allows for additional hard drives to extend recording time, or for off-line backup. In addition, an ADAT interface through an optical link allows ADAT owners to interface with the unit without leaving the digital domain.

Hard-disc-based multitrack recording is, of course, not new with the introduction of RADAR, but the unique combination of professional features and low price represents a true landmark in professional recording products.

The recorder features conventionally arrayed function keys, supplemented by a Qwerty keyboard and dedicated edit function keys for cut, copy, paste, clip, loop, move, modify, auto punch, auto play, locate, varispeed, and undo. The time-code synchronizer will chase-lock to 24, 25, 29.97, 29.97DF, 30, and 30DF rates.

DAN LEVITIN

## Avid, Digidesign To Merge A 'Logical' Move For Digital Firms

SAN FRANCISCO—Avid Technology Inc., a leader in digital video systems, and Digidesign Inc., a leader in digital audio, have announced a merger agreement, through an exchange of their NASDAQ-traded shares. Completion of the merger is subject to approval by both companies' shareholders and is expected to take two to three months.

"Digidesign is one of the most phenomenal companies in audio, with in excess of 8,000 ProTools systems sold," Avid VP of North American field operation Rick Cramer noted at the Nov. 10-14 Audio Engineering Society convention here, where the merger was announced. Cramer called the venture "a logical outgrowth" of Avid's growing relationship with the Menlo Park, Calif.-based company. "We used Digidesign's Audio Media and SA4 boards in our own products. We have been buying 25% of their production output, so the merger makes good business sense."

Digi's solid distribution network also was an attraction. "They can get us into the home studios and recording studios," Cramer said, noting that those are markets that Avid has yet to thoroughly penetrate.

Avid, based in Tewksbury, Mass., supplies software and hardware for nonlinear film, video, and audio editing, as well as networking technologies for applications ranging from desktop

video to broadcast news. Ranked by Fortune magazine as the ninth-fastest-growing company in the country, Avid has an international network of direct sales offices, distributors, and resellers. Avid engineers developed OMF—the open media framework—a digital file interchange protocol that has been accepted by more than 150 partner companies, including Silicon Graphics, Grass Valley, Sun, Studer, Sonic Solutions, AMS, and Waveframe. OMF is media independent.

Digidesign supplies digital audio production hardware and software for music, film, video, multimedia, and broadcast. Popular in many project studios for supplying CD-quality audio tools (such as recording, editing, mixing, and signal processing) at a reasonable price, Digidesign products are also sold internationally.

In a development that further underscores Avid's desire to better serve the audio market, Avid and Yamaha announced at the 97th AES that they will strengthen their relationship to allow for integration between the companies' respective audio products (see AES overview, this page).

Under the proposed merger, Digidesign shareholders will receive 0.79 shares of Avid common stock for each share of Digidesign common stock.

DANIEL LEVITIN



In The Stratta Sphere. Conductor Ettore Stratta, right, is shown at Westlake Studio in Los Angeles during the recording sessions for his most recent project, the Teldec release "Symphonic Bossa Nova." With Stratta, from left, are collaborators Jorge Calandrelli, Dori Caymmi, and Al Jarreau.

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 19, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	PRACTICE WHAT YOU PREACH Barry White/ B White, G. Levert T. Nicholas (A&M)	SHUT UP AND KISS ME Mary Chapin Carpenter/ J. Jennings M.C. Carpenter (Columbia)	BRING THE PAIN Method Man/ Prince Rakeem (Def Jam/RAL)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	RISE LABS (Los Angeles) Jack Terry	BIAS (Springfield, VA) Bob Dawson	36 CHAMBERS (Staten Island, NY) The RZA	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000	API 4032	Neve/Solar Logic	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Otari DTR-90	Ampex MM 1200 (Dolby SR)	ADAT	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	Yamaha NS10 UREI813	Yamaha NS10 UREI813	KRK 9000	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	BASF 468	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	SOUND CASTLE (Silverlake, CA) Craig Burbidge	BIAS (Springfield, VA) Bob Dawson	CHUNG KING (New York) John Wyndrycs	SOUUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000G	SSL 4000G with G Plus Automation	API 4032	Neve VR 60	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Lexcion 2020 AD Otari DTR-90	Studer A827	Studer A827
STUDIO MONITOR(S)	Augsperger/ Tannoy SGM10	Custom Augspurger	TAD with Hidley	Custom TAD	Yamaha NS10 Augsperger
MASTER TAPE	3M 996	3M 996	BASF 468	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	A&M MASTERING Dave Collins	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Tony Dawsey	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	Sony Manufacturing	PMDC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	Sony Manufacturing	Cinram	WEA Manufacturing

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## PATO BANTON'S SINGLE MAKES A U.K. SPLASH

(Continued from page 9)

Tosh, Got A Toshiba." Yet as a pop crossover artist in the U.K., he is a newcomer.

"I've tried to avoid the British market, as I was known there as a dancehall DJ and not much more," says Banton. "I've been doing a lot of other things on tour, singing, dancing, performing. People had a hard time dealing with those changes."

Born in Brixton, London, Banton (aka Patrick Murray) grew up in Britain's second-largest city, Birmingham, where he started MC-ing on his father's roving sound system. His first break came in 1981, when he won a talent competition judged by Ranking Roger, then chief toast-master for the Beat (known in the U.S. as the English Beat).

"I heard about the competition half an hour before, and joined the back of the line," Banton says of the event. "Straight away, five guys left the queue because they knew me. Then I got on stage and started dancing all around, and I kicked the mike cable and they couldn't hear any more, so I just kept on dancing like crazy and went off stage. The crowds were roaring for more."

Roger and Banton became friends, which led to Roger producing Banton's reggae single "Hello Tosh, Got A Toshiba," which brought him local fame. Banton and Roger also recorded "Pato And Roger A Go Talk" on the Beat's 1982 album "Special Beat Service"

"Roger introduced me to the business and things like contracts, and I was impressed by his professionalism," says Banton.

The collaboration with UB40's Campbell brothers is much more recent. At the end of his U.S. tour, Banton's U.S. manager, Gabriel Leconte, suggested covering "Baby Come Back."

"At first I was unsure, as I didn't want to do the song an injustice," says Banton. "What I did know was that I didn't want to be the one singing 'Baby Come Back,' so we had to get someone else."

UB40 and the recently reformed General Public were approached, and Rob and Ali Campbell agreed to do it. "Baby Come Back" was produced by Stoker, drummer for General Public.

Banton says he laid down guide vocals that Ali could add to later. "They ended up using the first vocal I did. When I heard the final delivery, I thought, yes, this is it."

Banton is signed to I.R.S. in the U.S., and says the label was instrumental in linking Banton with the Campbell brothers. The label also released Banton's previous five albums in the U.S., including "Wize Up," "Visions Of The World," "Never Give In," and the live album "Live And Kicking All Over America."

I.R.S. also has released the greatest hits album "Collections," released by Virgin in the U.K. Oct. 17. The package takes in some of Banton's anthems, including "Don't Sniff Coke," "Wize Up," and "Never Give In."

Banton returned home to the U.K. in early October, after spending the better part of a year on tour in America. Virgin licensed Banton for the world outside North America.

## PRODUCES LOCAL ARTISTS

A self-professed workaholic, Banton has rigged up his studio and begun producing artists local to his native Birmingham. Among those he has recorded on his label, Gwarn International, are Delroy The Barber, a professional barber who has fulfilled his ambition of recording Nat King Cole's "Mona Lisa."

He also has given a hand to local singer Phil Joseph, who is reportedly about to ink a deal with a major label. Banton guested on Joseph's version of "Cupid."

"It's not about money, it's about making dreams come true," says Banton. "Roger and the boys from UB40 gave me my breaks. I think I should give someone else a break."

Banton says the audience he attracts in the U.S. is "the kind of people who used to follow Bob [Marley], people who are looking for higher thoughts." His music, with its strong messages of peace and reconciliation, stands in stark contrast to the often violent lyrics of ragga and some of the jungle music being produced.

"I don't think you have to say something threatening or refer to women's private parts just to get attention," says Banton. "That's just looking for short-term attention."

With his hectic promotional schedule, his work recording vocals for his next single, "Bubblin' Hot," slated for early-February release, and his planned tour of Brazil in January, Banton is staying put in Birmingham for now—"because that's where my mum is!"

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**Calling All Cales.** WXRK (K-Rock) New York Sunday night host Vin Scelsa, right, brings together two leading Cales—J.J., left, and John, center—for an evening of music. (Photo: Chuck Pulin)

## Jock, Sued After Quitting, Now Files Sex Charge Suit

■ BY PHYLLIS STARK

NEW YORK—Former WSNY (Sunny 95) Columbus, Ohio, morning co-host Christine Sullivan has filed a countersuit against the station, claiming sexual discrimination and harassment. The station already has a breach of contract suit pending against Sullivan, who quit her job there earlier this year.

The station's suit against Sullivan, whose real name is Christine Shirer, was filed on June 29, but did not come to light until Sullivan filed her counterclaim last month. WSNY's suit claims Sullivan breached her contract with the station by announcing her intention to leave two years before the expiration of her contract.

The station's suit seeks unspecified damages in excess of \$40,000 for "expenses associated with moving [Sullivan] to Columbus and loss of expenses associated with commercial and promotional activity involving

the defendant."

In her counterclaim, Sullivan says she was harassed by both PD Don Hallett and morning co-host Bob Simpson, and was discriminated against by being paid a salary lower than Simpson's. She also claims that Simpson "often engaged in profane, demeaning, and/or physically threatening conduct toward women assigned to work with him," a situation she says was exacerbated by Simpson's alleged "excessive drinking."

Although Sullivan was hired with the understanding that she and Simpson would co-host the morning show, Sullivan's suit states that she was relegated to the role of sidekick by Simpson.

Her suit also claims that Hallett referred to her in "sexually discriminatory and denigrating terms" and "has engaged in a pattern and practice of denying female employees equal employment opportunities, equal treatment, and equal pay compared to similarly situated male employees."

Among the former WSNY air personalities who Sullivan claims experienced similar treatment are Jane London, Deb Jordan, and Liz Laubach. Reached for comment by the Columbus Dispatch, Laubach said, "being a woman at that station, the opportunities definitely were not there. [Sullivan's] got a case. Regarding Don Hallett: What goes around comes around."

Hallett says he is only authorized by the station's attorneys to give the following prepared statement to the press: "We did everything in our power to keep [Sullivan], and we suffered damages. We did file suit, and we believe her counterclaims against us are completely unfounded."

Sullivan's suit seeks compensatory damages in excess of \$25,000 for emotional distress, back pay, front pay, and punitive damages.



**Mad As Hell.** "Papa Joe" Chevalier, daytime talk show host for One-On-One Sports Radio Network, wallows in the half-million baseball cards disgruntled fans sent in to protest the baseball-less autumn.

## WWCR Takes Country Worldwide Shortwave Station Targets Int'l Audience

■ BY BRETT ATWOOD

LOS ANGELES—As country music expands its global following, international shortwave station World Wide Country Radio is taking an unconventional approach to wrangling up commercial interest in the American-rooted music genre overseas. Nashville-based WWCR broadcasts far-reaching shortwave transmissions targeted at an international audience, since most Americans do not own shortwave radios.

"If the music industry wants to get a fair slice of Europe and Africa, they need to understand the power of shortwave radio," says WWCR GM George McClintock.

Though shortwave has a large international presence, the format has been superseded in the U.S. by the more popular FM and AM bands. McClintock estimates that 7.5% of the U.S. population own shortwave radios, and that 250,000 people hear the WWCR broadcast in the U.S. WWCR has a potential worldwide audience of approximately 2.5 million people, according to McClintock.

WWCR broadcasts four hours daily except Saturday. Informational and paid programming fills the frequency, when it is not playing classic and current country favorites.

