

\$4.95 (U.S.), \$5.95 (CAN.), £4 (U.K.)

NEWSPAPER

Billboard

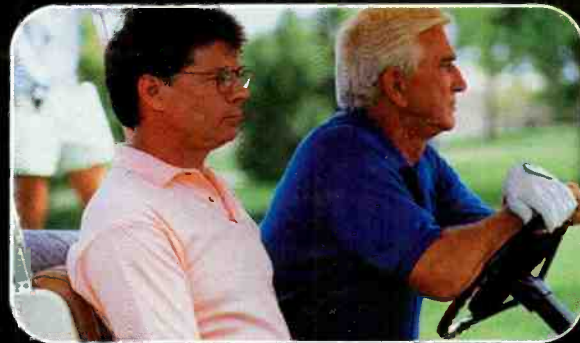
#BXNCCVR ***** 3-DIGIT 908
#GEE4EM740M099074# 002 0665 000
BI MAR 2396 1 03
MONTY GREENLY
3740 ELM AVE APT A
LONG BEACH, CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • JANUARY 7, 1995

1994



THE YEAR



IN VIDEO



CLOCKWISE FROM TOP LEFT: TERMINATOR II, METALLICA, ALADDIN, LESLIE NIELSEN'S BAD GOLF MADE EASIER, CINDY CRAWFORD, SLEEPLISS IN SEATTLE

NEW
LOW PRICE
\$9.95
sugg. retail price



Show your
EYES AND EARS
A GOOD TIME
WITHOUT PAYING
THRU THE
NOS



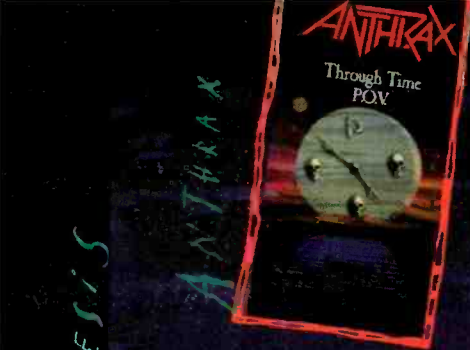
Available
January 1st

Introducing PolyGram Video's new

VIDEO FOR LESS
WORTH LISTENING TO

budget line featuring music videos
by some of today's hottest stars at a
phenomenal new, low price of \$9.95.

PolyGram Video



GENESIS



Paul McCartney

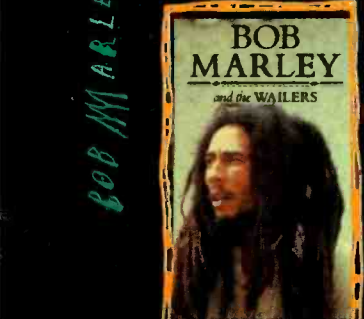
EXIT



BRYAN ADAMS



Amy Grant



BOB MARLEY



ERIC CLAPTON

Billboard

IN MUSIC NEWS



Arista Texas Says Viva La Diferenzia!

SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 7, 1995

McBride Gets To It With Verve Debut

BY JEFF LEVENSON

NEW YORK—Verve Records, which in recent years has been aggressive in its acquisition of fresh talent, is about to unveil a coveted prize: the debut album by Christian McBride, perhaps the most accomplished and versatile young bassist in jazz.



McBRIDE

McBride, whose "Gettin' To It" will be released Jan. 17, is a sharp-shooting instrumentalist who, at age 22, has better than 70 albums as a sideman notched on his belt. His contributions to the record-
(Continued on page 108)

GLAD YULE TIDINGS FOR RETAILERS

Price War Spikes Music Stores' Eggnog

This story was prepared by Ed Christman in New York, Edward Morris in Nashville, and Craig Rosen in Los Angeles.

Merchants say that music sales were strong enough to make it a merry Christmas, but most add that the ongoing price war brought a bitter taste to their holiday cheer.

Overall, most retailers surveyed say they posted positive comparable-store sales numbers. Some cite strong sales, while others say business was up only slightly, if at all.

According to SoundScan, music merchants and rackjobbers sold 120.6 million units from Nov. 21-Dec. 25, up 5.6% over the 114.2 million units sold in the corresponding period last year.

And as in past years, the week before Christmas made up for the soft performance experienced in the middle of the holiday selling season. For the week that ended Dec. 25, SoundScan projects that 39.2 million units were sold, up 12.3% over the units

sold in the same week last year. But merchants say those numbers were diluted by lowball pricing and an increase in the number of stores opened in the last year.

A plethora of hot hits boosted performance during the holidays. Ivan Lipton, president of 155-unit, Millford, Mass.-based Strawberries, says there are usually one or two huge albums during Christmas, but this year brought seven or eight, including albums from Kenny G, Pearl Jam, Garth Brooks, the Beatles, Boyz II Men, the Eagles, and Mariah Carey. Indeed, sales of Kenny G's album exceeded expectations. Similarly, the Beatles were such a big surprise that Cema had problems keeping it in stock.

Merchants report that album sales continued to shift toward CDs, which made up approximately 60% of sales in 1994, but they say there was no ac-
(Continued on page 113)

Vid Catalog Booms

BY SETH GOLDSTEIN

NEW YORK—Several strong titles made the holiday season a happy one for home video.

Wholesalers and retailers reported generally solid sales of the four hottest direct-to-sell-through releases—"Snow White," "Jurassic Park," "Speed," and "The Flintstones"—and a booming catalog business that defied predictions. Most are not concerned about returns, always the bane of the post-holiday period, even though industry skeptics say many retailers are in for a rude awakening when they finally count the leftovers.

"Everything was above plan," says Kmart spokesman Dennis Wigent. He reports that the chain was ahead of same-store results for 1993. "The whole [sell-through] category has been strong throughout the year."
(Continued on page 113)

Atlantic Brings McCoy To Top Of Hat Field

BY PETER CRONIN

NASHVILLE—Scoring that elusive hit record is quite an accomplishment for any country artist in today's competitive market, but for Atlantic's Neal McCoy, whose first two albums for the label generated little interest, the victory was particularly sweet.



McCOY

McCoy finally hit pay dirt in 1994 with "No Doubt About It," his third album for the label, which was certified gold by the Recording Industry Assn. of America and rose to No. 13 on Billboard's Top Country Albums chart. The project spawned two No. 1 singles and a third in the top five.
(Continued on page 107)

Music Monitor To Chart U.K. Biz

Billboard Starting London-Based Weekly

The Billboard Music Group is launching a weekly trade publication, Music Monitor, to serve the U.K.'s music and broadcast industries. The London-based magazine will debut officially with the issue dated Jan. 27, 1995.

Music Monitor will offer a new perspective on music and artists, with particular emphasis on how they reach and influence the consumer. There are more outlets for exposing music in the

U.K. than ever, and the consequences can be felt by record labels, broadcast companies, retailers, concert promoters, program syndicators, performance right bodies, and, of course, artists and their managers. The

new publication will report and interpret developments of interest to all of these sectors.

Music Monitor will use radio airplay information from Broadcast Data Systems and retail data from Gallup to ensure accuracy in its charts. BDS was created in 1989 to monitor radio airplay electronically throughout the U.S. It is now operating in the U.K.
(Continued on page 107)

Island Ready To Build On Etheridge's '94 Breakthrough

BY LARRY FLICK

NEW YORK—When Melissa Etheridge headlined New York's Madison Square Garden Dec. 13, it was the crowning achievement in a banner year that saw her rise in popularity from critically acclaimed cult rocker to mainstream superstar. It also was the latest milestone in Island Records' hugely successful campaign to break the singer/songwriter's fourth collection, "Yes I Am."

With a sales tally of 1.8 million

units, according to SoundScan, the album firmly entrenches Etheridge among the leading women in rock, sparking a spree of raves from radio programmers and industry observers that tout her as a "new-generation Bruce Springsteen."

"She brings a similar kind of honesty to her music," says Jeff Levine, program director at WBAB in Babylon, N.Y. "Her songs connect with people in a way that speaks about their lives."
(Continued on page 32)



ETHERIDGE

Alternative Acts Make An Impact

BY CARRIE BORZILLO

LOS ANGELES—Album alternative and modern rock acts dominated the elite list of breakthrough artists that



MCLACHLAN



MAZZY STAR

achieved Heatseekers Impact status in 1994.

Of the 45 artists to reach that sta-
(Continued on page 108)