The broadcast's slot, which is noon-4 p.m. Nashville time, is not a prime listening period in the U.S., but it hits international audiences at peak listening periods, according to WWCR program coordinator Jim Hicks. From a global perspective, the show airs from 6-10 p.m. in London and 7-11 p.m. in Paris.

WWCR, which began broadcasting its country programming earlier this year, operates on three different transmitters, each located in Nashville. The station's signal reaches as far away as Europe, Africa, New Zealand, the Fiji Islands, and portions of Australia.

"There are tens of thousands of shortwave radio stations around the world," says Hicks, adding that most people still think of shortwave radio programming as a tool for political propaganda.

Hicks programmed WLAC Nashville as both a top 40 and N/T station in the mid-'80s, before coordinating programming at WWCR with the amfm Co., which he co-founded in 1990.

The station is owned by the New Orleans-based F.W. Robbert Broadcasting Co., which also owns AM religious outlet WNQM Nashville.

Though it is not a religious sta-

tion, WWCR broadcasts Christian news briefs at the top of the hour, which are provided by Dallas-based USA Radio Networks.

Label reaction to the upstart station has ranged from disinterest to disbelief, according to Hicks. "The labels said, 'You're doing what?'" he says. "They just don't get it."

McClintock says, "There is a total lack of understanding in the music industry of this medium and its audience. There is still more than one shortwave radio to every man, woman, and child in Europe."

Despite its wide-reaching listenership, WWCR has had a difficult time getting sponsors. A 60-second spot on WWCR costs \$30.

"It is a day-to-day challenge to continue doing this, from an economic point of view," McClintock says. "We still need time to develop. Some of the advertisers need to learn to deal with Euro-



BYINGTON

*We stand for liberty and freedom, and the music reflects that'*

peans before any expansion can take place."

Commercial country music is mostly absent from shortwave radio, though the Voice Of America broadcasts a block of country programming once a week. European awareness of country music also has been boosted by the music-video channel CMT Europe.

Hicks says that international tastes dictate a different form of country programming than U.S. listeners may expect.

"There are no rules," he says. "It's gut programming. 'There is more talking on this broadcast than on a typical country radio station. It's not back-to-back music.'"

One key difference between U.S. and international audiences is the increased demand for celebrity information on the stars of the genre, past and present, says

Hicks.

"There is a lot of interest in the specials that we air on the superstars of country, and we have a heavier amount of country classics in rotation [than most U.S. country stations]," Hicks says.

On Sunday afternoons, WWCR broadcasts live from the Nashville Cowboy Church on Music Row. That program frequently features well-known guest performers such as Johnny Cash.

"Super Star Super Performance" is a daily block of classic and current music devoted exclusively to a single top country act, though that program occasionally integrates rock'n'roll classics in the mix.

"Some legendary rock artists, like Elvis Presley, are strongly embraced by the country communities, so we include them in there, too," says Hicks.

The station's sole air personality is local radio veteran Dick "Bama" Byington, who also fills a P/T shift at crosstown WSIX.

Staying tuned in to World Wide Country Radio can be a difficult task. Hicks says that WWCR must change frequencies to maintain its global coverage. To hear the four-hour block of country programming, listeners can tune in to 17.525 Mhz. on their shortwave radios. Near the end of the broadcast, listeners must switch to 12.160 Mhz.

Discussing the station's lofty ambitions, McClintock says he aims for a higher goal than simply exposing country music to an international audience. The manifest destiny of American ideology is at the root of WWCR, he says.

"I believe in freedom of access to information, and shortwave radio provides that internationally," says McClintock. "Many of the other countries use shortwave because the governments don't necessarily want the people to know what is really going on. We stand out as a beacon in the darkness. We stand for liberty and freedom, and the music reflects that. It promotes the culture of America."



**Top Honors.** Norm Pattiz, chairman of Westwood One Inc., presented a Lifetime Achievement Award to Ted Turner during the National Broadcasters Hall of Fame ceremonies. Pictured, from left, are Pattiz; WW1 personality (and Pattiz' wife) Mary Turner; Jane Fonda; and Ted Turner.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	★★★ NO. 1 ★★★ ALL I WANNA DO A&M 0702	◆ SHERYL CROW 5 weeks at No. 1
2	2	3	8	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	3	5	13	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	4	2	14	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	5	4	27	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 738	
6	6	8	18	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
7	7	6	16	LUCKY ONE A&M 0724	◆ AMY GRANT
8	8	7	30	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	9	11	9	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
10	12	14	10	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
11	11	10	15	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
12	10	9	31	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
13	13	12	28	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
14	14	13	27	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
15	17	18	27	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
16	16	16	18	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
17	15	15	33	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
18	26	30	7	★★★ AIRPOWER ★★★ ALWAYS MERCURY 856 227	◆ BON JOVI
19	19	22	5	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	22	25	5	★★★ AIRPOWER ★★★ WHEN WE DANCE A&M 0846	◆ STING
21	21	21	5	GET OVER IT Geffen 19376	◆ EAGLES
22	18	19	24	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
23	23	29	12	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
24	33	36	4	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
25	27	28	7	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
26	24	24	13	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
27	29	31	6	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
28	25	20	13	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
29	28	27	23	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
30	20	17	11	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
31	30	26	12	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
32	31	23	17	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
33	35	38	3	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
34	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
35	32	32	22	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
36	NEW ▶	1	1	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
37	NEW ▶	1	1	MISSING YOU COLUMBIA 77760	◆ STEVE PERRY
38	37	39	3	DANCE NAKED MERCURY 856 346	◆ JOHN MELLENCAMP
39	NEW ▶	1	1	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
40	34	33	8	OUT OF TEARS VIRGIN 38459	◆ ROLLING STONES

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	4	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
2	2	2	7	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
3	6	7	10	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	3	5	3	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
5	7	6	10	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
6	4	3	5	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
7	5	4	30	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
8	8	9	9	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
9	—	—	21	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
10	9	8	13	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 25 weeks and have dropped below the top 20.

# Radio

## Las Vegas Soft AC Outlet Cool On '70s Hits PD Emphasizes '80s & '90s, Jumps To No. 2 In Market

AT A TIME when AC stations began embracing music from the '70s, either as a full-time format or as part of their programming mix, KSNE (Sunny 106.5) Las Vegas PD Tom Chase decided to decrease the presence of music from that decade on his station.

"We adjusted our music to be more contemporary, got rid of a lot of '70s material, and concentrated on the '80s," says Chase. "Among AC cumers, there wasn't much appetite for the '70s."

While that is not true of the pop and rock music of the era, Chase says listeners were not responding well to the mellower '70s material more closely associated with the soft AC format, such as Barry Manilow and Bread.

As a result of those programming changes, the station has grown from a 4.5 12-plus share in the summer 1993 Arbitron book to a 7.6 share this past summer, and is currently No. 2 in the market 12-plus. In just the last book alone, the station rocketed forward 5.6-7.6 12-plus from the spring.

A decreased reliance on '70s library material is not the station's only unusual programming strategy. It also has the very surprising presence of a female lead personality in the morning show. While industry observers pay a lot of lip service to the concept of a female-dominated morning show, which seems to make particular sense for female-targeted formats like AC, few stations have actually installed female lead personalities. KSNE, and morning host Melanie, are the rare exceptions. To Chase's credit, he has enough control of his ego not only to allow Melanie to shine, but to take on the role of morning sidekick himself.

"It's kind of an abstract concept, having a female lead in the morning," Chase says. "It's so unusual that people really notice it... There aren't that many women on the air. I think guys need to get out of the stone age and start using women [as air personalities]," he adds.

KSNE changed to those calls from KRLV in late August, but Chase says the shift was "really just window dressing." The station had been using the "Sunny" handle and "continuous soft hits" positioner since the spring of 1992.

The summer book gains, he says, were simply "the reward of getting on a good marketing campaign and sticking to that."

That campaign, launched last spring, was designed to hammer home the station's soft AC position. "The music images in the market were in sort of a disarray," Chase says. "And even though this

station has been soft AC for some time, we decided to focus on one message, and that's that we're the soft AC" in the market.

Musically, Chase says, "We straddle the fence. We're rather contemporary, as soft AC's go." About 25% of the station's music is currents or re-currents, which Chase defines as music from 1993 or 1994. The rest is older material, although only about 2% of the library pre-dates 1975. Programming includes a nightly "love songs" show from 7 p.m.-midnight.

Here's a music monitor from a recent afternoon hour: Billy Ocean, "Love Is Forever"; Dan Fogelberg, "Hard To Say"; Celine Dion, "The Power Of Love"; Phil Collins, "A Groovy Kind Of Love"; David Soul, "Don't Give Up On Us"; Diana Ross, "Missing You"; Babyface, "When Can I See You"; James Taylor & J.D. Souther, "Her Town Too"; Linda Ronstadt & Aaron Neville, "All My Life"; Freddie Jackson, "You Are My Lady"; k.d. lang, "Constant Craving"; Peabo Bryson, "If Ever You're In My Arms Again"; and All-4-One, "I Swear."

"This station's big strength is in the product consistency and the focused marketing we've been doing," says Chase. That marketing includes television and outdoor advertising, but its primary emphasis is on community events, which Chase says "give us a tremendous amount of exposure."

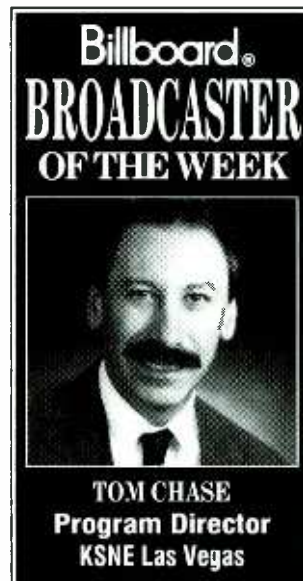
This year, 19,000 people showed up for the station's fourth annual "Safe Street" Halloween promotion, for which staffers distributed 10 tons of candy. Other annual station events include a springtime Easter egg hunt, a holiday "magical forest" Christmas light festival, and an "Ice Cream Sunday" every fall. The latter event is co-sponsored with a local public television station.

Chase's early career was spent in top 40 radio. He was a jock at KYNO Fresno, Calif., and KKKX Denver before he moved to Sacramento, Calif., where, for almost 10 years, he programmed KWOD and later KROY.

His first AC programming experience was at KMZQ Las Vegas. After a stint on the air at KLTR Houston, he returned to Las Vegas in 1991 to program what was then KRLV.

The challenge of AC programming, Chase says, "is how you create passion in your audience for your radio station. Because it's such a passive audience, you have to have a clear-cut identity, but also have those franchise events like we do with Safe Street."

PHYLLIS STARK



## Interp Looks Into Marketing To Men

NEW YORK—The potential to market to men is the subject of a new study from the Interp Radio Store's research division. Among the study's key findings is that men do 36.3% of all household shopping for consumer goods and spend more than a trillion dollars a year on purchases.

According to the new study, "Marketing To Men," single men have an average of \$11,000 a year in discretionary income to spend.

Among the study's other findings,

radio reaches 96.5% of all men during an average week, and nearly 66% of all men 18-plus listen to radio during television's prime-time hours.

The average time a man spends listening to radio is three hours and 38 minutes a day. The largest portion (35%) of that takes place at home, although in-car listening accounts for 33.1% of male radio time in a typical week.

In the 18-34 demo, album rock is the most-listened-to format among

males, followed by top 40 and classic rock. In the 18-49 demo, classic rock is the top format, followed by album rock and top 40.

Among males 25-54, classic rock and oldies are tied for the most popular format, and are followed by jazz and new age, which Interp groups separately.

In the 35-64 demo, full-service is the leading format, followed by all-news, classical, and soft AC.

PHYLLIS STARK



## New NAB Book Teaches Brand Building Guide Offers Case Studies Of Successful Stations

LOS ANGELES—When it comes to a radio station being top-of-mind with its listeners, brand identity is clearly the name of the game. A new book published by the National Assn. Of Broadcasters, "The Franchise: Building Radio Brands" by Lew Dickey, founder and president of Stratford Research, is a good guide on how to do just that.

The 150-page, paperback book, which the NAB is selling for \$25 to members and which bookstores are selling for \$50, maps out the fundamentals of building a radio brand and the importance of doing so in a well-written, easy to understand way.

The book begins with a brief history of branding, and why it is the vital ingredient of any successful product, whether it's Coke, Nike, or WNEW New York.

While "The Franchise" devotes a great deal of space to theory, it also delves into specific case studies of such well-branded stations as KRTH Los Angeles, KGO San Francisco, WIP Philadelphia, WHUR Washington, D.C., KKBQ and KLOL Houston, WHYI (Y100) Miami, and WJYE Buffalo, N.Y.

For example, Dickey shows how KRTH has enjoyed long-term success by not just playing oldies, but transcending the format and becoming, in Dickey's opinion, a "true franchise."

Specific marketing campaigns in each case study would have made the book an even more useful read. Nevertheless, Dickey's explanation of the common denominators of franchise success and the listener/station relationship should prove useful for marketers, and will likely make readers' creative juices flow.

"The Franchise" also contains a timely chapter on brand strategies for stations in duopoly situa-



by Carrie Borzillo

tions.

### IDEA MILL: TURKEY TIME

WQSR Baltimore and local good samaritan **Bea Gaddy** will once again serve Thanksgiving dinners to an estimated crowd of 27,000 people for the Thanks For Giving organization.

**Johnny Unitas**, the Baltimore Colts Hall Of Famer, will serve as honorary chairman of the event. Attendees also take home a bag of groceries.

Gaddy started the tradition in 1981 when she served Thanksgiving dinners to 39 people with the money she won from a lucky lottery ticket.

In response to **Susan Smith's** confession in the drowning of her two sons in Union, S.C., KYCW Seattle donated \$1,000 to Treehouse, which helps needy and neglected youth, in lieu of running its regularly scheduled daily contest.

KHKS Dallas morning man **Kidd Kraddick** hosted a four-day trip to Disney World for a group of about 100 chronically ill children from four Dallas-area hospitals.

CJEZ Toronto aired a 25th-anniversary special commemorating the start of the rumor that **Paul McCartney** was dead. Morning man **Tom Rivers**, who was one of the first Canadian jocks to publicly announce the rumor, hosted the special.

KSCA Los Angeles will present "Gimme Shelter V," an

acoustic benefit show for the homeless, Nov. 21 at the Palace, featuring **Peter Himmelman**, **Matthew Sweet**, **Maria McKee**, **Michael Penn**, **Ted Hawkins**, and **Sara Hickman**, among other artists.

To lure new radio members, PROMAX is offering a special incentive for radio professionals at the network and station levels. New members can receive an 18-month membership for the price of a normal one-year membership.

The 1995 PROMAX Conference and Exposition will be held June 7-10 in Washington, D.C.



**Sweetening San Diego.** Street Life/Scotti Bros. recording artist Sweet Sable recently stopped by XHTZ (Z90) San Diego for an on-air chat. Pictured, from left, are Z90 MD Jeff Nelson; Sweet Sable; OM Lisa Vasquez; and Steve Lake, Street Life/Scotti Bros. director of national promotion.

## FCC May Let Stations Run On Automatic Pilot EAS Replaces EBS; Duty Operators Made Obsolete

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has floated a proposal that would allow unattended operation of broadcast stations, citing the availability of modern monitoring and control equipment that "may have rendered unnecessary the continuous attendance of the duty operator for many, if not all, stations."

The FCC cautioned, however, that automation "will in no way diminish the responsibilities of licensees to adequately monitor technical operations and to adjust and maintain their stations in compliance with the technical rules."

Currently, the FCC requires radio and TV stations to be operated by a "transmitter duty operator" holding a commercial operator license or permit. Under the new rules, this directive will no longer apply.

Further, for those stations that elect to retain a duty operator, the commission has proposed waiving the requirement that the operator hold a permit.

In unattended operation, the proposal would make it obligatory for the monitoring to be performed by equipment that could take the station off the air or could contact a person designated by the licensee in the event of a serious malfunction.

The commission is soliciting comment on the proposal.

### FCC REPLACES EBS SYSTEM

The FCC has replaced the current Emergency Broadcast System, which has proved to be outmoded and, in several cases, unworkable, with a digital Emergency Alert System.

The new EAS will be compatible with both new and established communications technologies, including satellite, broadcast, and cable.

The commission says the new system will have the ability to alert the public more quickly and reliably than the old EBS.

Major new features of the EAS

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include a digital system "architecture" to allow all media to send and receive alerting information, and a multiple-source monitoring system for emergency broadcasts.

The system also will have a shortened alerting tone to replace the irritating, 25-second EBS buzz (which often gets tuned out), along with automated and remote-control operations with a built-in, weekly off-air test and monthly on-air test component.

The FCC also claims that the new system will be broadcast in several languages, will accommodate those who are hearing or sight impaired, and will feature counterfeit signal prohibitions and a standard protocol for sending messages.

Phase-in implementation begins in July 1995.

### FRITTS: MEET NEW MEMBERS

While congressional committee assignments reflecting Republican majorities in the Senate and House are still forthcoming, National Assn. Of Broadcasters president **Eddie Fritts** has advised broadcasters to become familiar with the scores of new legislators elected by voters.

"I urge broadcasters to use this time before the 104th Congress convenes to familiarize the scores of new lawmakers with our industry," he said recently. "New and returning members of Congress need to know you, your business, and your concerns before they begin."

### LAYOFFS HIT VOICE OF AMERICA

Federal budget cuts have hit the Voice Of America, where officials of VOA's boss, the United States Information Agency, announced cuts of 70 VOA employees, most of them stateside, Nov. 14.

More layoffs could be in the works, according to a USIA spokesperson, especially in the foreign-language services branch.

### GEARING UP FOR RADIO MONTH

Radio stations nationwide have been sent NAB promotion kits for the Radio Month campaign, slated for January 1995.

Radio broadcasters celebrated the month from the '40s through the early '70s, according to the trade group. This year marks the 75th anniversary of radio, as well as the industry's first \$10 billion advertising sales year.

The promotion kits include the special music CD unveiled at the recent NAB Radio Show with multiformat jingles, as well as a celebratory letter from President Clinton.



**Night Help.** Erasure's Andy Bell, left, stopped by KRBE Houston and helped MD/night jock Paul "Cubby" Bryant spin records. Here, the two tout their T's.

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## WORLDWIDE COMPETITION UPS THE ANTE FOR CALYPSO STARS

(Continued from page 1)

nonstop celebration in February. But the Trinidad Carnival began to eclipse celebrations on other islands, which began rescheduling their events. Today, Carnival celebrations are held throughout the year.

The Carnival King and Queen of the World Competition, held at Trinidad's National Stadium, was sponsored by the National Carnival Commission and the National Assn. of Carnival Band-leaders and its president, Richard Afong.

The competition raised the ire of many Trinidadians, who felt there was only room for one annual event on the island. "There is simply nothing left to put into a second carnival in the middle of the year," one attendee said. That response was evident by the low attendance and the absence of steel bands from the event. At the competition's peak, only about 14,000 people were present in the 20,000-capacity stadium. On opening night, only about 6,000 people showed up.

Some observers blamed the low turnout on a lack of international promotion, while others say the high ticket prices, which ranged from \$30-\$200, were responsible.

The \$2 million event also was controversial in that it allowed a total of four acts from Trinidad to compete for the titles of King and Queen, while other participating countries were permitted only one entry per title. The four Trinidadian acts earned the first- and second-place awards.

Controversies notwithstanding, the weeklong event was the most visually fantastic exhibition of Trinbagonian culture ever mounted outside the regular carnival season, with excellent staging and execution. Twenty-one resplendent kings and 22 bejewelled queens competed in the preliminaries, and the field was narrowed to 10 kings and 11 queens for the final competition.

The "Symphony Of Light," portrayed by London's Elma Betancourt, was an early favorite and might indeed have won had Betancourt not fallen twice on the stage, her elaborate costume toppled by the strength of Trinidad's famous trade winds.

The first-place Queen was Tessa John's "Light Of The World," followed by Denise Duncan's "D' Divine Bird, Lota, Bringer Of Life."

The two male entries from T&T tied for first place. Anthony Paul's portrayal "The Conquest" (based on the legend of Perseus' conquest of Medusa in Greek mythology) and Teddy Eustace's shimmering, gilded performance, "The Valiant Gladiator," were both unbeatable, even by the standards of such brilliant opponents as St. Vincent's Trevor de Shong, portraying "Tinamou," a resplendent, snake-fighting South American bird.

The panel of 12 judges included Joan Massiah, a three-time queen who now lives in Washington, D.C.; Fareed Sultan-Khan, a former San Fernando king of carnival who also judges Toronto's annual Caribana king and queen competition; costume designer Janice Reed, also a Caribana judge; costume designer Pat Bayer of Barbados, who was recommended by that island's National Cultural Foundation; and Dr. Arnold Homer, who was recommended by the International Caribbean Carnival Assn.

Audiences eager for innovative, non-dance-based calypso were thrilled by the Talkalypso contest of calypso and rap, won by calypsonian Shortpants with his a cappella recitations of his hits "We Don't Want A Boo" and "Saga Of The Cow." Veteran rapso performer



Clockwise, from upper left, Marvelous Marva of United Sisters accepted the band's Sunshine Award for best party calypso of 1994, a title they shared with soca clown prince Crazy. At the Carnival King And Queen Of The World Competition in Trinidad, Shadow, Baron, and Stalin participated in a reunion of the famous Calypso Tent Revue. Veteran rapso performer Brother Resistance came in second in the Talkalypso contest during the World Competition. (Photos: Isaac Fergusson)

Brother Resistance came in second with his rendition of Shadow's "Cook Curry Okra."

Perhaps the most exciting feature of the competition was the show "Xante, Trini, Xante" ("show off, Trini, show off"). Telling the history of T&T and its multicultural population in dance and song, this ambitious, exquisitely produced show featured European and Asian music, and Indian and African drumming.

Each nationality was represented in costume, and by a different sort of light: candles represented Europeans, while the East Indians had "deyas," their traditional ceremonial lights, and flambeaux torches signified Africa.

There was also plenty of soca. On Sept. 21, Lord Kitchener headlined a reunion of the famous Calypso Revue Tent, bringing out Stalin, Shadow, Baron, Anselm Douglas, Machel Montano, and other calypso heroes to render hits of the past and present.

The finals of the International King and Queen contest were enlivened by soca messenger David Rudder, who performed alongside T&T's 1994 calypso monarch, Delamo, and its Roadmarch King, Preacher.

"Opening up new frontiers for the music at these kinds of events is the way to go," says Rudder. "Now that soca and calypso are more active internationally, it is only a matter of time before that big breakthrough, where the music has impact internationally."

On Sept. 24, Republic Day—the day commemorating the formation of the Republic of Trinidad—festivities ended in a mini carnival, with masquerade in the streets. The finalists from the King and Queen contests danced with the mudmen and blue devils covered in oil paint (known as "old mas") and the ragtag bands.

With only a handful of steel pan orchestras participating, the music at the festivities was provided predominantly by truck-borne DJs with high-powered sound systems. Only the Amoco Renegades, the Woodbrook Modernaires, and the Starlift Steel Orchestra, along with a handful of small pan-around-the-neck bands, participated. Observers say the expense of participating in the island's annual February carnival left most major steel bands too drained to play on the streets in September.