Rancid Sticks To Its 'Roots' With Epitaph

SEE PAGE 12

GLOBAL MUSIC PULSE

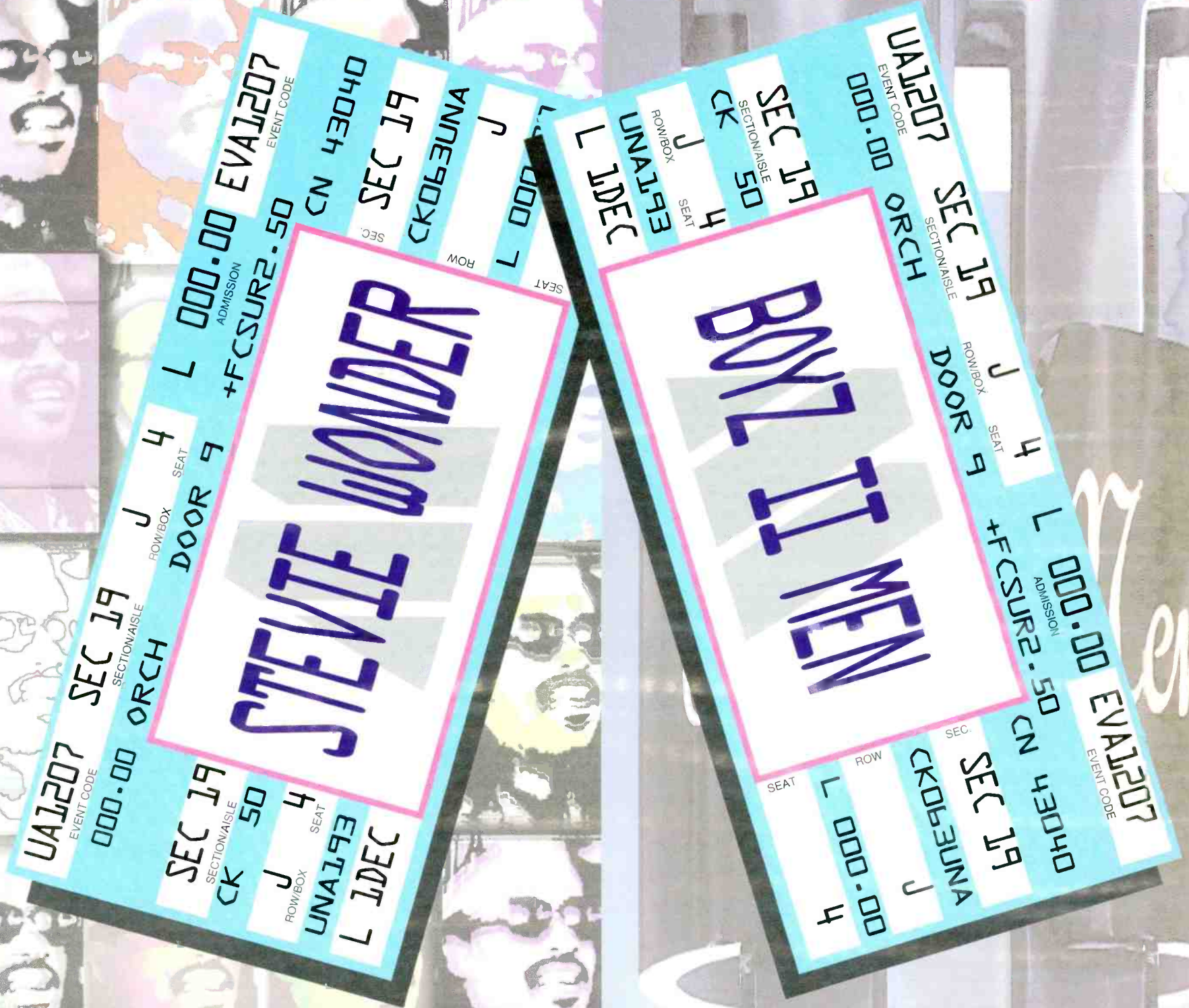
Poland's Chocolate Spoon Is Ready To Rock

SEE PAGE 41

BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW
SEE PAGE 87

MOTOWN

P R E S E N T S



THE TWO HOTTEST TICKETS IN TOWN!

Look for **STEVIE WONDER** in a City near you:
Detroit • Boston • Washington D.C.
Phoenix • Los Angeles • Oakland • Denver
Chicago • New York • Miami • Atlanta

Look for **BOYZ II MEN** in a City near you:
Minneapolis • Detroit • Hampton, VA
New York • Cleveland • Houston
Las Vegas • San Jose • Los Angeles
Sacramento • Washington D.C. • Chicago
Dayton • Atlanta • Albany
Philadelphia • Chapel Hill

No. 1 IN BILLBOARD

VOLUME 107 • NO. 1

PG. No. ▼

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• THE BILLBOARD 200 • ★ THE HITS • GARTH BROOKS • LIBERTY	110
CONTEMPORARY CHRISTIAN ★ HOUSE OF LOVE • AMY GRANT • MYRRH	30
COUNTRY ★ THE HITS • GARTH BROOKS • LIBERTY	25
GOSPEL ★ THE LIVE EXPERIENCE • HELEN BAYLOR • WORD	31
HEATSEEKERS ★ I AIN'T MOVIN' • DES'REE • 550 MUSIC	15
THE BILLBOARD LATIN 50 ★ SEGUNDO ROMANCE • LUIS MIGUEL • WEA LATINA	28
NEW AGE ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC	83
R&B ★ MIRACLES: THE HOLIDAY ALBUM • KENNY G • ARISTA	17
REGGAE ★ DESTINATION BROOKLYN • VICIOUS • EPIC STREET	83
WORLD MUSIC ★ THE MASK AND MIRROR • LOREENA MCKENITT • WARNER BROS.	83
• THE HOT 100 • ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	106
ADULT CONTEMPORARY ★ I'M THE ONLY ONE • MELISSA ETHERIDGE • ISLAND	102
COUNTRY ★ PICKUP MAN • JOE DIFFIE • EPIC	27
DANCE / CLUB PLAY ★ MELODY OF LOVE (WANNA BE LOVED) • DONNA SUMMER • MERCURY	22
DANCE / MAXI-SINGLES SALES ★ CREEP • TLC • LAFACE	22
LATIN ★ NO ME QUEDA MAS • SELENA • EMI LATIN	29
R&B ★ CREEP • TLC • LAFACE	19
HOT R&B AIRPLAY ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	18
HOT R&B SINGLES SALES ★ CREEP • TLC • LAFACE	18
RAP ★ TOOTSEE ROLL • 69 BOYZ • RIP-IT	20
ROCK / ALBUM ROCK TRACKS ★ BETTER MAN • PEARL JAM • EPIC	103
ROCK / MODERN ROCK TRACKS ★ WHEN I COME AROUND • GREEN DAY • A & M / REPRISE	103
TOP 40 AIRPLAY / MAINSTREAM ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	105
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	105
HOT 100 AIRPLAY ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	109
HOT 100 SINGLES SALES ★ CREEP • TLC • LAFACE	109
• TOP VIDEO SALES • ★ SPEED • TWENTIETH CENTURY FOX	72
HEALTH & FITNESS ★ KATHY SMITH'S NEW YOGA A*VISION ENTERTAINMENT	75
KID VIDEO ★ SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO	76
RECREATIONAL SPORTS ★ BAD GOLF MADE EASIER • ABC VIDEO	75
RENTALS ★ SPEED • TWENTIETH CENTURY FOX	73

Sony, Philips To Preview Digital Vid Format Battle Brewing In Race To Develop VHS Heir

This story was written by Seth Goldstein in New York and Steve McClure in Tokyo.

Sony and Philips, the co-developers of the CD format, have joined forces once again.

The two companies are proposing standard specifications for a digital videodisc system that could make videotapes obsolete—and that could trigger a devastating format war similar to that between the Beta and VHS standards in the early '80s.

American retailers get their first look at the Sony-Philips unit during the Jan. 6-9 Winter Consumer Electronics Show in Las Vegas. However, Sony and Philips have not announced pricing plans or a launch date for the system.

In opposition are media giant Time Warner and Japanese hardware manufacturers Toshiba and Pioneer Electronics, whose rival DVD system may be on display. That player should be on the market at \$499 list in the next 12-18 months, backed by a catalog of new and old movies at sell-through prices, according to Warner Home Video president Warren Lieberfarb.

At this stage, each side is trying to win the hearts and minds of the film studios whose movies made VCRs a household staple and will determine the next home entertainment winner. There's much at stake.

Verity Group, a California-based market research company, says 30% of the consumers interviewed in a recent survey indicated at least some interest in DVD, results matched by Alexander & Associates in its phone interviews. The anticipated acceptance is said to be better than most new consumer-electronics concepts achieve. If the hardware price drops to \$300, purchases could quadruple, Verity adds.

With the exception of Warner Bros., the studios are uncommitted for now. "If you don't have Disney and Universal, you're dead in this format," says a veteran Hollywood observer. Matsushita, which owns Universal, has yet to take sides; its support is seen as crucial.

Hollywood, not wanting to repeat the VHS-Beta wars, has tried for a single DVD standard. But that apparently is not meant to be. Sony unveiled its DVD player at a recent press conference in Tokyo, and will

follow with demonstrations at its all-digital booth during CES. It is expected that Sony will play movies from Columbia and TriStar, its two movie-making subsidiaries.

Meanwhile, Sony Corp. of America president/CEO Michael Schulhof will include DVD, among other digital developments, in his CES keynote address. Toshiba is not exhibiting at CES, and at press time there were no announced plans to demonstrate its system off the show floor.

The Sony-Philips format would be able to handle about 135 minutes of MPEG-2-quality video, as well as multiple tracks of compressed digital audio and subtitling.

Sony claims that the picture quality will be superior to that of existing playback systems, although it is unclear whether it is claiming that DVD will outperform laserdiscs. Video CD, an earlier version of DVD which came on the market recently, uses the MPEG-1 standard, lags behind VHS in quality, and is limited to 74 minutes playing time.

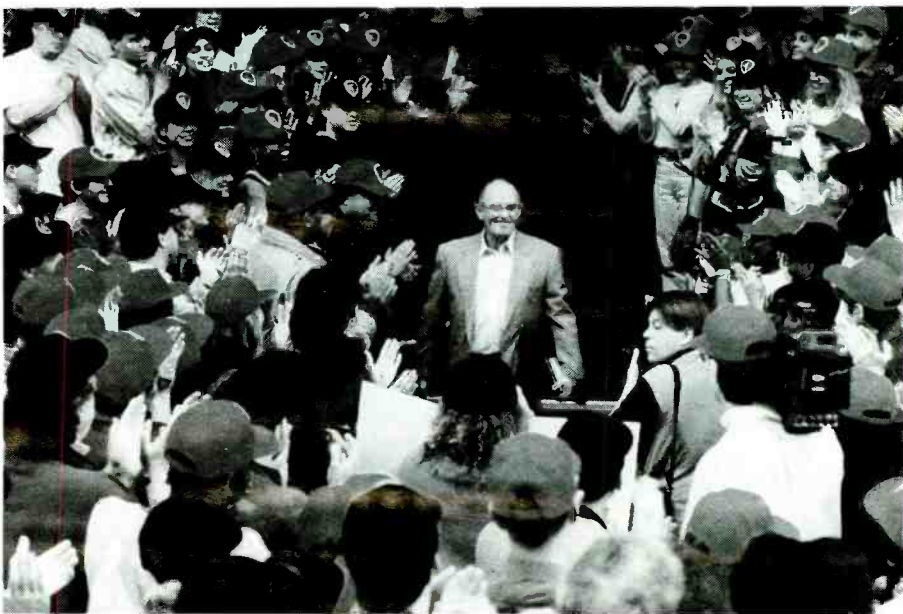
The new DVD discs will store about 3.7 gigabytes of data, or more than five times as much as conventional CDs, and further

developments under way with 3M could double this capacity. But Sony stresses that the new specifications—based on the incorporation of a 635-nanometer (red) laser—allow the discs to be produced at existing CD manufacturing facilities with only minor modifications.