The idea for a World Carnival Com-

petition has been around since the mid-'60s, nurtured by the founders of big masquerade spectacles, including George Bailey, Harold Saldenah, and Edmond Hart. During the 1960s, they began developing the idea by staging carnival exhibitions in the summer at New York's Madison Square Garden.

Afong, who runs the Babarossa masquerade camp in Port of Spain, says the idea for the contest jelled after the April 1993 formation of the International Caribbean Carnivals Assn., an umbrella organization seeking to represent all Caribbean-style carnivals in North America and Europe.

"The formation of that body opened up our eyes to the fact that Trinidad immigrants have indeed taken the carnival culture around the world," says Afong. "Immediately, we saw the potential of a World Carnival Competition here in Trinidad. I felt that the time had come; it was now or never."

### CARNIVAL AROUND THE WORLD

Successful carnival events continue to expand rapidly in cities with immigrant Caribbean populations, such as Toronto, London, and New York, propelling Caribbean music and "mas" culture.

At Trinidad's February Carnival, Paul's "The Conquest" earned him the title of Carnival King. John's "Light Of The World" brought her the Carnival Queen title. Band of the year was Wayne Berkeley's "Mirage."

One-name wonders Delamo and Luta tied for Trinidad Calypso Monarch, and the Witco Gay Desperadoes emerged as Panorama Steelpan champions playing Superblue's hit calypso tune, "Fire Coming Down."

At Barbados' annual Crop Over Festival, which ran from late July to early August, John King was crowned Calypso Monarch for his "Jump And Wave." The King of Barbados' Grand Kadooment masquerade competition was Christopher Govia.

Meanwhile, on Grenada in August, Grentel Comancheros Steel Orchestra emerged with two wins, as Panorama Champions and band of the year, for their masquerade portrayal "Extracts From The Alien World." Calypso Monarch was Elwin McQuilkin (aka the Black Wizard) with his "Soca Instruction," a lesson in how to make good soca, and "Massa," a witty tune about

the current wave of privatization bringing back slavery days.

At St. Lucia's February carnival, Mighty Pep won the Calypso Monarch title for his performances of "Alien" and "Calypso Farewell." Roadmarch honors went to Stylish Rock for his "O.K." Band of the year was Royalties Group for their portrayal "Sahara Crossing." Drawing further honor to Royalties Group was Lydia Theobalds, whose portrayal of "Nefertiti—Sun Queen Of Egypt" earned her the title of St. Lucia's Queen. Carnival King was Asai Willie portraying "The Demon Within."

Further up the Caribbean chain, in St. Vincent, Trevor DeShong shook the town to emerge as Carnival King with his breathtaking "Tinamou" in July.

In the five years since Byron Lee launched Jamaica's first carnival, the reggae island is seeing its first resurgence of calypso, which was last popular 30 years ago. Each year, T&T's soca masters go to Jamaica to set the pace at the festivities. Band of the year at that April competition was d'Midas Jamaica, with "Where? In D Pacific."

For the second consecutive year, Jamaica's Carnival Queen was Byron's daughter, Daniella Lee, with "Goddess Of Paradise."

At the North American carnivals, Toronto's 1994 Caribana in July was bigger than ever. Roadmarch King was Preacher, with his "Jump And Wave." The No. 1 steel orchestra was Afropan. The coveted band of the year title went to Louis Saldenah's "Rhythm In The Sky." Courtney Doldron's portrayal, "Ming D'man of Magic," earned him Toronto's Carnival King crown. Toronto's Queen was Natasha McCollin with her portrayal of "Dance Ka Lay Lay."

Brooklyn's mammoth West Indian Day Carnival, held each year on Labor Day, gave band of the year honors to the Sesame Players for "Fantasy Island." Veteran King Robert Redman beat all comers in Brooklyn for carnival King honors with his portrayal, "Omar D'Grand Wizard." Brooklyn's Queen was Leonora Timothy for her "Legend Of D Snow Maiden."

At Miami's October Carnival, Roadmarch King was Ajala with "Tidal Wave." Band of the year was Genesis, portraying "Beyond The Horizon." Best live band was Xtatic. Top DJ was

Sound City. Carnival King was Sean DeFreitas for "The Conquest Of Leviathan." Carnival Queen was Jennifer Alexander, portraying "An Illusion In Glass."

At San Francisco's spring Carnival, D'Midas International was named band of the year for "Where? In D Pacific," while in neighboring Oakland's summer festival, Clint Copeland was Carnival King for his "Agora." His wife, Debra Copeland, won Carnival Queen with her portrayal "Beauty Of The Orient."

Caribbean-style carnivals also took place in East Orange, N.J.; Atlanta; Houston and Galveston, Texas; Orlando and Tampa, Fla.; Boston; and Montreal, Ottawa, and Windsor in Canada.

Across the Atlantic, the U.K.'s Notting Hill Gate Carnival in mid-August again proved to be the biggest, hippest street festival in Europe, with its rich cornucopia of musical sounds. Jungle ruled the 1994 event, and the multi-ethnic participation was unrivalled anywhere except Trinidad. Carnival King was Clive Scarborough for his portrayal "Masquerade 2000." Carnival Queen was Janet Skepple for "Perpetual Beauty." Band of the year was "Masquerade 2000." London Calypso King 1994 was Lord Cloak, and the steel pan panorama champion was the Red Stripe Ebony Steel Orchestra.

### KITCH COPS TOP SUNSHINE HONOR

Local carnivals were augmented by the annual Steelband and Calypso Sunshine Music Awards, which also inducted a number of artists into its Sunshine Calypso and Steelband Hall Of Fame.

Trinidad's Natasha Wilson was named female vocalist of the year for her single "Chill Out," and Barbados' Red Plastic Bag was named best new male of 1994 for his "Ragga Ragga" soca/reggae/fusion single. Older legends included the Mighty Sparrow, who took male vocalist of the year honors, and his longtime nemesis Lord Kitchener, who walked away with the coveted calypso of the year award for his "Mystery Band."

The awards were presented for songs released after February 1993. A panel of judges selected by the Sunshine Music Awards Organization in New York determines the winners and the Hall Of Fame inductees.

Three awards were given for best party calypso of 1994: Dance master Superblue won with "Bacchanal Time"; soca clown prince Crazy scored with "Paul"; and the explosive United Sisters hit with "Whoa Donkey."

Stalin scored a Sunshine Award for best social commentary with his song "Black Man Killing Black Man." Rudder's "Potato" won him a best creative humor award. Arranger of the year was Boyie Mitchell for Kitchener's track "Mystery Band." Producer of the year honors went to Mackie Nelson and Julian Williams for their work on "Mystery Band."

Sunshine Awards Hall of Fame Inductees included steel pan pioneers Carlton "Zigilee" Constantine and George Yeats; legendary Trinidad Tripoli Steel Orchestra leader Hugh Borde; and calypsonians Carlton Gumbs, the Mighty Spitfire, and Julian Pierre.

Sunshine Music Awards for lifetime accomplishments and contributions to the art form went to Shirland Eton Wilson (aka the Mighty Fighter), pan soloist extraordinaire Earl Brooks, and actor, director, and dancer Geoffrey Holder.





# Newsmakers



**Pleased To Meet You.** RCA Records Label executives meet with artist Dillon O'Brian before his acoustic set at the Mercury Lounge in New York. Shown, from left, are Ken Krasner, manager of artist development; Ross Elliott, O'Brian's manager; Joe Galante, president; Randy Goodman, senior VP of marketing; O'Brian; Dave Novik, senior VP of A&R; David Fitch, VP of sales; and Hugh Surratt, senior director of artist development.



**Hangin' With Julio.** Julio Iglesias answered questions from Concord, Calif., high school students as part of the American Express Gold Card Grammy Festival's national educational outreach initiative. The students were also given tickets to Iglesias' concert that night.



**Dealbuilding.** EastWest group the dambuilders socialize following a taping of "Late Night With Conan O'Brien." The group has just signed with EMI Music Publishing and recently released "Smell," the follow-up single to "Shrine," from its album "Encendedor." Shown, from left, are Steve Patch, creative manager of A&R, East Coast, EMI Music Publishing; Melissa Allen, the band's manager; band member Kevin March; O'Brien; and band members Eric Masunagi, Joan Wasser, and Dave Derby.



**Haunted Holidays.** The Cryptkeeper, host of HBO's "Tales From The Crypt" series, signs with EMI's The Right Stuff label. The Cryptkeeper's album "Have Yourself A Scary Little Christmas" arrived Nov. 15 and features such songs as "Twelve Days Of Cryptmas" and "Deck The Halls With Parts Of Charlie." Shown, from left, are David Braun, the Cryptkeeper's attorney; Jack Wohl, album producer and president of the "Tales From The Crypt" production company; the Cryptkeeper; Tom Cartwright, director of product development, The Right Stuff; and Eli Okun, VP/GM, Cema Special Markets.



**Golde Hits.** Songwriter Franne Golde announces her worldwide publishing deal with Warner/Chappell Music. Hits written by Golde include "Nightshift" by the Commodores, "Don't Look Any Further" by M People, and "Even If My Heart Would Break" by Kenny G with Aaron Neville. Her songs have also been recorded by Celine Dion, Heart, Diana Ross, Bette Midler, and others. Shown, from left, are Rick Shoemaker, Warner/Chappell executive VP of creative; Judy Stakee, Warner/Chappell VP of creative services; Golde; and attorney Jay Cooper.



**Slick Outfit.** China Kantner, daughter of Jefferson Airplane's Grace Slick and Paul Kantner, presents the dress Slick wore at the original Woodstock to the Rock And Roll Hall Of Fame and Museum. The presentation took place at the House Of Blues in Los Angeles. At left is Michael Goldberg, associate curator of the Rock And Roll Hall Of Fame and Museum.



**Bogmen Fan.** Penelope Ann Miller, star of the films "The Shadow" and "Carlito's Way," shows her admiration for Arista group the Bogmen on a recent visit to the label's West Coast office. At right is Lonn Friend, Arista VP of A&R, West Coast, who signed the band.



**Blues Are Gold.** Following the Moody Blues' recent performance at the Hollywood Bowl, Atlas Records president Nick Gatfield presents the band with gold plaques commemorating sales of the video "Live At Red Rocks." The video features the Moody Blues in concert with the Colorado Symphony Orchestra in Denver. Shown, from left, are band member Justin Hayward; Gatfield; and band members John Lodge, Graeme Edge, and Ray Thomas.

# RADIO CHRISTMAS SHOWS COMPETE FOR TOP ACTS

(Continued from page 1)

for Dec. 5 at Madison Square Garden, features Green Day and Sheryl Crow, both hot with platinum-selling albums, as well as Hole, Weezer, and others. (See graphic, this page.)

WDRE's New York shows, Dec. 13-14 at the Beacon Theatre, feature such veteran modern rock acts as the Go-Go's, Big Audio, and the Jesus & Mary Chain, as well as newcomers such as Frente!. Yet none of the acts on the bill are as hot as Green Day or Crow. "[Z100] took the whole thing from us," says WDRE OM/PD Russ Mottla. "We've been doing it for years."

However, Steve Kingston, director of operations and programming at Z100, says the top 40 outlet, which plays a significant amount of modern rock, has as much right to the acts as WDRE.

Kingston says the station didn't have to flex any muscle to secure such a strong lineup. "We have a history of very healthy relation-

Philly with Y100," he adds. "They have an acoustic Christmas show with the Cranberries and Big Audio now."

To convey to listeners that WDRE has been doing the show longer than its rivals, the station jokingly named its event "The 75th Annual Acoustic Christmas Show," although it has actually been hosting the concert for just four years.

## FORCED TO OFFER INCENTIVES

The competition for bands has escalated to the point where stations are forced into offering incentives to get bands on the bill.

Some stations have offered up to \$5,000 plus expenses for a headliner. Nearly every station hosting a Christmas show this year has had to offer at least partial expenses to some of its acts. Others, such as smaller-market stations, can't afford to play that game.

Since these shows are all benefits for various charities, normally the

inferiority problem.

"It's been an ugly experience," says KEDG Las Vegas GM Dax Tobin. "We're still looking for a headliner. Playing Vegas is not as important as playing KROQ. Everyone knows that... It's a difficult situation, and I'm not sure anyone's to blame for the problems, because this has exploded beyond what anyone imagined. I heard Stone Temple Pilots had 35 requests for shows at this time, and we know they can't do all of them."

Sherman Cohen, PD at XHRM (the Flash) San Diego, is facing a similar situation. "KROQ is getting all of them, and we have [crosstown rival XTRA-FM] here, too. But the few bands that they don't play, we do. So those are the ones we have."

Labels don't have it easy, either, as stations are bombarding them with requests.

"When we approached Liz Phair with the idea of doing one of these

to get him on the bill. However, Manilow is not confirmed yet.

Because of the hassles, the future looks bleak for some of these shows. Gene Sandbloom, APD at KROQ, says, "Five years ago, when it started, it was really innovative. Now we're finding it harder to keep the night special. When there are two

dozen stations doing the same thing, it's hardly innovative anymore. It's time for us to go back to a clean slate and start fresh."

As for KNDD's future plans, Lee says it's time for his show to get back to a smaller, more intimate vibe, like when the station first hosted the show.



THE CRAMPS

**The EDGE**  
KEDG 103.5



TOM JONES

ships with labels and managers and artists," he says. "We support the bands, the bands support us. It's radio 101."

However, Steve Tipp, Reprise VP of contemporary music promotion, says the station pulled "huge strings" to land the label's Green Day, which Z100 snagged exclusively despite multiple requests for appearances at other Christmas shows. "Z100 was willing to move a mountain to get them," Tipp says.

"A station like Z100 is in a rare position, along with KROQ or [WKQX] Q101 [Chicago]," he adds. "When they want somethin, and they've been there for you, you deliver a band like Green Day."

Mottla and other modern rock programmers feel betrayed by some labels. "My heart says I wish [labels] would support us more, because we broke these bands, and the Z100's of the world will probably be onto the next thing, when we'll always be here," Mottla says.

"The same thing happened in

acts wouldn't get paid or have their expenses covered. This has been a problem for some labels, who have had multiple requests for artists to play these shows.

"Everyone wants their own piece of the pie," says Steve Leeds, VP of alternative promotion at Island/London. "Record companies are not in the concert-booking business. It's just not fair for radio to ask the record companies to subsidize a significant amount of money, when many of these acts are still developing."

Lynn McDonnell, alternative promotion director at Interscope, is also concerned. "[Stations] definitely do their part, but someone like Tom Jones has 13 people in his entourage," she says. "When the airfare is paid for by the labels, it gets expensive."

WDRE isn't the only station fighting this battle. Matt Pinfield, PD at WHTG-FM, is facing the same problem with Y100.

Pinfield says one act turned down a request to play WHTG-FM's Dec. 17 show in order to take a night off before playing Y100's Dec. 18 date.

"I supported this act for 10 years, and they can't do my show to take a night off for the [top 40 station]? I couldn't believe it... I understand the pressures on a label, but [Y100] weren't even playing this band."

"At least in New York, Z100 supports every act on their bill," says Pinfield. "I know [KNDD (the End)] Seattle's date is the same as ours, and I surely wouldn't be upset to lose a band to a station like that. At least they're a full-fledged modern rock radio station."

Y100 MD Chuck Tisa says that while the station wasn't playing the act in question when it was booked, the artist's new single is now featured on the station.

Meanwhile, other stations are facing the small- and medium-market

shows, we kept the radio station choices as minimal as possible," says Kris Gillespie, director of radio promotion at Matador. "She chose KROQ, because that was familiar to her. She hasn't played a live show since May, and hopefully this will ease her back into playing live again."

The demand for top-name talent by radio simply exceeds the supply, says Mark Neiter, who handles alternative promotion at American Recordings.

"It all comes down to routing," says Neiter. "If a station is in the area when a band is also there, then they have a chance."

Likewise, Leeds' solution is to organize these shows more like a mini-tour (Billboard, Sept. 17). However, many radio executives, such as Gabrielle Medeck, promotion director at KITS (Live 105) San Francisco, and Keri Lee, promotion director at KNDD, say that doing so would take away from the uniqueness of the station's event.

## STRANGE STAGE-MATES

To separate their shows from the rest, some stations are opting for one unique, nonformat performer, as many stations did last year when they put crooner Tony Bennett on their bills.

"The Tony Bennett thing last year had a lot to do with all the interest in these shows," says Nancy Cambino, director of marketing and promotion at WDRE. "It got national attention on TV, and people started saying, 'Hey, what's this?'"

This year, at least three stations have booked Vegas mainstay Tom Jones, and one is working out a deal with Barry Manilow.

To make matters even stranger, KEDG is having the Cramps back Jones onstage. Meanwhile, Dwight Arnold, MD at XHRM, says Manilow's people called the station

## RADIO'S ACOUSTIC CHRISTMAS LINEUP

A sample of holiday concert fare from modern rock-leaning stations nationwide.

**WEQX Albany, N.Y., Dec. 5**  
Grant Lee Buffalo Mark Curry G. Love & Special Sauce  
Lughead

**WFNX Boston, Dec. 6**  
Big Audio Simple Minds Janet Lavalley  
Tracy Bonham Grant Lee Buffalo Radiohead  
Cliffs Of Dooneen Dambuilders

**WKQX (Q101) Chicago, Dec. 1**  
Dinosaur Jr Killing Joke Veruca Salt  
Bad Religion Weezer Hole

**KDGE Dallas, Dec. 18**  
Linda Perry Sarah McLachlan dada  
Simple Minds The Go-Go's

**CIMX Detroit (no date; lineup tentative)**  
Pete Droge Girls Against Boys

**KEDG Las Vegas, Dec. 12**  
Tom Jones with the Cramps Lightning Seeds dada  
Sponge

**KROQ Los Angeles, Dec. 10 (Dec. 11 lineup not yet announced)**  
Bad Religion Hole Jesus & Mary Chain  
Live Luscious Jackson Mazzy Star  
Meat Puppets Liz Phair Stone Temple Pilots  
Sunny Day Real Estate Veruca Salt

**KEGE Minneapolis, Nov. 30**  
Love Spit Love Grant Lee Buffalo dada  
Hole Big Audio

**WHTG-FM Monmouth, N.J., Dec. 17**  
Evan Dando Connells Love Spit Love  
Frente! Soup Dragons Lightning Seeds  
Murmurs Whirling Dervishes (local band)

**WHTZ (Z-100) New York, Dec. 5**  
Weezer Toad The Wet Sprocket Indigo Girls  
Hole Green Day Sheryl Crow  
Bon Jovi

**WDRE New York, Dec. 13**  
The Go-Go's Big Audio Love Spit Love  
Jesus & Mary Chain Evan Dando Radiohead  
G. Love & Special Sauce Frente! Black 47

**WDRE New York, Dec. 14**  
The Go-Go's Big Audio Love Spit Love  
Simple Minds Jeffrey Gaines Luscious Jackson  
Goo Goo Dolls G. Love & Special Sauce Black 47  
Frente!

**WIBF Philadelphia, Dec. 15**  
Pete Droge Jeffrey Gaines G. Love & Special Sauce  
Goo Goo Dolls Radiohead

**WBRU Providence, R.I., Dec. 15**  
The Go-Go's Big Audio Evan Dando  
Love Spit Love Lightning Seeds Frente!  
Black 47

**KWOD Sacramento, Calif., Dec. 7**  
Jesus & Mary Chain Linda Perry (of 4 Non Blondes)  
The Cramps Weezer Love Spit Love  
dada

**XTRA-FM (91X) San Diego, Dec. 12**  
Simple Minds The Go-Go's Live  
Hole Tom Jones

**XHRM (the Flash) San Diego, Dec. 19**  
Sarah McLachlan Danielle Brisebois

**KITS (Live 105) San Francisco, Dec. 9**  
Lightning Seeds Luscious Jackson Live  
Bad Religion Love Spit Love Simple Minds  
Sheryl Crow Jesus & Mary Chain Tom Jones  
The Go-Go's Hole

**KOME San Jose, Calif., Dec. 8**  
Bad Religion Black Crowes Hole  
Live Weezer Sheryl Crow  
Luscious Jackson Linda Perry

**KNDD (the End) Seattle, Dec. 17**  
Sheryl Crow Radiohead The Cramps  
Jesus & Mary Chain

**WHFS Washington, D.C., Dec. 16**  
Freedy Johnston Evan Dando Pete Droge  
Live Veruca Salt Simple Minds  
The Go-Go's Big Audio Sheryl Crow

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 100 entries of airplay data.

Records with the greatest gain. © 1994 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 30 entries of recurrent airplay data.

Recruits are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- 15 100% PURE LOVE (Basement Boys. ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
89 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creative Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL
100 9TH WONDER (SLICKER THIS YEAR) (Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 100 entries of singles sales data.

Records with the greatest gain. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- 60 OUT OF TEARS (Promopub B.V., ASCAP)
84 PICTURE POSTCARDS FROM L.A. (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
36 PLAYAZ CLUB (Rag Top, BMI)
20 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM



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STREET DATE: 11/ 22/1994

- ACE OF BASE
- R. KELLY
- SALT 'N' PEPA
- WARREN G.
- ALL-4-ONE
- AALIYAH
- COOLIO
- US3
- TEVIN CAMPBELL
- K7
- CRYSTAL WATERS
- DOMINO
- A TRIBE CALLED QUEST

VOLUME

# 6

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executive producers  
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**GOLD**



VOL. 2 (TB 1053)

**PLATINUM**



VOL. 3 (TB 1074)

**GOLD**



VOL. 4 (TB 1075)

**GOLD**



VOL. 5 (TB 1097)

**GOLD**



VOL. 6 (TB 1109)

**?**

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, ARTIST, TITLE, PEAK POSITION. Rows 110-155.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, ARTIST, TITLE, PEAK POSITION. Rows 156-200.

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Table listing top albums by artist, including Aaliyah, Ace Of Base, Bryan Adams, Aerosmith, Alabama, etc.





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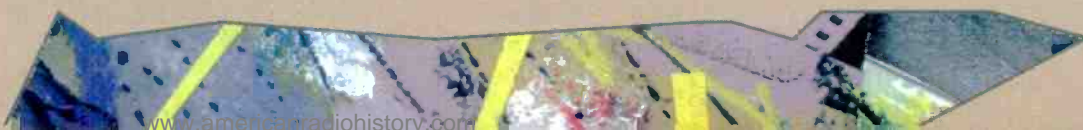
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## AYEROFF, HARRIS TALK ABOUT L.A. SONY LABEL

(Continued from page 1)

West Coast presence for the Columbia Records Group.

Ayeroff and Harris' still-unnamed new label will open its doors Jan. 3 in Sony Music's offices in Santa Monica, Calif.

The new company will start by using the promotion staff and roster of Chaos Recordings, Columbia's 2-year-old, New York-based imprint. In addition, Ayeroff and Harris will be able to draw artists and executives from other areas of Sony's talent pool.

Ayeroff and Harris say that the first releases from the label will arrive late in the second quarter of 1995.

Columbia Records Group chairman Don Jenner told Billboard, "I've had the idea for a West Coast label for a while, and then, when Jeff and Jordan became available, we went for it. Basically, what we're looking to do is to have a welcome mat for every artist on the West Coast."