"Production costs of the proposed new discs will be similar to those of conventional CDs," says a Sony representative.

Sony may have a publicity lead—much as it did with Beta—but its rivals downplay the technology. A Pioneer spokesman in Japan was quoted as saying that Sony had taken a "side road" in proposing the new standard. Toshiba claims that its DVD, which features a thinner disc capable of storing more data, is better suited to movie playback.

The Sony/Philips announcement is thought by some as an attempt to see who else will join them in supporting the format. Talks among Japanese technology companies aimed at developing a single DVD standard were recently suspended, reportedly because Toshiba decided to involve U.S. affiliate Time Warner.



One Mo' Time. Outgoing Warner Bros. CEO/chairman Mo Ostin is shown leaving the label's Burbank headquarters for the last time Dec. 21. As Ostin ended his 31-year tenure at the label, employees wearing "Mo" baseball caps cheered him on. Tributes to Ostin included "Mo's Songs," a handsome, cloth-bound, six-CD boxed set of hits from his tenure, which opens with a lovely new track titled "Mo," written specially for the occasion by longtime Dark Horse/Warner Bros. artist George Harrison.

THIS WEEK IN BILLBOARD

CAN SELL-THROUGH DO IT AGAIN?

1994 was a great year for suppliers of key sell-through video titles, especially family-oriented releases, but there's no guarantee that the momentum will carry beyond 1995. At the same time, the rental business could be making a rebound. Seth Goldstein has the story.

Page 71

RETAIL'S ROLE IN THE DIGITAL FUTURE

What will new interactive technologies and products mean for entertainment companies such as Sony, and for retailers as well? Michael P. Schulhof, Sony Music Entertainment chairman and Sony Corp. of America president/CEO, talks with Billboard's Marilyn A. Gillen about the changes and challenges that lie ahead.

Page 77

©Copyright 1995 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$249.00. Continental Europe £205. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan ¥119,000. Music Labo Inc., Dempa Building, 2nd Floor, 1-1-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y., and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	84	In The Spirit	31
Artists & Music	10	International	36
Baptiste's Rhythm Section	20	Jazz/Blue Notes	32
Between The Bullets	112	Latin Notas	28
The Billboard Bulletin	114	Lifelines	95
Boxscore	13	The Modern Age	103
Canada	42	Music Video	33
Chart Beat	114	Popular Uprisings	15
Child's Play	72	Pro Audio	96
Classical/Keeping Score	32	R&B	16
Clip List	34	Radio	101
Commentary	8	Retail	78
Country	24	Shelf Talk	73
Dance Trax	21	Single Reviews	85
Declarations of Independents	82	Studio Action	98
Enter*Active File	77	They're Playing My Song	13
Executive Turntable	11	Top Pop Catalog	83
Global Music Pulse	41	Update	95
Gospel Lectern	30	Video Monitor	34
Hits Of The World	40	Vox Jox	104
Home Video	71	CLASSIFIED	99
Hot 100 Singles Spotlight	107	REAL ESTATE	100



Ahmet's Award. Atlantic Group chairman/CEO Ahmet Ertegun was honored recently by the Nordoff-Robbins Music Therapy Foundation at its seventh annual Silver Clef Award Dinner and Auction, held at the Roseland Ballroom in New York. The event was underwritten by the Hard Rock Cafe and raised more than \$700,000 for the foundation. In the top photo, Ertegun, center, is congratulated by last year's Silver Clef Award recipient, Atlantic artist Pete Townshend, left, and Dr. Clive Robbins of the Nordoff-Robbins Music Therapy Clinic. In the bottom photo, Ertegun enjoys the evening with major figures in the Warner Music orbit. Shown, from left, are Ertegun; Warner Music Group chairman/CEO Robert Morgado; Warner Music-U.S. chairman/CEO Doug Morris; Elektra Entertainment Group chairman Sylvia Rhone; and Atlantic recording artist Roberta Flack.



Multimedia Software A Hot Holiday Seller Consumers Demanding CD-ROM Drives In Computers

■ BY MARILYN A. GILLEN

NEW YORK—"Anything 'multimedia' is selling," one New York-based retailer says about the hot holiday hardware this season. "Customers walking in may not know exactly what they are looking for, but they know they want multimedia."

That store-level impression is being borne out by early industry numbers that indicate PCs selling even better than rosy pre-season estimates. Research firm International Data Corp. pegs fourth-quarter shipments of all PCs up 32% over the same period last year, rising to 5.8 million units. And multimedia PCs (those equipped with CD-ROM drives) are gobbling up the lion's share of sales this season, according to a sampling of retailers.

"Customers don't even look at computers without CD-ROM built in," says Abe Brown, a spokesman for J&R Computer World in New York. "They want everything built in, and the more features included in one box the merrier—from speakers to modem to TV. They're even looking for the best software bundle—that can sway a sale."

Brown says that although considerably lower prices have certainly spurred multimedia PC sales this Christmas (prices have dropped near-

ly 30% since last year, down to under \$2,000), one of his most impressive sellers—the brand-new Panasonic v41, a CD-ROM-equipped laptop—has been selling "phenomenally" despite its \$5,000-plus price tag.

Nine-store Magnolia Hi-Fi is a relative newcomer to the multimedia PC market, says VP of purchasing David Kaplan, but already the category makes up a "healthy percentage" of business for the Northwest chain, which also carries Panasonic's 3DO multiplayer as well as core audio products, including Sony's MiniDisc.

3DO, says Kaplan, has been a slower but steady mover. "It's not a tremendously large seller, but it's a plus business," he says. "The price this year is about 20% lower than it was last year, and sales reflect that."

Kaplan says his PC customers appear eager to buy, but are looking for help. "They are looking for people who can explain to them, in English, how to make this stupid thing work," he says. "We've worked very hard on that aspect of merchandising, and it's paying off this Christmas."

The apparently strong multimedia hardware numbers, if they hold up in the final accounting, bode well for the software industry next year.

That industry is facing a crucial test this season, according to Robert

Canadian Performance Right Bill Draws Fire From U.S., Broadcasters

■ BY LARRY LeBLANC

TORONTO—A bill has been introduced in Canada calling for a public performance right and a blank-tape royalty to be added to the nation's copyright act.

The bill, known as Phase II, could take a year or more to wind its way through the House of Commons and the Senate and be voted into law. Introduced Dec. 22 by Canadian Heritage Minister Michel Dupuy, it would augment the 1988 revisions to the 1921 Canadian Copyright Act.

Since parliamentary guidelines prohibit the release of detailed information on bills before their introduction in the House, the Canadian music industry likely will hear few details of Phase II until later this year.

Phase II legislation pointedly denies U.S. performers, musicians, and producers their share of fees collected on the sale of audiotapes and the royalties Canadian radio stations would pay to air performances. The Canadian government plans to grant rights to international creators only on the basis of reciprocity.

The U.S. taxes only blank digital audio home-recording media and hardware; it has no performance right, although a bill was introduced in Congress in 1994.

A performance right would ensure that performers, musicians, and producers of sound recordings will be remunerated when their songs are aired on radio. Currently, only composers and publishers receive a royalty for airplay on Canadian radio.

Dupuy said the royalty on blank audiotape will compensate creators, performers, and producers for losses due to home taping. According to Canadian industry figures, more than

45 million blank audiocassettes were sold in Canada in 1993.

Dupuy said the government would initially set a tape levy of 5-15 cents during an introductory period of "several years" before the Copyright Board fixes a rate.

According to Dupuy, after passage there will be a five-year transition period to completely implement both the performance right and the blank-tape royalty. It was unclear at press time what body would collect and distribute the funds.

"All of this is so vague," complains David Basskin, president/CEO of the Canadian Musical Reproduction Rights Agency.

However Robert Pilon, VP of public affairs for the Quebec industry group ADISQ, calls Phase II "a big break in terms of the tradition of copyright in North America. This is a European and world model, and I guess the United States will follow in a couple of years. They won't have a choice."

A Dec. 22 statement from the office of U.S. Trade Representative Mickey Kantor blasted the proposal.

According to the statement, "The United States government sees these developments as concrete evidence of an increasing and disturbing trend in Canada toward the implementation of
(Continued on page 112)

Tomasetti Named Billboard, Monitor Marketing Director

NEW YORK—Elissa Tomasetti has been named director of marketing for Billboard and Airplay Monitor, effective Jan. 1. Tomasetti's promotion is part of an overall reorganization of the marketing department.

In her new role, Tomasetti will be responsible for all department activities, including advertising promotion, circulation promotion, conference planning, special events, and publicity.



TOMASETTI

"This latest advancement is in recognition of Elissa's outstanding contributions to the growth of both publications," says Howard Lander, president and publisher of the Billboard Music Group. "It is the strength of her department that allows us to handle the marketing needs of both divisions within this centralized structure."

Tomasetti joined Billboard's marketing department in 1989 and was named promotion director in 1991. She has bachelor's degrees in music and political science from Oberlin College.

In other departmental changes, Maureen Ryan has been named special events manager, with re-

sponsibility for all Billboard and Monitor conferences and awards ceremonies. Ryan joined Billboard in 1991 as assistant to the associate publisher, and moved into the marketing department in October 1993. She has a bachelor's degree in communications from the University of North Carolina at Wilmington.

Joining the department is Gayle Finkelstein as marketing and publicity associate. Finkelstein has been a marketing and sales assistant with Billboard since February 1994. She has a bachelor's degree in psychology from the State University of New York at Albany.

Another department staff member, Melissa Subatch, moves into the newly created position of promotion coordinator. Among other things, Subatch will be responsible for house ads, media kit materials, and promotion of Billboard Online, the magazine's electronic database service. Subatch, who joined Billboard in 1988, had been special projects coordinator. She has a degree in textile design from the Fashion Institute of Technology.

A recent addition to the marketing team is Tony Santo, promotion design coordinator. Santo, who joined Billboard in August, has a BFA degree in illustration from the Parsons School Of Design.

Warner Arms Link For Rock History Vid

NEW YORK—Time-Life Video & Television has teamed with Warner Home Video to oversee the cassette release of a television series, "The History Of Rock 'N' Roll."