Ayeroff and Harris arrive in the Columbia fold 15 months after their departure from Virgin Records America, which they co-founded with Richard Branson in 1986 (Billboard, Aug. 21, 1993).

At that label, Ayeroff and Harris oversaw the development of new talents such as Smashing Pumpkins, Lenny Kravitz, Soul II Soul, Paula Abdul, Ziggy Marley, Sam Phillips, and After 7, and brought in established acts such as Janet Jackson, the Rolling Stones, Steve Winwood, and Roy Orbison.

Prior to their association with Virgin, Ayeroff and Harris served together at A&M. Ayeroff rose to senior VP/creative director, leaving in 1983 for Warner Bros., where he served as senior VP/creative marketing until departing for Virgin in 1986. Harris worked at A&M from the '70s through 1986, rising to senior VP of A&R.

The duo recently appeared headed for Warner Bros., but Ayeroff and Harris told Billboard that that possibility evaporated when Warner chairman Mo Ostin decided to leave the label, setting in motion a chaotic chain of events within the Warner Music Group (Billboard, Aug. 27).

"We were going to become presidents of Warner Bros.," Ayeroff says. "When we had left Virgin, we had a meeting with Mo the next day. At that point, we were talking about having our own label. It evolved from that to [reunited] Reprise, and Reprise morphed into Warner Bros. Michael [Ostin] was going to run Reprise, and we were going to run Warner Bros."

"When Mo was out, we were out," Harris adds.

Ayeroff says, "[Warner Music U.S. president/COO] Doug [Morris] didn't want to do the deal, and [Warner president] Lenny [Waronker] couldn't make a decision whether he wanted to stay, and we were stuck in the middle of that . . . So we basically picked up the phone and started calling people."

### LINKED BY SPLIT ENZ

Ayeroff and Harris met with several companies before going with Sony. The pair has personal relationships with executives there that date back for years.

When they were at A&M, both worked with the New Zealand group Split Enz, which was handled by Champion Entertainment, the management company headed by Tommy Mottola, who is now president/COO of Sony Music Entertainment. Ayeroff also did freelance work for another Champion client, Hall & Oates.

The two also worked with Peter Frampton, whose manager, Dee Anthony, is the father of Sony Music Entertainment executive VP Michele Anthony.

"When Michele came to go to law school here, I had gone to [USC] law school, and I helped her find an apartment—I've known her for that long," Ayeroff says. "I don't think people know that we have these long-term relationships there."

Columbia proved attractive to the duo, Harris says. "They are the strongest company, they are the company with the most stability, and they understand the balance and the contribution that we can make here on the West Coast, the presence that we can give them in the artistic community."

### SONY TALENT POOL

Plans call for the Chaos staff of approximately 15 people, which exists essentially as a promotion entity, to fold into the Ayeroff-Harris venture. Chaos founding label manager Jim Cawley joined GRP in mid-November as senior VP of sales and marketing.

Chaos' most significant domestic successes were with the rap act Da Brat and the reggae-flavored "Cool Runnings" soundtrack. Jenner notes that African artist Youssou N'Dour also has enjoyed significant worldwide sales.

"Chaos made money from the day it opened," Jenner says. "There were huge moments. In the beginning, I never viewed it as a full label. I viewed it as an extension for some

Ruffhouse acts or some so-so Def Jam acts or some international acts . . . When the Def Jam deal expired, we sat there and said, 'OK, we've got about eight months to figure out what we're gonna do.' And we did."

Ayeroff says that although he and Harris haven't met the entire Chaos crew, "Everybody says this is a great promotion staff, so we feel very confident. We've checked the promotion staff out with other people, and it all comes back very positive. We don't anticipate any changes coming from us."

Regarding the label's ultimate size, Harris says, "The roster's going to dictate how big the staff is going to be. We're not going to have a huge staff and then fill in records . . . The creative staff is what we're concentrating on right now, putting together A&R, marketing, video—everything you need to run a record company. There are core services that we'll share with Columbia. There are certain administrative things that we don't need to have."

Besides drawing from Chaos' roster—which also includes such rock acts as Ned's Atomic Dustbin and Sponge—the pair will have access to other Sony executives and artists. "We have managers from Columbia who might want to be with us," says Ayeroff. "There's a list of people we may want to talk to at Columbia, to see if they wanted to be with us, for desire's sake or for geography's sake."

Jenner says, "If an artist would like to work with Jeff and Jordan and their team, they will not get a problem from us."

### NOT THE FIRST WEST COAST PUSH

The new company is not Columbia's first attempt to establish a West Coast presence. In late 1988, when Columbia was still owned by CBS, the firm started WTG Records, which was styled as a full-service, L.A.-based label under veteran executive Jerry Greenberg. However, despite limited success with acts like Bonham, the imprint finally expired through attrition in the early '90s.

Jenner says that Ayeroff and Harris' deep West Coast roots give their label a strong shot at being a success for Columbia. "Jeff and Jordan have been doing business on the West Coast for over 20 years, so they have all the contacts necessary to help grow a label," he says.

The executives also bring to the table their hands-on style and their unique symbiosis, which have been in play since they first worked together at A&M in the early '70s.

Ayeroff says the reason he and Harris think their relationship works is because "we still have jobs. We're not guys who act as presidents. I still work on videos, Jordan still works on albums. I still work on advertising and imaging and all of that stuff. Jordan meets with the bands and works with producers and works with songwriters and all that stuff. Somewhere in between the two of us, there is the president of a record company."

"The fact of the matter is, one of the things we decided to do when we started Virgin still holds true. We didn't want to 'Peter Principle' ourselves out of what we enjoyed doing and what we were good at. So that will continue, and the structure of the company will reflect that."



by Geoff Mayfield

**PULLING THE SWITCH:** Next week's issue signals the beginning of a new chart year, and with that, two of our album lists—Top New Age Albums and Top World Music Albums—will convert to SoundScan methodology, using the same universe of stores that reports to most of our other music sales charts, a sample which represents about 85% of all U.S. retail sales. The charts will continue to be published every other week, but will now be compiled weekly. When the revamped charts return in two weeks, the "last week" ranks will reflect the unpublished numbers from next week's charts. The sales totals from the unpublished charts will count toward the 1995 Year In Music charts. In weeks when our bi-weekly charts are not published, they are still released via Billboard Information Network and SoundScan.

**EAGLES FLY ON SUNDAY,** And Every Other Day, Too: As expected, the reunited Eagles swoop to a perch atop The Billboard 200, as the band's part-live/part-studio effort achieves first-week sales exceeding 266,500 units. The Eagles aren't alone, as, for the second straight week, four titles bow in the top 10. Other winners from the "Super Tuesday" slate of Nov. 8 releases: **Jimmy Page & Robert Plant** (No. 4, 138,000 units) and greatest hits sets from **Sting** (No. 7, 96,000) and **Sade** (No. 9, 80,000 units).

**GETTING BETTER:** So maybe it's going to turn out to be a healthy holiday selling season after all. Including the sales represented by the week's new albums—a total of 17 bow on this week's list—the big chart shows an 11% increase. In contrast to last week, when the big sellers were dominated by rock offerings, the more diverse slate of genres represented by this week's batch seems to spur sales on titles that were already sitting in store bins. Of the 200 albums that appeared on last week's chart, 107 saw sales gains over the prior week, quite the reverse of last week's Billboard 200. Aside from the sets that enter the top 10, this week's key debuts include **George Strait**, who debuts at No. 1 on Top Country Albums and at No. 26 on the big chart (57,500 units), and new Jive artist **Keith Murray**, who has the Hot Shot Debut on Top R&B Albums (No. 5) and a "beautiful" Billboard 200 bow at No. 34 (45,000 units). It seems as if Strait's new one also invigorates his "Pure Country" soundtrack, which debuts at No. 193 on The Billboard 200 and at No. 39 on the country list.

**SOPHOMORE WEEK:** Of the five titles that debuted in the top 11 positions last week, the two that are closer to the pop end of the rock spectrum have healthy second weeks, while the ones that lean to the hard side see unsurprising slides. **Aerosmith** is the only one of the five to actually manage an increase (although the act's best-of set gets pushed back to No. 8, its 96,000-unit sum reflects a gain of some 6,000 copies), and **Tom Petty's** 9% loss is a modest second-week decline (No. 10, 77,000 units). By comparison, **Megadeth** drops 4-19 with a 56% decline (63,000 units); **the Black Crowes**, who have been hung up by a cover-art snafu (Billboard, Nov. 12), fall 11-40 with a 47% slide; and last week's chart topper, **Nirvana**, dips to No. 2 with a 41% sales erosion (184,000 units).

**MORE CHRISTMAS TRAPPINGS:** The Greatest Gainer on The Billboard 200 is **Kenny G's** Christmas album (rising 38-18 as sales more than double, to 65,000 units), while **Mariah Carey's** holiday bauble wins the Pacesetter award with a 62% gain (30-13, almost 73,000 units). Also throwing garland on the list are new holiday titles from the **Benedictine Monks of Santo Domingo de Silos** (No. 173), **Neil Diamond's** Christmas sequel (No. 177), and **Natalie Cole** (No. 187). Seasonal albums also continue to storm Top Pop Catalog Albums and Top Country Catalog, with a 107% sales boost pushing **Mannheim Steamroller's** "A Fresh Aire Christmas" to the top of the former list (12,000 units) a week or two earlier than its usual rise to that perch.

## JAZZ SINGER CARMEN McRAE DIES AT 72

(Continued from page 9)

Porter, Harold Arlen, Jerome Kern, and other writers responsible for the Great American Songbook.

Over the next decades, her label affiliations included Knapp (1958-60), Columbia (1960-62), Atlantic (1967-71), Concord (1980-88), and RCA (1990 until the present). Her most recent recordings, both available on RCA, are tributes to Thelonious Monk ("Carmen McRae Sings Monk") and Sarah Vaughan ("Sarah—Dedicated To You"). In support of her high standing as one of jazz's reigning divas, she toured extensively, playing concerts, clubs, and festivals throughout Europe and Japan.

"Carmen was an actress," says Norman Simmons, her pianist from 1960-1970. "She was determined to live within the lyrics of her songs, to be inside the music. She projected an air of self-assurance, a kind of assertiveness, especially on stage, that people responded to, women more so than men. Carmen will be remembered in a specific way: When you think of her, you won't necessarily think of the voice. You'll think of the stories she told."

McRae's marriage to Clarke, and a subsequent marriage to bassist Ike Isaacs in the '50s, both ended in divorce. There are no immediate survivors.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
13,966,000	12,767,000	UP 9.4%	13,437,000	UP 3.9%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
550,089,000	527,493,000	UP 4.2%		

FOCUS ON SALES BY:		
CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 12,008,000 (86%)	CD: 7,367,000 (61.4%)	Major Chain: 6,071,000 (43.5%)
Singles: 1,959,000 (14%)	Cassette: 4,625,000 (38.5%)	Chain: 1,766,000 (12.6%)
	Other: 16,000 (0.1%)	Independent: 1,928,000 (13.8%)
		Rack: 4,201,000 (30.1%)

ROUNDED FIGURES  
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

## MAJORS HOLDING UP INQUIRY, JUSTICE DEPARTMENT SAYS

(Continued from page 1)

mestic operations, but allege that the companies withheld certain documents related to overseas business.

The labels became a target of a Justice Department inquiry earlier this year, after Sony, Time Warner, EMI, PolyGram, BMG, and Ticketmaster announced their plans to establish a U.S. music video channel.

In the U.S., record companies have a tradition of granting cable networks such as MTV the right to play music videos without a fee in return for the publicity they provide (although MTV has paid the labels for exclusive rights to certain videos). Overseas, however, labels are compensated for music video airplay. Until recently, the major record companies have refused to license video rights, except through licensing groups such as Video Performance Limited in the U.K.