It's a first for the two Time Warner companies, which until now have gone their separate ways to reach the consumer. TLV concentrates on direct response; WHV on retail.

"This is a true joint venture," says TLV president Betsy Bruce, with the partners sharing production costs and revenues. "It's the ideal marketing situation."

As a result, Bruce isn't concerned about securing the window TLV nor-

mally demands for programs like Turner Home Entertainment's "Trials Of Life." Unless TLV gets sufficient lead time over retail to create and execute a direct-response strategy, it won't license the program. For "History," Bruce says, "we don't have [unrelated] companies protecting revenue streams."

In fact, TLV won't be doing much direct-response solicitation for the 10-hour rock'n'roll series until well after Warner ships to retailers. According to Bruce, TLV will end its initial direct-response test in 10 markets on Feb. 20, three weeks after its start, so as not to conflict with syndication on Warner Bros.' Prime Time Entertainment Network.

The broadcasts begin March 6; Warner Home Video ships the one-hour, \$19.95 tapes March 21. TLV probably won't rekindle its pitch until midyear. Bruce says that the test markets haven't been chosen and that a national rollout isn't likely until the second half of 1995.

"History," TLV's biggest investment, opens with Les Paul's 1941 invention of the solid-body electric guitar and proceeds through hip-hop. Two hundred and fifty songs from 260 concerts are featured, extracted from 10,000 hours of footage that TLV says required 19,200 man-hours of legal work to secure clearances.

SETH GOLDSTEIN

IF YOU'VE GOT ONE SQUARE FOOT- YOU'RE IN THE CD-ROM BUSINESS

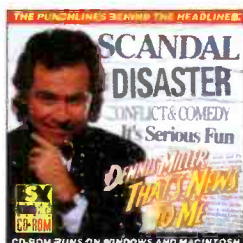
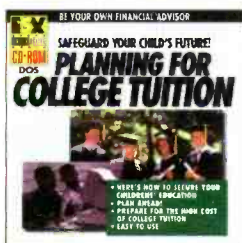
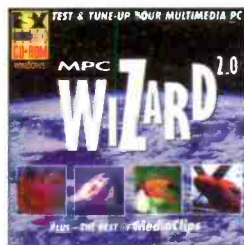
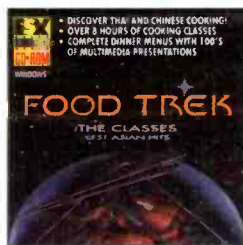
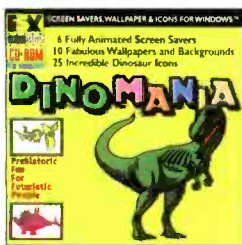


That's all it takes. Just give us enough room to fit our floor display.
And Essex Interactive will do the rest.

PRICED TO SELL FOR UNDER \$10⁰⁰!

Over 50 CD-ROM titles available now!

- CHILDREN'S • ENTERTAINMENT • EDUCATIONAL • GAMES • BUSINESS • REFERENCE and more.
- Top quality programs - not shareware!!



Essex Interactive Media. Get a foot into the future. See us at CES in the ESSEX SUITE at the TREASURE ISLAND HOTEL.

Essex Interactive, a Division of Essex Entertainment, Inc., 560 Sylvan Avenue, Englewood Cliffs, NJ 07632 201/894-8700

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Jon Cummings, Marisa Fox
Radio: Phyllis Stark, Senior Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)
Talent: Melinda Newman, Editor (N.Y.)
Senior Writer: Chris Morris (L.A.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Enter*Active: Marilyn A. Gillen, Editor (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporter: Trudi Miller Rosenblum (N.Y.)
Administrative/Research Assistant: Terri Horak (N.Y.)
Editorial Assistant: Brett Atwood (L.A.)
Contributors: Catherine Applefeld, Jim Bessman, Fred Bronson, Lisa Collins, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson, Deborah Evans Price, Heidi Waleson
International Editor in Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Mike Levin
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Director of Charts: Geoff Mayfield (L.A.)
Chart Managers: Suzanne Baptiste (Senior Manager R&B/Reggae), Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Dave Elliott (Hot 100), Datu Faison (Rap/Jazz/Gospel/World Music), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Marc Zubatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietroluongo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Patricia A. Rod Jennings, Doug Ferguson, Erica Bengtson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezle Stein, Alyse Zigman, Evelyn Aszodi
Nashville: Lee Ann Photoglo, Mary DeCroce

Associate Publisher/Intl.: GENE SMITH
Europe: Christine Chinetti (London), Robin Friedman, Christopher Barrett
Tokyo: Bill Hersey, Tokuro Akiyama
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Paris: Francois Millet, 33-1-4549-2933
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-728-0134

MARKETING

Director of Marketing: ELISSA TOMASETTI
Promotion Coordinator: Melissa Subatch
Special Events Manager: Maureen Ryan
Design Coordinator: Tony Santo
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Group Sales Manager: Jeff Somerstein
Circulation Promotion Account Manager: Trish Daly Louw
Marketing and Publicity Associate: Gayle Finkelstein

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giaquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Senior VP/General Counsel: Georgina Challis
Director of Research: Jane Ranzman
Directories Publisher: Ron Willman
On-Line Sales/Support: Lori Bennett
Distribution Director: Edward Skiba
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

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	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 Fax: 44-171-323-2314 44-171-323-2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Blvd., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan Telephone: 3-3262-7246; fax: 3-3262-7247

BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS
President & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely,
Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire,
Rosalie Lovett, Georgina Challis
Vice Presidents: Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Commentary

S. African Acts Demand Domestic Radio Play

BY JOHNNY CLEGG

On Nov. 29, South African musicians were invited to present evidence related to the introduction of a local music quota before the Independent Broadcast Authority. It was the first time musicians were ever invited to contribute toward reshaping and defining the emergence of a new national and regional broadcasting dispensation.

Such a consultation could never have taken place during the apartheid era. With the collapse of the apartheid system, the IBA is charged with the mammoth task of dismantling the old regime's segregationist broadcast policies and democratizing the airwaves, while, at the same time, helping to reconstruct and develop South African music and culture. By law, the IBA is required to impose a minimum percentage of South African airplay on broadcasters, and its invitation to musicians was essentially to hear oral evidence related to this issue.

In order to present a coherent and articulate position, the musicians put aside their traditional differences with the recording companies and formed a strategic alliance called the South African Music Content Alliance. This alliance between musicians (their union and other groupings) and the Assn. of South African Music Industry enabled them to reach a consensus on the airplay quota and present a united front to the IBA.

The issue of the introduction of a local content quota had been on the boil for most of 1994, and brought passions to a peak with incidents like the musicians' march on the South African Broadcasting Corp. demanding the implementation of a local content quota. Various live debates have been held on the air, where local content activists have put their position to both the commercial broadcasters and the South African public in general.

The proceedings at the IBA included a video interview with Midnight Oil's Peter Garrett, who played an important part in the Australian Broadcasting Tribunal's inquiries into the Australian music quota. It was pointed out that Australia has become the third largest exporter of contemporary pop and rock repertoire in the world since the implementation of a quota system. France and Canada have also done well with their quota systems.

The agenda also included a presentation by the vice chairman of the Assn. of South African Music Industry arguing that the South African recording industry would be able to meet the demand for good quality local music should the quota requested by the Music Content Alliance be upheld by the IBA. The quota would be phased in over a three-year period; in its first year, local content would have to make up 25% of music programming; 35% in the second year; and, in the third, an absolute minimum of 50%.

In the first year of the quota's existence, the Music Content Alliance suggests that a radio station's musical format be ignored and that the quota be applied on a basis of nondiscrimination and equality.

Airplay statistics were marshaled for the conference to demonstrate the incredibly low local content, especially on English-language radio stations. According to these statistics, the broadcasting of South African-composed music on English-language stations has decreased in the last three years from 7%-

3.17% of all musical works broadcast. Foreign music has now reached over 90% of all musical played on these stations.

Musicians, including myself, Hugh Masakela, Ray Phiri, Mara Louw, and Mzwakhe Mbuli, spoke on the issues of quality and standards in the South African music industry. We stressed that a local music content quota goes well beyond simply regulating commercial competition between South Afri-



'Local content played on radio has decreased.'

Johnny Clegg is a South African recording artist.

can and international music. It goes to the core of the legacy of cultural segregation and the manner in which this was institutionalized on the airwaves during the apartheid era.

During the apartheid years, the state-owned broadcasting monopoly, known as the SABC, was used as a powerful instrument to promote and elevate European-oriented music and culture, at the same time denying the possible development of a truly national and unifying indigenous music culture.

Apartheid on the airwaves meant the systematic reinforcing of tribal differences by maintaining regional, indigenous-language stations that refused to play one another's music. Local indigenous music communities were thus denied a common platform and had to struggle to hear each other's voices. English and Afrikaans stations, on the other

hand, were heard nationally, and their all-pervasive presence propagated the idea that European-oriented music and culture were superior and more in demand. Not only did this affect the status and evolution of African-based music, it also impaired the development of a truly South African rock music, because those bands that did not emulate the international and/or European sounds were doomed to receive no airplay.

To add to this Eurocentric segregation of the airwaves, local musicians had to further deal with the international cultural boycott of South African music and the intense sense of cultural marginalization this brought about. At home, local music was a second-class citizen, and abroad it was in exile.

We presented the panel with highlights of our experiences during the segregation years. We challenged some commercial broadcasters' ideas that South African music is inferior and doesn't sit well in their programs. We argued that if radio stations expose a certain type of music to their audience at high rotation, they will manufacture a preference for this type of music. They wanted to know how an audience can be said to prefer a certain kind of music, when historically they have been denied access and exposure to it and, instead, have been conditioned by years of a first-world programming theory underpinned by a Eurocentric and paternalistic perception that South African music is inferior to foreign music.

Although the IBA will definitely be imposing a quota, it remains to be seen whether it will meet the suggestions of the SAMCA. It is clear that the quota is extremely unpopular with commercial broadcasters, and it will be imperative for the IBA to have at its disposal some mechanism to enforce the regulations.