The Justice Department filing is the latest volley in a 2-year-old legal wrangle that transcends geographic

boundaries. In 1992, MTV complained to the competition authorities of the European Commission that the majors were using VPL as a vehicle to keep video license fees artificially high. MTV instead sought to negotiate directly with the record companies.

MTV also filed a High Court writ last summer seeking damages for the period that VPL has licensed the channel. Sony, BMG, PolyGram, Warner Music, and the IFPI were named as defendants in that suit.

On Nov. 1, Sony became the first major music company to license worldwide rights for its videos to MTV Networks, which includes MTV and VH1 (Billboard, Nov. 12).

According to the Justice Department filing—known as a petition to enforce civil investigative demands—the labels argued that the requests went beyond the department's jurisdiction and were in conflict with the

"principles of international comity." The term comity is used to describe the legal courtesy one nation gives to the business principles and laws of another nation. Civil investigative demands, or CIDs, are formal Justice Department requests for information.

The Nov. 3 filing claims that the U.S. is entitled to "the documents and interrogatory answers sought by its CIDs because it is authorized to investigate the factual basis for a potential antitrust claim, because U.S. courts probably have jurisdiction to hear such a claim, and because the information is otherwise relevant to understanding, and admissible to establish, the full nature and intent of the majors' domestic activities, over which the U.S. jurisdiction is undisputed."

The filing asks Chief Judge Harold Greene to rule that the labels must comply with the requests "regardless of whether the documents and information concern activities in the United States or abroad." Such material could contribute to a determination of whether the major labels unfairly control access to records and music videos that they produce or license overseas, sources say.

In its court papers, the Justice Department says the labels have refused to answer certain interrogatories contained in CIDs served last July.

According to the filing: "The United States has reason to believe that, acting through various copyright societies and joint ventures—including music video and 'digital radio' ventures formed to conduct business in the United States—the majors may have entered into a worldwide series

of related agreements designed to dominate, discipline, eliminate, or extract monopoly prices from companies providing high-technology audio and video-music programming services via cable, satellite, and wire transmission. . . in all major geographic markets.

"In addition to the domestic effects arising from the operation of the American components of the alliance [between the six major record companies], it is likely that foreign components substantially affect the domestic and export commerce of American music programming companies."

Justice Department spokesman Stan Strickland stresses that the department is "not suing anybody, but rather asking for information."

Margaret Wade, a Time Warner Music Group representative, says, "We believe we have not violated the antitrust laws of the United States." She adds that while the company has complied with Justice Department requests for information relating to its U.S. business activities, the agency also seeks information on Time Warner's overseas activities "over which the Department of Justice has no jurisdiction."

Sources say the Justice Department also has requested information from VPL, but that the U.S. courts have no jurisdiction to force the video organization to comply with the request.

Executives from the Recording Industry Assn. of America and Sony declined comment. Officials from MTV Networks and the other major record companies were unavailable at press time.

## SUPPLIERS GIVE FITNESS VIDEOS A WORKOUT

(Continued from page 6)

Finally, PPI has packaged a workout belt with an abdominal training cassette from its biggest asset, Austin. The \$29.98 unit is "something you can pick up on an impulse," says Rudin, unlike other equipment cross-promoted with videos. He hopes the combination will fight "the glut of product."

Fitness majors see the Handleman promotion as one way to tower above the crowd. A\*Vision, which claims a 75% market share on the strength of "Buns," Smith, and Fonda, will have at least 50% of the space, according to marketing VP Ellen Hochman, formerly of the Maier Group. "We're all really turning it up a notch."

PPI has cornered 25% for 16 titles, a mix of Austin, Tony Little, and David Gray releases, Rudin says. Also included is the Regis Philbin workout tape introduced in mid-1994 with much fanfare but only modest results. "We haven't given up on Regis," he says.

Stevens, who declined to discuss the promotion in detail, says A\*Vision has a "substantial piece" of the unit, followed by PPI and Video Treasures, a Handleman subsidiary. Video Treasures' current title features Philbin's talk show co-host, Kathie Lee Gifford.

Other labels will be represented, including PolyGram's "Winning Body Workout," starring Olympic figure skating medalist Nancy Kerrigan, as long as programs are priced under \$20. Lightyear Entertainment's "Broadway Workout," with Stefanie Powers, is also under consideration.

The Handleman tower doesn't preclude other opportunities. A\*Vision, for example, has expanded a pallet display originally designed for "Buns" to include about 200 pieces drawn from its entire line. It offers exposure

for "some of the smaller titles that might not get merchandising," says Hochman. "Each brand will be represented."

She expects the pallet, due in January, to find placements in outlets such as sporting goods stores that don't normally stock video.

A\*Vision will introduce a new, four-title "Buns" series in 1995, as well as \$9.95 and \$14.95 additions to the present line. The company also plans more acquisitions.

## WARNER CLASSICAL UNIT UPS VIDEO PROFILE

(Continued from page 1)

Warner Music International purchased National Video Corporation/NVC Arts, which has some 200 opera and ballet titles, including performances from the Bolshoi, Kirov, and New York City ballet companies, as well as soprano Dame Kiri Te Kanawa. Most of the performances were recorded live in front of audiences, rather than specifically for video.

London-based NVC's products will be distributed internationally through Warner Classics International, and NVC will form part of the Warner Classics group.

In the U.S., NVC product will be marketed by Elektra International Classics, which handles all of Warner's international classical music and video repertoire in the U.S. The titles will be distributed by WEA Corp.

Julian Wills will continue as chairman/CEO of NVC, which will continue operating from its own headquarters, according to a Warner Music

International representative.

Warner has distributed NVC's catalog since a 1989 deal in which Warner acquired a minority stake in the video company. Warner's classical labels Erato and Teldec have approximately 10 video titles of their own, says Warner Classics International senior VP Peter Andry. "They haven't really exploited them very much so far," he adds. "This deal will come in very useful when we're looking to interactive [products] such as CD-ROM. We'll use up a lot of material on that."

Existing Teldec and Erato video titles now will be handled internationally by NVC.

The future development of the video market will also provide new opportunities for NVC's catalog, Andry says. "At the moment, laserdisc is large and outmoded," he says. "When we finally get the shrinking of the laserdisc down to 5 inches, then the market will start taking off. We're still a couple of years away from that. Although the picture quality on a 5-inch video is good, the sound is better than VHS, but not as good as CD."

Andry says that NVC and Warner Classics will continue making productions for video, with an increase in symphonic recordings, mainly with Erato and Teldec artists.

Andry rules out further acquisitions, "because there's no one quite like NVC. They've been doing what they do for over a decade now, and they're unique."

NVC also is active in TV co-productions and syndication. Its most famous recent effort was the "Three

Tenors In Concert 1994" performance earlier this year. NVC and Warner handled the sell-through video sales for the concert, which Andry puts in excess of 900,000 copies, including laserdisc.

### SICHLER DEPARTS

At the same time that it trumpeted the acquisition, Warner announced the Dec. 1 departure of Sichler, president of French classical label Erato Disques, which was bought by Warner in 1992. Sources say Sichler had reached the end of the contract he agreed to when the label was bought.

He is succeeded by Didier Durand-Bancel, formerly deputy managing director of Teldec International in Hamburg. Durand-Bancel joins as director-general, rather than taking Sichler's title of president. From 1990-1993, Durand-Bancel was marketing manager of Warner Classics in France.

Professor Hans Hirsch, formerly managing director of Teldec, becomes president of Teldec Classics International, a move seen as a largely symbolic but long overdue promotion to reflect Hirsch's activities within Warner's classical organization.

Warner formed Teldec International a year after it bought Teldec Record Service in December 1988. The pop side of Teldec was split from the classical and was subsequently named EastWest Germany.

The latest addition to the Warner Classics stable is the Finlandia label, with rare Sibelius recordings, acquired as part of Finland's Fazer Muusikki last year.



### ABC'S OF LATIN AMERICA

ISSUE DATE: DECEMBER 10  
CLOSED

### SWEDEN

ISSUE DATE: DECEMBER 17  
AD CLOSE: NOVEMBER 22

### \*YEAR IN MUSIC\*

ISSUE DATE: DECEMBER 24  
AD CLOSE: NOVEMBER 29

### YEAR IN VIDEO

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### WINTER CES

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### DANCE SUMMIT

ISSUE DATE: JANUARY 21  
AD CLOSE: DECEMBER 27

### FRANCE

ISSUE DATE: JANUARY 28  
AD CLOSE: JANUARY 3

### MIDEM

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### CANADA

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### MIAMI

ISSUE DATE: FEBRUARY 11  
AD CLOSE: JANUARY 17

### ENTER\*ACTIVE

#### FILE I (Games)

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 17

### UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

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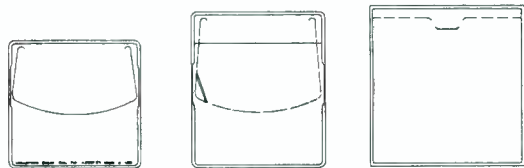
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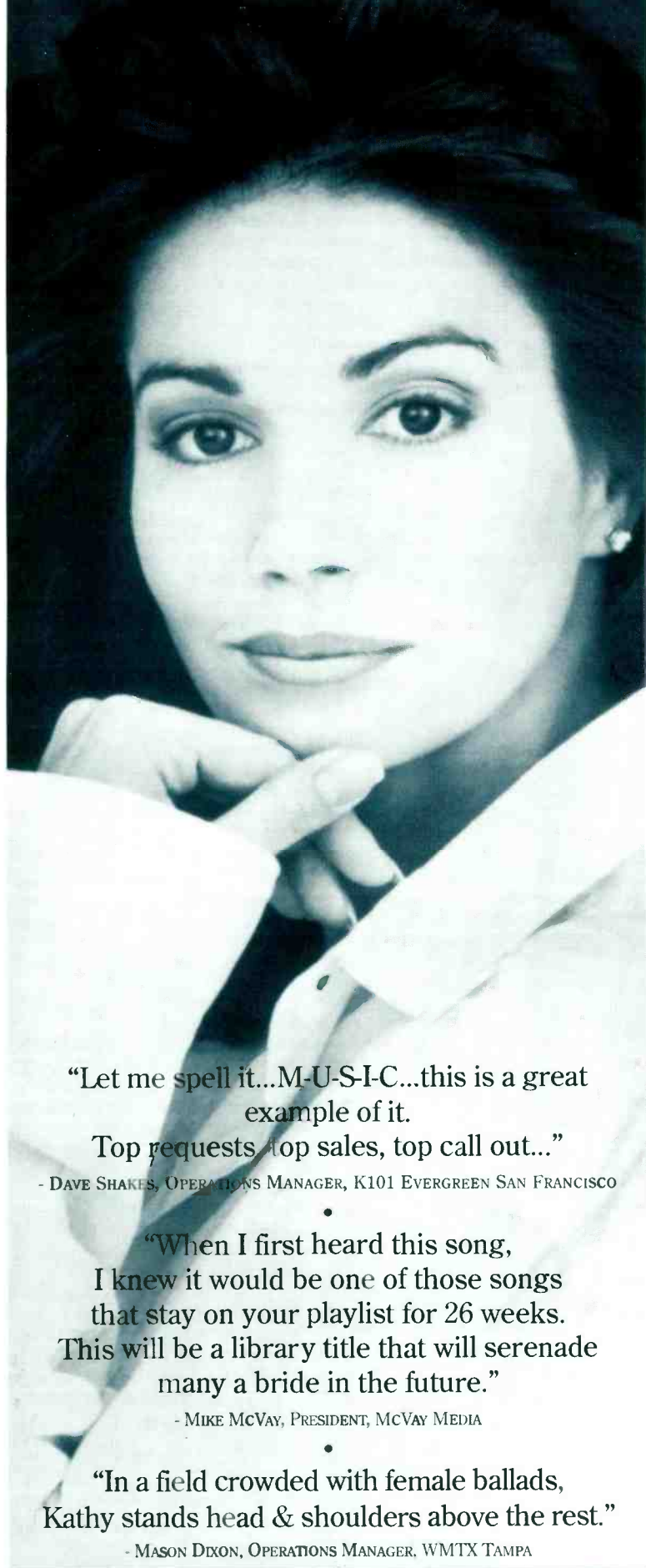
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# KATHY TROCCOLI

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- DAVE SHAKES, OPERATIONS MANAGER, K101 EVERGREEN SAN FRANCISCO

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- MIKE MCVAY, PRESIDENT, MCVAY MEDIA

"In a field crowded with female ballads, Kathy stands head & shoulders above the rest."