LETTERS

COMPOSERS DESERVE RECOGNITION

I was thrilled to read Roxanne Orgill's excellent article on contemporary theater and cabaret composers (The Billboard Report, Dec. 3). It has always been my credo that yes, "they are writing songs the way they used to." There are plenty of songwriters still attempting to uphold the tradition of the Great American Songbook. News coverage of these songwriters is vital, as this is such a fragile and relatively small part of the contemporary music scene. I hope Billboard will continue to profile these very active and prolific music creators.

Michael A. Kerker
 Director of music theater and cabaret
 ASCAP
 New York

This organization (initially called the "Interfamily Group") was founded by the descendants and heirs of the old-time "standard" composers (Irving Berlin, George and Ira Gershwin, Rodgers and Hammerstein) who continue to skim the lion's share of performance income from ASCAP for themselves, even though their music is not broadcast with anywhere near the frequency that it used to be. These "heirs" have formed AmSong because they are niffed at ASCAP for reducing the extra premiums that standards used to earn. ASCAP's new method of payment allows more money to be paid to the younger songwriters who now dominate the popular song category, with the hope that they will not defect to BMI.

If the price of a more equitable distribution system is allowing some of the ancient "musical treasures" to slip into the public domain, thereby freeing up dollars that would go to composers whose music is actually broadcast, it might be better than simply blindly rallying behind AmSong, whose purpose is clearly to ensure that the "heirs" can continue on the dole, regardless of whose music is heard each day.

Steve Karmen
 Elsmere Music, Inc.
 New York

LOOK AT AMSONG MOTIVES

On the surface, while extending copyright protection for an additional 20 years might appear to be of benefit to everyone, concerned songwriters and publishers of all categories of music (TV themes, background music, advertising jingles, as well as popular songs) would be wise to take a more careful look at the motives of those who have formed AmSong (Billboard, Dec. 3).

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

Trade Ponders Senate Plans For Copyright

■ BY BILL HOLLAND

WASHINGTON, D.C.—When the Republicans come out slashing in 1995, several of their congressional cuts could have an impact on the entertainment industry's copyright agenda.

Republicans have pledged to ax entire congressional committees and subcommittees, consolidate jurisdiction in the remaining committees, and cut staffing by one-third.

In the Senate, Republicans "are more than 90% sure," according to a source, that they will abolish the Judiciary Committee's Patents, Copyrights & Trademarks Subcommittee.

But that cloud has a silver lining, in that new Judiciary Committee chairman Orrin Hatch, R-Utah, is also one of the Senate's veteran copyright supporters and is co-sponsor of the record industry's performance right bill.

Hatch would bring all of the intellectual property, patent, and trademark-related issues to the auspices of his full committee.

"We have been dealing with Sen. Hatch and other Republican members as well as Democrats [during the last session], and we will be discussing our concerns [with them] during the next Congress," says Jennifer Bendall, assistant general counsel and director, congressional relations, for the Recording Industry Assn. of America.

Though Bendall says the RIAA has "approached all the members in a bipartisan manner" and feels that the trade group will be treated fairly, other insiders here say that the axing of a subcommittee and staff will cause a logistical bottleneck on proposed bills.

On the House side, the Judiciary Committee's Intellectual Property Subcommittee will remain intact, although its judicial administration functions may be moved.

Republicans, as the new majority, are expected to corral the votes needed to pass their congressional reform package in January.

The package also would abolish federally proclaimed "commemorative" or "ceremonial" days, weeks, and months that vary from Good Teen Day and Men's Health Week to the new Classical Music Month (September) introduced by Rep. Sidney Yates, D-Ill., and approved last May. Some published reports say this could save Congress \$300,000 a year.

Forty-two such commemorative periods were approved by Congress in 1994; 300 were proposed, according to a Hill staffer. Commemoratives are usually approved for one year only, and must be reintroduced.

Jim Donio, director of communications for the National Assn. of Recording Merchandisers, says NARM will "continue to celebrate Classical Music Month whether it's proclaimed or not."

Two other celebratory months that have been important in the music industry, Black Music Month and the cultural pride milestone Black History Month, will not be affected by the Republican belt-tightening measures, since historians say that neither celebration was created by congressional proclamation.

Black History Month (initially Black History Week) was conceived by scholar G. Carter Woodson of the Tuskegee Institute in 1926, and was expanded in the 1960s. Black Music Month was first celebrated in 1968.
(Continued on page 113)

THE HOLLYWOOD REPORTER®

Film & TV Music Special Issue: January 26, 1995

IF YOU DO: SPOTTING SESSIONS, EDIT MUSIC, COMPOSE, CONTRACT, ORCHESTRATE, COPY OR RECORD, IF YOU DO: DUBBING OR PREP, SYNC LICENSING OR MUSIC MARKETING, IF YOU: PUBLISH, EDIT FILM OR RE-SCORE, IF YOU: SUPERVISE, OR CLEAR SOUNDTRACKS...

...We have a sound business idea for you!

On January 26, The Hollywood Reporter will publish our 15th Film & TV Music Special Issue. And if you contribute in any way to the film music process, this issue provides you with a unique marketing opportunity. It's a chance to reach our readership of 90,000 decision-making professionals whose every creation requires music: the producers, directors, music supervisors and heads of licensing who can hire you or your work for their next project.

Bonus Distribution at MIDEW

**Issue Date:
January 26**

**Space Reservation Deadline:
January 9**

**Camera-Ready Deadline:
January 17**

CONTACT

Judi Pulver
Film & TV Music Ad Manager
(213) 525-2026

Barbara Bergman
New York Ad Manager
(212) 536-5324

Paul Johnson
European Marketing Director
(44-71) 323-6686

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Van Halen, Too Short Top List Of January Releases

■ BY BRETT ATWOOD

LOS ANGELES—New titles from Van Halen and Too Short highlight the post-holiday list of releases due to hit retail in January. Other key releases include offerings from Neal McCoy, Siouxsie & the Banshees, and Extreme.

Van Halen returns with its first studio album in three years, "Balance," due Jan. 24 from Warner Bros. Produced by Bruce Fairbairn, the album can be previewed via computer online at Internet address [HTTP://WWW.iuma.com/Warner](http://WWW.iuma.com/Warner).

Another long-absent rock act, Extreme, ends its fans' wait with "Waiting For The Punchline," due Jan. 17 from A&M.

Gangsta rapper Too Short will unveil his latest Dangerous/Jive album of raw street anthems, "Cocktales," Jan. 24. The Oakland, Calif.-based rapper reached platinum with his



Cover art for "Balance," the new Warner Bros. album by Van Halen.

last release, 1993's "Get In Where You Fit In."

Other rap releases due in January include "Rollin' With Dane" by Dana Dane (Maverick/Sire, Jan. 24) and "Do You Want More?!?!?!" by the Roots (DGC/Geffen, Jan. 17).

(Continued on page 17)

La Diferenzia Hits Tejano Pay Dirt Arista Texas Enjoys First Latin Chart Success

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Just one year after its creation, Arista's new Texas outpost is enjoying its first Latin chart success, the debut album by the Tejano act La Diferenzia. The San Antonio-based group's self-titled album has sold 15,000 copies since its September release, according to SoundScan, and also represents the first successful effort by a major label to tap directly into the Tejano marketplace.

Cameron Randle, VP of Austin-based Arista Texas, says the group's success is a product of authenticity, hard work, and perseverance.

But the foundation for all of the act's achievements is the music, which Randle describes as containing "very infectious melodies with poetic, romantic, inspired lyrics."

BMG-distributed Arista Texas was established in Austin in October 1993 by Arista Nashville president Tim DuBois. The Austin operation, which



LA DIFERENZIA

reports to DuBois, was created to record Texas music, from rock and alternative to blues, country, and Tejano.

In addition to La Diferenzia, the imprint's initial signees are Flaco Jimenez, Freddy Fender, Joel Nava, and Rick Orozco.

La Diferenzia is led by singer/songwriter Ricardo Castillon. The group's

first single, "Si Lo Quieres," reached No. 17 on Billboard's Hot Latin Tracks chart. The current single, "Linda Chaparrita," is bulleted at No. 23 in its sixth week on the chart. Meanwhile, the album is No. 17 on The Billboard Latin 50.

Randle says the label has used a low-key approach to promote La Diferenzia. "I prefer the pitchless pitch," he says. "Rather than tell the stations what a great band this is and what song to play, we said, 'We're proud of this record, but listen to it. See what you think.'"

Randle and label promoter Joe Trevino took Castillon on a radio tour to promote the CD, visiting key Tejano stations. It was an important step, says Randle, because "we were introducing ourselves as a [new] label and Castillon as our artist. La Diferenzia was our calling card."

As expected, La Diferenzia's strength has been in Texas, especially in certain urban markets. "We are

(Continued on page 105)

Rhino Opens The 'Envelope' On Oscars Anthology

■ BY CRAIG ROSEN

LOS ANGELES—On Feb. 28, Rhino Records will attempt to tap into the excitement of the Academy Awards with "The Envelope Please . . . Academy Award Winning Songs (1934-1993)," a 60-song, five-CD/cassette boxed set.

The release of "The Envelope," which will carry a \$64.98 price tag for CDs and \$44.98 for cassettes, could not be more timely.

It will come two weeks after the nominees are announced for the 61st Academy Awards and six weeks before the awards telecast March 27.

"The Oscar boxed set could do very well," says Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment. "It will appeal to the film fans, who may not be regular music buyers."

That is the basis for Rhino's marketing plans for the box. While "The Envelope" is a mass-appeal release, Rhino senior product manager Andrea Kinloch says the label will target women and the gay community.

"This will have real strong appeal to women, who are into the whole Hollywood mystique from the Academy Awards," she says.

The label has tentative plans to reach female film fans by advertising in such publications as Parade, Entertainment Weekly, and Movieline. Rhino plans to reach the gay audience through advertising in the Advocate, Kinloch says.

In addition to print advertising, the

(Continued on page 34)



Hooray For José. While on tour in Australia, Teldec Classics International artist José Carreras visited the Warner Music office in Sydney and received two awards: a gold award for his "Friends For Life" album and a double-platinum award for "The 3 Tenors In Concert 1994." Shown, from left, are Phil Murphy, VP, Warner Music Asia Pacific; Carreras; Wendy Matthews, rooArt recording artist and a friend of Carreras; Brian Harris, chairman, Warner Music Australasia; and Robert Rigby, managing director, WEA Australia.