- MASON DIXON, OPERATIONS MANAGER, WMTX TAMPA



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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## NEW GERMAN CABLE CHANNELS

MTV Europe and major label-backed network Viva are to go head-to-head in the German market, with each bowing a channel targeting the 25-plus demo. MTV is launching a German-language VH1 and has hired former Viva program director **Christoph Post** and German video producers **Me Myself and Eye** to head it up. Meanwhile, Viva has poached MTV Europe managing editor of news **Steve Blame** to run its new channel, Viva 2, which will debut next spring. Media sources say there isn't enough room for both stations on Germany's already crowded cable system.

## ROCK HALL HONORS ACKERMAN

**Paul Ackerman**, Billboard's music editor for 30 years, will be honored posthumously Jan. 12 by the Rock And Roll Hall Of Fame. Ackerman will be inducted into the Hall as a "nonperformer," along with the **Allman Brothers Band**, **Al Green**, **Janis Joplin**, **Led Zepelin**, **Martha & the Vandellas**, **Neil Young**, **Frank Zappa**, and "early influence" the **Orioles**. The induction ceremony will take place at New York's Waldorf-Astoria.



ACKERMAN

## KAMOZE SIGNS ELEKTRA DEAL

Dancehall artist **Ini Kamoze** signed

a seven-album deal with Elektra Nov. 14 after a drawn-out bidding war (Billboard, Nov. 12). The sum was undisclosed. "**Sylvia Rhone** [Entertainment Group chairman] at Elektra went the extra mile to make this deal," says Kamoze's attorney, **Cassie Roessel**. The single "Here Comes The Hotstepper," which is No. 2 on this week's Hot 100, will not appear on Kamoze's Elektra debut, which is scheduled for spring 1995 release. The single will be featured on the Columbia soundtrack to the upcoming film "Prêt-A-Porter."

## TRAUMA VIA INTERSCOPE

Trauma Records, the new L.A.-based label operated by manager **Rob Kahane** and partner **Paul Palmer**, will be distributed domestically and internationally by Interscope. The label, whose roster includes the modern rock acts **Lightning Seeds** and **Bush**, will also receive marketing support from Interscope.

## BMG VIDEO SHUFFLE

New York-based BMG Video is adding and shedding staff following the appointment of **Joe Shults** as GM. **Patti Bodner**, formerly of New Line Home Video, arrives from L.A. as marketing VP. Meanwhile, marketing director **Jane Palmese** and BMG Kidz sales director **Bernie Horowitz** have left.

## DAVIS TO OPEN LAW PRACTICE

**Fred Davis** is leaving his post as executive VP of A&R at EMI Records, effective Nov. 18, to establish his own

law practice in New York, with an association with entertainment attorney **Joel Katz** in Atlanta. There was no word at press time on whether a replacement will be made by EMI Records chief **Davitt Sigerson**, who also heads A&R.

## MARIAH HITS BIG IN JAPAN

Bulletin hears from Sony Japan that **Mariah Carey** is, in their estimation, the largest-selling international solo artist there ever. The label's assertion is based on the sale of more than 1.2 million units of her "Merry Christmas" album, and close to 2 million in sales for her previous release, "Music Box." As for the Yule disc, it is considered to have registered the biggest first-week sales in Japan—almost 200,000 units. It has also spawned a No. 1 single, "All I Want For Christmas Is You."

## JOE SMITH STRIKES AGAIN

Called on as an auctioneer at the recent Nordoff-Robbins Music Therapy Foundation fund-raiser in New York, industry roastmaster **Joe Smith** couldn't avoid commenting on the "shifting fortunes" at the Warner Music Group. **Sylvia Rhone** and **Seymour Stein**, he noted, were both at the Elektra Entertainment table, "but not making eye contact." **Val Azzoli**, said Smith, was asking, "You want me to do what?" while **Danny Goldberg** was "terrified another upheaval would make him CEO of EMI Bolivia." As for the evening's honoree, **Ahmet Ertegun** "doesn't give a damn what's going on," Smith said.

# Eagles Take It To Limit One More Time

THERE ARE SOME ALBUMS you think you'll never see. Like Prince's "The Black Album," which is having a limited release. Like a new **Beatles** album, which will be issued in December. Like **Abba's** "Opus 10," which was begun, but never completed. And, like a brand-new **Eagles** album, which enters The Billboard 200 at No. 1. "Hell Freezes Over" makes its debut at the top, 22½ years after the **Eagles** first appeared on that same chart. That's the fourth-longest span between an artist's chart debut and the artist's first album to debut at No. 1. Who waited the longest? **Barbra Streisand** was patient enough to wait 30 years and three months between the debut of "The Barbra Streisand Album" and the No. 1 debut of "Back To Broadway." In second place, **Pink Floyd** endured 26 years and four months between the debut of their self-titled first album and the No. 1 debut of "The Division Bell." And, in third place, **Eric Clapton** had to wait only 24 years and two months between the chart entry of his self-titled debut LP and the No. 1 debut of "From The Cradle."

The **Eagles** have the longest chart span in recent memory between albums. The group's second volume of greatest hits was its last album to chart before the new Geffen release. That hits collection debuted 12 years and two weeks ago.

**SORRY, WHITNEY:** Records are made to be broken—or at least tied. **Boyz II Men's** "I'll Make Love To You" hasn't ceded its No. 1 position to **Ini Kamoze** or to themselves (more on that in a moment). That means "I'll Make Love To You" is on top of the Hot 100 for the 14th week, tying the record set by **Whitney Houston** with "I Will Always Love You." Those two singles are the longest-running No. 1 hits of the rock era, and the longest-running

No. 1 singles since **Francis Craig's** "Near You" had a 17-week run in 1947.

That keeps the chart suspense hanging for another week—will the **Boyz** make it 15 weeks, breaking **Whitney's** record? Will "Here Comes The Hotstepper" step up to No. 1? Or will "On Bended Knee" move from No. 3 to No. 1 and make **Boyz II Men** only the third act in chart history to succeed itself at No. 1? The other two are **Elvis Presley** and the **Beatles**.

By moving up 11 places this week, "On Bended Knee" allows **Boyz II Men** to be the first act with two titles in the top three since the **Bee Gees** did so for several weeks in a row in 1978 with "Night Fever" and "Stayin' Alive."

**EPIC RELEASE:** There must be a lot of fans of the old yellow-and-black Epic 45 label, back when its hottest

stars were **Bobby Vinton** and the **Dave Clark Five**. Why? Because **Pearl Jam** has faithfully reproduced its design on the cover of its CD single, which rockets 40 places from 58-18. If **Pearl Jam** knew its singles were going to sell this well, it might have released one before—"Spin The Black Circle" marks the group's maiden appearance on the Hot 100.

**FAMILY FEUD:** It's a return match between the **Hatfields** and the **McCoys** on the Hot 100, according to chart-watcher **William Simpson** of Los Angeles. This time, **Real McCoy** is winning, with "Another Night" holding at No. 4. The **Juliana Hatfield 3** is way behind, charting at No. 97 with "Spin The Bottle." The last time the two families battled on the Hot 100 was in 1965, when the **McCoys** were No. 1 with "Hang On Sloopy" and the **Righteous Brothers** with **Bobby Hatfield** were moving down with "Unchained Melody."



by Fred Bronson

# **No. 1 Film**

Interview With The Vampire

The Vampire Chronicles

# **No. 1 Album**

Eagles Hell Freezes Over

# **No. 2 Album**

Nirvana MTV Unplugged in New York

# **No. 8 Album**

Aerosmith Big Ones

**Have A Nice Day. We Are.**



**GEFFEN**

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Public Notice:

# People Who Own Bootleg Copies Of Prince's "Black" Album Given Offer of Amnesty

In December 1987, Warner Bros. Records was set to release Prince's newest album—which never had an official name, but has been referred to as "the black album." That album had, as you might guess, an entirely black package, other than the catalogue number. Just before its release, Prince decided not to issue the album, and paid to have all 400,000 copies of the initial pressing destroyed. A few dozen copies survived the purge; one was later auctioned for \$13,500. It's been called "the rarest album ever."

During the years since the withdrawal of "the black album," many counterfeit pressings of it have annoyed the hell out of Warner and Prince.

**"The black album?" It's only probably THE most bootlegged album in history!"** said David Altschul, Warner Bros. Records' Chief of Legal Outrage.

**"And you're gonna. . .what??" he catapulted. "I totally eschew this!"**

Since nobody knew what that word means, Warner Bros. Records has now—finally—gone ahead, launching its **ONE-TIME, LIMITED RELEASE OF THE BLACK ALBUM.**

Warner will sell copies of ■ ("the black album") for a limited time—starting this November 22 and stopping cold January 27 of next year. Starting January 28, Warner will sell it no more. Is that clear? Two months of sales only.

"Huh?" do we hear you ask?

There's more.

## WARNERS OFFERS AMNESTY TO OWNERS OF BOOTLEG COPIES

During this sales period, Warner Bros. Records is offering to owners of illegal, bootleg copies of the original album, this offer of amnesty: the first 1,000 people who return their naughty, counterfeit copies of "the black album" to Warner Bros. will receive—for free—a real, new "black album"—CD or cassette, in genuine Warner shrink wrap.

Offer valid only through December 15, 1994. Offer limited to the 50 United States—period. Offer limited to first 1,000 felons. One copy exchanged per felon. No incriminating questions asked. Smoking in balcony only. No firearms permitted. Offer void any place they like to prohibit this kind of stuff. Otherwise, go for it.

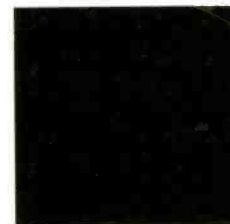
To take advantage of this offer, Warner will be setting up the Warner Bros. Amnesty Forgiveness Center.



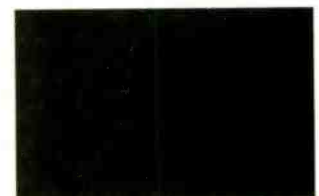
Those wishing to participate by mail may send their contraband albums to: AMNESTY OFFER, Warner Bros. Records, P.O. Box 6868, Burbank, CA 91505.

### HIGHLIGHTS OF THE LATEST PRINCE MARKETING CAMPAIGN:

About all this, Warner is, it appears, dead serious. On release day of "the black album" (Nov. 22), all Warner employees are supposed to dress in black, and Warner is going to turn off all the lights in the building for a 15 minute "blackout." Eye-catching marketing tools, too. First designs for these from Warner's Art Department...



Compact Disc Cover



Postcard (not to scale)



Scene from Promo Video



Poster (not to scale)

...not to mention this "Amnesty Program" thing. Apparently, Warner is considering some kind of "Amnesty Contest," also. (Grand prize winner of that is to be eligible, we hear, for the Federal Witness Relocation Program.)

## Prince. The Black Album.

(4/2-45793)

from  Warner Bros. Records (for a while, anyway)