Sony Unveils Details Of 'CD Plus' Rollout First Titles On Enhanced Disc Format Due At \$26.98

■ BY PAUL VERNA

NEW YORK—As Sony and Philips prepare to unveil the technical standard for the new "CD Plus" format, Sony Music Entertainment has broken ground by announcing a \$26.98-list-equivalent for its first titles in the audio/video medium.

As expected, Sony will debut CD Plus this spring with Alice In Chains' "Jar Of Flies" and Bob Dylan's "Greatest Hits Vol. 3," the latter a double-CD Plus whose price has yet to be determined. When played on CD-ROM drives, CD Plus programs offer full-motion video, graphics, and 16-bit sound; on a regular CD unit, they play audio

only. Because they contain no computer data at the start of the program, CD Plus discs are not subject to the "track one" problems associated with other enhanced or mixed-mode CDs.

Sony Music Entertainment president/COO Thomas Mottola calls CD Plus "one of the most exciting developments in prerecorded music since the advent of the compact disc in 1982. [It] is a music-based format that takes the excitement of musical performance and the quality of digital sound to the next level by bringing graphic, text, and video elements into the mix."

Fred Ehrlich, Sony Music's senior VP/GM of new technology and business development, says Sony labels

plan to issue 10-15 titles by the summer, some of them simultaneously with audio-only releases.

Addressing the pricing issue, Ehrlich says the \$26.98 equivalent is justified given that Sony plans to operate a toll-free, round-the-clock help line for customers needing assistance with CD Plus software. While he declined to reveal the cost of the project, he calls it "substantial." Sony Music senior/VP Al Smith adds, "It's going to require developments on the hardware side to make products compatible. That doesn't come without a cost."

Smith and Ehrlich say the price of software is likely to come down as the

(Continued on page 95)

EMI Debuts Christian Distrib In Wake Of Star Song Purchase

■ BY DEBORAH EVANS PRICE

NASHVILLE—EMI continues to build its presence in the Christian music market with the Jan. 1 startup of a new distribution company. The company will be part of the EMI Christian Music Group, formed in November when EMI purchased Nashville-based Star Song Records (Billboard, Oct. 29).

Tentatively called EMI Christian Music Distributors until another name is cleared, the new entity will distribute releases to the Christian marketplace from the EMI-owned Sparrow and Star Song labels along with the imprints they distribute, including Forefront, GospoCentric, Selah, Troubadour, and Warner Alliance. The company also will work with Cema on mainstream distrib-

ution. "We've become the Cema of the Christian market," says Sparrow founder Billy Ray Hearn, who co-chairs the EMI Christian Music Group with Liberty Records president Jimmy Bowen. Hearn predicts that the new company will capture 40%-50% of all Christian distribution.

The EMI Christian Music Group comprises Sparrow—the label and publishing company purchased by EMI in 1992—Star Song, and the new distribution company. Sparrow and Star Song's previous distribution companies have been dissolved.

Steve Griffin, former president of Nest Entertainment, a Dallas-based producer and distributor of animated Bible videos, has been named president of the distribution entity. Reporting to him will be Hugh Robertson, director of sales through Cema, and a soon-to-be-named VP of sales. Mark Funderburg had that title, but resigned to take a position at Word.

Billy Ray Hearn's son, Bill Hearn, will continue as president of Sparrow Records. The Star Song executive roster remains Stan Moser, CEO; Jeff Mosely, COO; and Darrell Harris, president.

"EMI Christian Music Group is a service organization for those labels that takes care of all the administration, the accounting, and the human resources," the elder Hearn says. "The labels are being freed up to do exactly what they do best—make product and market it."

It's an arrangement Hearn feels will work well. "We're destined to be a \$100 million company before 2000," he says. "And it's not just going to be done through acquisitions. We're going to grow these labels, and our publishing."

Gold's Sudden Resignation Shocks ASCAP Execs, Staffers

■ BY IRV LICHMAN

NEW YORK—Dan Gold, named CEO of ASCAP earlier this year as part of a major reorganization of the performing rights society, resigned suddenly Dec. 19, citing "personal reasons," according to ASCAP. The development appeared to shock ASCAP staffers, including high-profile executives and board members.

"I can't get a handle on it," said one board member who requested anonymity. "I had no idea. A number of projects were moving ahead, and he performed well at board meetings." Gold officially joined ASCAP July 1.

There is some doubt whether the ASCAP board, which had authorized a search committee to spend months looking for a CEO, will seek a replacement for Gold.

Along with the Gold resignation, ASCAP announced previously planned changes in nomenclature for three board members and a key executive.

Marilyn Bergman, a writer member of the board, has been given the new ASCAP title of chairman of the

MCA Wins Again In Dispute Over Chess Records Catalog

■ BY CHRIS MORRIS

LOS ANGELES—A federal jury here has awarded MCA Records a total of \$4 million in damages in the label's ongoing court battle over the use of Chess Records' trademarks and masters by the English companies Charly Holdings Inc. and Charly Records International APS.

The Dec. 16 award—the latest installment in a long-running drama played out in courtrooms around the world—followed a Sept. 26 finding by

(Continued on page 22)

board; her previous title of president has been retired. John LoFrumento, who had been named COO of ASCAP in September 1993 and was responsible for implementing the ASCAP reorganization before Gold's appointment, has been given the added title of managing director.

The job of managing director last was held by Gloria Messenger, who left ASCAP in September 1993 as part of the dramatic executive departures that led to the new appointments at the society.

LoFrumento, who reported to Gold, now reports to Bergman. The latter had been elevated by the board to president earlier this year upon the

(Continued on page 105)

Imago, BMG Part Ways On Joint Venture Ellis Hopes To Keep Roster, Seeks New Distrib

■ BY PAUL VERNA

NEW YORK—After a four-year joint venture that yielded lackluster commercial results, the Imago Recording Co. and BMG have parted ways, leaving a large roster of critically acclaimed alternative acts with no distribution for their product.

In a statement released Dec. 16., BMG Entertainment chairman/CEO Michael Dornemann and Imago president Terry Ellis confirmed that their agreement is terminated effective Sunday (1).

"We made a solid effort with this venture for four years, and now we wish Terry and Imago all the best," Dornemann said in the statement.

Ellis tells Billboard he will continue to operate Imago with a skeletal staff, bankrolling the label himself until he can secure additional funds. As per his agreement with BMG, Ellis keeps the Imago name, the legal entity, and all the masters, according to Ellis.

Imago's imminent releases include albums by John Waite, Aimee Mann, and Kylie Minogue, all scheduled for



The Dance Goes On. RCA executives present a plaque to Jimmy Ienner, executive producer of the "Dirty Dancing" soundtrack albums, commemorating the re-certification of the soundtracks to account for continuing sales. "Dirty Dancing" was re-certified as 11 times platinum, and "More Dirty Dancing" was re-certified as quadruple-platinum. Shown, from left, are Randy Goodman, former senior VP of marketing for the RCA Records Label; Ienner; Strauss Zelnick, president/CEO of BMG Entertainment North America; and Joe Galante, president, RCA Records Label.

spring '95. Those records will appear as scheduled through yet-to-be-determined distribution channels.

Ellis says he will begin meeting with potential partners when he returns from a vacation Tuesday (3). "I've already had one call from one of the major companies who said they want to talk to me, and I certainly anticipate that they'll all want to talk to me," he says.

"I'm going to approach my discussions with a very open mind," Ellis adds. "I know a lot of things I didn't know four years ago... It's safe to say that Imago will have a different structure from the one that it had in the last four years."

On the day the BMG announcement came down, Ellis let go approximately 16 employees, reducing the staff to a core 15 people.

"My concerns were to ensure that I kept people that would form a transition team to take me from one situation to another, and ensure that during that period the artists were properly served, bearing in mind that a number of artists do have albums in

preparation," says Ellis, adding that the label's offices will move from the posh Essex house in midtown Manhattan to more stripped-down quarters downtown.

Although Ellis says all of the artists currently signed to Imago will stay with the label, sources tell Billboard that many of them are dissatisfied with Imago's performance and are trying to get out of their contracts.

According to these sources, Henry Rollins—whose "Weight" album is Imago's best seller so far, at 346,000 units—recently posted an online message warning music business executives to avoid signing with Ellis. In his bulletin, Rollins allegedly said he did not plan to make a new record for another year and feared Ellis would use him as bait to entice suitors.

The British-born Ellis—who co-founded Chrysalis in 1968 with partner Chris Wright and sold off his share in 1985—acknowledges that in "any record company under any circumstances, there are artists who become disenchanted," but says Rollins

(Continued on page 108)

Springsteen Bars Indie's Issue Of Early Recordings

■ BY ROGER PEARSON

LONDON—In an out-of-court settlement, Bruce Springsteen's attorneys have blocked a U.K. independent record company from releasing material the superstar recorded in 1971, prior to his signing with Columbia Records in the U.S.

Springsteen's attorneys were preparing to press their case early next year in the U.K. High Court against Dare International to prevent the release of "The Prodigal Son," a double-CD of 23 tracks of Springsteen's early work (Billboard, Jan. 29, 1994).

On Dec. 19, High Court Justice Jacob was told by Richard Spearman, Springsteen's counsel, that the dispute had been settled out of court. Terms were not disclosed.

Late last winter, Springsteen won an injunction in the British courts preventing release of the unauthorized material pending further trial. The judge said that Dare International, based in Hertford and owned by Gavin Dare, was now permanently barred from issuing the recordings.

Dare also has agreed to hand over any master tapes, copies of records, and other relevant material to Springsteen's lawyers.

Tracks on "The Prodigal Son" are believed to have been taken from more than 40 cuts recorded at the end of 1971 in a studio in New Jersey owned by Jim Cretecos.

When the matter was before the court earlier this year, the judge was told that Springsteen sought to block the release because he feared the tracks were likely to be "of poor quality," because they were made so long ago and in less than professional circumstances.

In the late 1970s, in a U.S. suit against his former manager Mike Appel, Springsteen recovered ownership of all his earlier song copyrights, a claim reasserted in the action against Dare International.

EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP. Janine McAdams is named managing editor of R&B Airplay Monitor in Los Angeles. She was national publicity manager at Perspective Records.

RECORD COMPANIES. Larry King is promoted to director of national promotion for Atlantic Records Nashville. He was Southeast promotion manager for Atlantic in Atlanta.

Phil Little is promoted to national director of sales for Sony Music Nashville. He was regional director of sales.

Dr. Theodor Lap is promoted to VP of marketing for Teldec Classics International in Hamburg, Germany. He was marketing director.

Suzie Spender is named marketing manager of English-language product for Latin America at Sony Music International in Miami. She was director of top 40 promotion for Epic.

Chris Black is appointed director



McADAMS



KING



LITTLE



SPENDER



BLACK



SCHWARTZ



KEISER



SANDOVAL

of catalog marketing for Sony Music Entertainment U.K. in London. He was VP of marketing for Sony Music Entertainment Canada.

Capricorn Records appoints Harvey Schwartz director of college promotion in New York and Jeremy Much publicist in Nashville. They were, respectively, founder of Steam Records and publicist at Warner Bros. Nashville.

Joe Etter is promoted to director of sales for Walt Disney Records and Walt Disney Software in Ontario, Canada. He was national sales man-

ager.

Rhino Records in Los Angeles promotes Dave Newberg to director of financial planning and royalties and Antone DeSantis to national field sales manager. They were, respectively, manager of financial planning and royalties and Northeast sales and marketing manager.

Roze Braunstein is named manager of national radio promotion for Mute Records in New York. She was promotion and publicity manager at Real World Records/Caroline Records.

PUBLISHING. Lauren Keiser is appointed VP of publishing at Carl Fischer Inc. in New York. He was publisher at Astor Music and Books.

Hal Leonard in Milwaukee names Chris Albano VP of new media, John Cerullo VP of rights acquisitions and product development, Larry Morton VP of sales, and Mike Hansen national sales manager. They were, respectively, marketing manager of special products, director of product development, national sales manager, and senior district sales manager.

RELATED FIELDS. Mike Sandoval is named senior VP of creative for MGM/UA Music in Los Angeles. He was VP of creative for PolyGram Music.

Ana Martinez is appointed director of production management for MTV Latino in Miami. She was senior producer of programming at the Telemundo Network.

Phil Ernst is promoted to VP in the concert department at International Creative Management in New York. He was an agent.

Simple Minds Hopes For 'Good News' Now A Duo, Act Moves To Virgin In U.S.

BY BRETT ATWOOD

LOS ANGELES—Veteran modern rock act Simple Minds will end its three-year silence with the Feb. 7 release of its Virgin Records debut, "Good News From The Next World." The label hopes the project will remind radio and retail that the '80s group is still very much alive and kicking in the '90s.

Retail and radio are reacting with cautious enthusiasm to advance copies of the album, which features the Scottish act, now slimmed down to a duo, performing with a slightly harder edge.

"A decent record can explode early in the year," says Doug Smith, senior buyer for the Carnegie, Pa.-based National Record Mart chain, which has 140 stores. "It's been years since we've seen something new from Simple Minds, but this is a strong record. I just wish it was coming out earlier, like in January."

Simple Minds is still welcome at the modern rock format, says

WDRE Long Island, N.Y., MD Michael Parrish. "They have adjusted to the times," he says. "They have changed from where they were in the past, and I think that there is a new generation of listeners ready to accept them."

The first single, "She's A River," will be shipped to album alternative, album rock, and modern rock stations in the second week of January.



SIMPLE MINDS: Charlie Burchill and Jim Kerr.

In Los Angeles, influential modern rock KROQ began playing the track in mid-December to promote the band's appearance at its "Acoustic Christmas" concert.

In addition to the push at radio, Graham Ball, Virgin international marketing coordinator, says the label is looking to the sky for some exposure. Virgin will issue copies of the "She's A River" video and an electronic press kit to all the airlines and in-flight programming services for possible inclusion in musical presentations.

(Continued on page 14)



Bush Tribe. Members of Trauma/Interscope Records act Bush take a break after performing their first show in the U.S. at Los Angeles' Dragonfly Club. From left, are band manager David Dorrell; band member Robin Goodridge; Trauma's Paul Palmer; Interscope's Ted Field; and Bush's Dave Parsons, Nigel Pulsford, and Gavin Rossdale.

Jayhawks Look To 'Tomorrow' On American Recordings Set

BY CHRIS MORRIS

LOS ANGELES—With the Feb. 14 release of the Jayhawks' sophomore American Recordings album, "Tomorrow The Green Grass," the label seeks to cultivate the seeds planted at radio with the Minneapolis group's 1992 set, "Hollywood Town Hall."

American GM Mark Di Dia says, "We made a lot of headway on the last record with this band. That record came out around the same time the new Triple-A radio format was developing, and the Jayhawks' last record went to No. 1 on those charts. I think we were one of the first ones to take a band from that format and



THE JAYHAWKS

cross it over to both commercial alternative and AOR."

Di Dia adds that with "Green Grass," which sports a less distinctly countrified sound than the group's previous albums, American will still aim at album alternative. "But we want to take it further," he says. "I think we have a big potential for pop hits on this record."

First up from the album will be the hooky, romantic "Blue," which is being serviced to album alternative, commercial alternative, album rock, and college radio Jan. 10.

Like some other tracks on the new album, the ensemble band sound on "Blue" is augmented by strings. In the case of the lead track, the arranging was done by Paul Buckmaster, noted for his work on Elton John's early albums.

Guitarist/vocalist Gary Louris says, "We were talking about Van Dyke Parks and people like that to do strings. I don't know whose idea it was for Paul Buckmaster, but when I heard who he had done, I was very excited. It sounds like him

(Continued on next page)

Rejecting Major-Label Suitors, Rancid Decides To Stay Home With Epitaph

HOME COMING: Call it a modern twist on the return of the prodigal son: Rancid finds radio embracing its new single, "Roots Radical," just as its contract with Epitaph, home of Offspring, expires. Rancid floats a trial balloon and many, many major labels come calling, waving inducements that stun the young lads. The indie label staff are "family," says the band, but maybe it's time to go out into the big bad world. It turns out the world looks pretty good, and soon there are reports, including a story in the Dec. 17 issue of Billboard, that the band is headed for Epic Records. At the last minute, Rancid does an about-face, decides there's no place like home, and signs a new contract with Epitaph. Everyone, including Epic, is left scratching their heads.

Rancid guitarist/vocalist Lars Frederiksen says, "Curiosity is what made us take all those offers. If you still stay in the same rut, you get stale. It was just to see what we could get."

But fellow guitarist/vocalist Tim Armstrong quickly adds that the band was not merely trifling with the affections of its suitors. Especially Epic A&R VP Michael Goldstone, who had flown to see the band more than 20 times on this tour. "Michael is really a good person and we love him," says Armstrong.

Frederiksen, who says money did not play into the band's decision, simply says Rancid decided to stay with Epitaph because "we just followed our gut and our heart. We're a working-class, punk rock band. If you feel right about something you do it."

Perhaps the turning point was Epitaph Records president Brett Gurewitz's Dec. 12 trip to Berkeley, Calif., to meet with the band. "I told them that I think if they [sign with a major] they're making a mistake, but I'll love them and support them. And no matter what passes between us, we'll always be friends," he says. But Gurewitz says he also told them, "You don't have to go through with this just because of inertia. You can change your mind."

Four days later, the band called Gurewitz to say they had done just that and were staying with Epitaph. It was the best possible holiday present for Gurewitz. "When I found out the boys were coming home, I got fucking misty and the whole company was cheering. I love these guys like children and my brothers, and I think what happened was the right thing."

The move coincides with the announcement that Epitaph product, which is distributed through Caroline and RED, will now also go through Warner Music Group's indie distribution arm, ADA. RED is 50% owned by Sony, which wholly owns Epic Records. However, Gurewitz says the action is in no way meant as a punishment to Sony for recent actions.

"There's no question that I have a very close relationship with RED and that RED's parent company didn't

show me the respect that I deserve," says Gurewitz. "However, I don't hold any grudges, and there is no linkage between what is happening with Rancid and what is happening with ADA. We've had an ongoing dialog with ADA. The timing is coincidental. It's in line with the philosophy of Epitaph Records to have a few distributors."

The contract with Rancid is for only one album, which means Gurewitz and the band may find themselves going through this whole ordeal again in a short time. But Gurewitz now downplays the anguish he went through in his role as record company president. "I didn't really go through anything. I personally went through an emotional roller coaster, basically vacillating between hope and resignation every hour, but other than that, my involvement was that of a spectator... But I hope not to have to go through this again."

Epic executives contacted by Billboard either could not be reached for comment because of the holidays or did not return calls.



by Melinda Newman

THANKS, BUT MAKE MINE A FRUITCAKE: Computer mousepads replete with label logos have obviously replaced calendars as the *au courant* record company gift. This year's tally: mousepads 3, calendars, 0. I'll save them all just waiting for the day that Billboard's editorial department switches to a computer system that uses mice (mouses? mieces?). By then, record labels will probably be sending out calendars again.

FUTURE WATCH: Urge Overkill is working on a new album in Philadelphia, with the Butcher Brothers once again producing. Singer Nash Kato says the new album is a departure: "I would say that it is quite bluesy at this point, if I can use the 'B' word"... Ace Of Base singer/songwriter and producer Ulf "Buddha" Ekberg says the band's new album, which should be completed by February and released in late spring or early summer, will have "the same quality as the first album, but we are using more electric guitars and acoustic guitars, and more live drums"... Queen Latifah, whose Motown set "Black Reign" was the first female solo rap album to be certified gold, is reviewing material for her follow-up set. Says Latifah, "I'm looking at different producers, but I don't want to stray too much from the sound of my last album. I'll probably work with [producer] Kay Gee"... Saxophonist Kenny G is taking a short break from recording before returning to the studio next year to record a new album. "The Christmas album [Arista's 'Miracles: The Holiday Album'] is doing well, and I'm looking forward to recording the new album—but after a little R&R," he says.

Assistance in preparing this column was provided by Craig Rosen, Chris Morris, and J.R. Reynolds.



SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE

New York Voices

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Merle Haggard is a man of few words, but when he was asked at a recent press conference celebrating the release of the "Mama's Hungry Eyes" tribute album what his favorite cut was, he quickly cited Iris DeMent's version of "Big City," a song he wrote with D. Holloway. Trouble was, DeMent's version appears on the other Haggard tribute album, "Tulare Dust."

Edited By Peter Cronin

BIG CITY
Published by Shade Tree Music/Tree Publishing Co. (BMI)

Over the past couple of years, Iris DeMent has received countless compliments on her music, but Merle Haggard's endorsement of her version of his song "Big City" just about blew the singer/songwriter away. "I would have to say that was about the best thing I'd ever heard," DeMent says. "Merle is somebody that goes back to my childhood. My brother loved his music, and it was something that was passed down through the family. I still listen to Merle's records around the house all the time. I was really critical of my version of 'Big City' until I heard that Merle liked it. [Tulare Dust' producer] Tom Russell contacted me after reading an article where they asked me what my favorite songs were [and] I had listed 'Big City.' He asked me if I'd like to do 'Big City,' and I said I didn't know—Merle's version is so great, and I tend to not cover songs when I've heard someone do them as good as they can be done. But we decided to do it. I can identify with wanting to quit a job and wanting to do whatever the heck I want to when I want to, and that's what the song's about to me. I've quit a lot of jobs, so I've identified with that song many times. It's a great feeling—at least for a day or two."



DeMENT

Siouxsie Sioux Trades Gloom For 'Rapture' Geffen Set Is Band's First In More Than 3 Years

BY DAVID SPRAGUE

NEW YORK—While her icy voice and forbidding presence have served as inspiration for the erection of myriad Gothic shrines, Siouxsie Sioux has managed to shake off gloom-rock's shackles quite effectively. On "The Rapture," the first Siouxsie & the Banshees album in more than three years—due for a Feb. 14 release on Geffen—she and her cohorts blend rock, dance, and world music with tantalizing alacrity.

"Although the word is desperately overused, I'd say I'm most pleased with how organic this album sounds," says Sioux. "Our last album [the Steven Hague-produced 'Superstition'] was all computers and technology and, I'm afraid, not very much of us. It made us feel a bit like we hadn't made an album at all."

After taking a sabbatical punctuated by the 1992 release of the single "Face To Face" from the "Batman Returns" soundtrack, the quintet returned to recording, bent on a back-to-basics approach.

Initial "Rapture" sessions—which yielded seven of the album's dozen songs, including the 11-minute title track—were undertaken without the input of a producer, largely at the home studio maintained by Sioux and longtime companion/Banshees drummer Budgie. But after reaching a creative impasse, the band enlisted Velvet Underground pioneer John Cale to finish the project. Cale helped pen the Velvet Underground classic "All Tomorrow's Parties," a version of which will appear as a B-side on a forthcoming Banshees single.

"We realized we needed someone to come in, take the grand overview, and steer us towards a conclusion," says bassist Steven Severin. "We were approached [by the label] with a list of 20 producers that were basically the producers of the top 20 albums of the moment. It was a very frustrating few months."

"It was more like having an accomplice than a 'producer,'" says Sioux. "He wasn't set on putting his mark on the band: I think that most people wouldn't even be able to guess which tracks [he] did."

The Banshees have certainly carved out a comfortable niche over the course of 11 starkly diverse albums. And while Geffen is concentrating its efforts on that 100,000-plus fan base, targeting friendly retail accounts and alternative press outlets, the label is also committed to broadening that demographic.

"As always, alternative radio and MTV will be early targets," says Mark Kates, Geffen A&R exec. "Most of the key commercial alternative stations have had hits with the band in the past, and with that in mind we served them with a sampler of past hits."

That four-song sampler was timed to coincide with the December release of the album's first single, "O Baby," a swirling track (accompanied by an offbeat video that depicts the all-American phenomenon of infant beauty contests) with multiformat appeal.

"We feel that the album and [single] have relevance to Triple A and VH1,"



SIOUXSIE & THE BANSHEES: Steve Severin, Siouxsie Sioux, and Budgie.

Kates says. "The expectations are already high, as the single is already [receiving play on BBC's] Radio One."

The Banshees' cult audience began congregating in America not long after the release of the band's 1978 de-

but, "The Scream," subsisting on live appearances and imports until the 1984 release of "Hyena." That album—one of three to feature Cure leader Robert Smith on guitar—spawned the Banshees' first U.S. radio hit (a cover of the Beatles' "Dear Prudence"). At the same time, the band's early albums—which still sell consistently—were given their initial stateside releases.

"In America, we're perceived as a much newer band," Sioux muses. "In Europe and England, we have a lot more reputation to deal with. Nevertheless, we always approach each album as if it existed in a vacuum—as if it were the first and last thing we'll ever do. We've never been the sort of people who pay any attention to what goes on around us. If we were, we'd probably end up smacking around more people than we allegedly do."

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES SPIN DOCTORS	Kingdome Seattle	Dec. 15	\$2,311,900 Gross Record \$50/\$25	49,303 sellout	Concert Prods. International USA
GRATEFUL DEAD	Los Angeles Sports Arena Los Angeles	Dec. 15-16, 18-19	\$1,661,670 \$30	55,389 four sellouts	Avalon Attractions Bill Graham Presents
MELISSA ETHERIDGE	Madison Square Garden New York	Dec. 13	\$690,845 \$50/\$35	17,530 sellout	Delsener/Slater Enterprises
NINE INCH NAILS MARILYN MANSON JIM ROSE CIRCUS	Madison Square Garden New York	Dec. 8-9	\$604,950 \$30/\$25	24,120 two sellouts	Delsener/Slater Enterprises
AEROSMITH JACKYL	Byrne Meadowlands Arena East Rutherford, N.J.	Dec. 16	\$580,618 \$37.50/\$28.50	18,949 sellout	Metropolitan Entertainment
AEROSMITH	Centrum Worcester, Mass.	Dec. 15	\$368,630 \$35/\$25	13,744 sellout	Don Law Co.
PAUL WINTER CONSORT THERESA THOMASON AND LIVING SPIRIT DANCE CO.	Cathedral of St. John the Divine New York	Dec. 15-17	\$327,000 \$50/\$35/\$25	10,629 four sellouts	Paul Winter Consort
AEROSMITH JACKYL	Knickerbocker Arena Albany, N.Y.	Dec. 18	\$293,944 \$37.50/\$25.50/ \$19.50	11,848 sellout	Metropolitan Entertainment
BRYAN FERRY COMBUSTIBLE EDISON	Pantages Theatre Hollywood	Dec. 7-9	\$239,168 \$42/\$32/\$26	8,160 three sellouts	Nederlander Organization
MICHAEL BOLTON	Roberts Municipal Stadium-Arena Evansville, Ind.	Dec. 13	\$235,075 \$35/\$27.50	7,898 8,500	Jam Prods.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

JAYHAWKS LOOK TO 'TOMORROW'

(Continued from preceding page)

on that song, but it's very understated."

Produced by George Drakoulias, who also helmed the Jayhawks' label debut, "Green Grass" features a core group of Louris, vocalist/guitarist Mark Olson, bassist Marc Perlman, and pianist Karen Groberg, who joined the band full time after becoming a touring member in 1992. Keyboardist Benmont Tench of the Heartbreakers (who also sat in on "Town Hall") and ex-Lone Justice drummer Don Heffington complete the recording unit.

Among the guests on the album is Olson's wife, singer/songwriter Victoria Williams, who sings backing vocals on two numbers. She is also the subject of another song, "Miss Williams' Guitar."

"She actually had a guitar lead on 'Miss Williams' Guitar' that's a lost track," says Louris. "She didn't like what she did, so we didn't use it, but it was pretty cool, actually. Maybe it's too literal of a translation—if we would have had a song about her guitar playing, and actually had her play a lead."

Another guest is singer Sharleen Spiteri of the Scottish band Texas, a friend of the band who was recruited to sing backup vocals on an unex-

pected cover of Grand Funk's 1975 top five hit "Bad Time."

Louris says, "If we thought anybody in the studio might be able to do something, we'd pull them into the booth, so she just kind of was there . . . It was not prearranged."

American marketing chief Mike Bone says the campaign for "Green Grass" will begin in January by capitalizing on a European audience built by four sweeps through the continent behind the last album.

"We're sending them to Europe Jan. 21," Bone says. "They're taking acoustic guitars, and they're going to go to Europe and do that [in-store] thing for two weeks over there. They're gonna do everything. They'll set up and play in the [subway stations] in London . . . It's great that, even with the level of success that we've had in Europe, they're still willing to go around and do that kind of stuff."

A similar tour of U.S. radio stations and distribution branches will follow, according to Bone. That will be followed by an American tour, the band's first with new drummer Tim O'Reagan, who formerly worked with Twin Cities group the Leatherwoods and singer/songwriter Joe Henry (who was backed on one American tour by a band featuring Louris and Olson).

Of the overall promotional picture, Bone says, "We're not reinventing the wheel here. We're gonna price and position the record, we're gonna put it on the radio, we're putting the video on television, the band's gonna go on the road, and we're gonna work the shit out of this thing."

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

'Lion King,' Ace Of Base Tied At 7 Mil RIAA's Year-End Certifications Show Big Increase

■ BY CHRIS MORRIS

LOS ANGELES—Tied with top-selling tallies of 7 million, "The Lion King" roared and Ace Of Base drew a royal flush in year-end certifications from the Recording Industry Assn. of America.

According to the RIAA's overview of '94 certifications, released Dec. 13, the year saw an enormous boost in overall certifications: 773 albums (including new releases and catalog product) were certified during the year, versus 537 certified in 1993.

Disney's "The Lion King," featuring music from the animated hit, was the biggest-selling soundtrack of the year; it also spawned a gold single, Elton John's "Can You Feel The Love Tonight." The album easily leapfrogged the label's previous soundtrack leaders, the triple-platinum "Aladdin" and "Beauty And The Beast."

Other major movie titles included "Forrest Gump" (Epic Soundtrax, 3 million), "Above The Rim" (Death Row/Interscope, 2 million), and "Reality Bites" (RCA, 2 million).

The reigning all-time soundtrack champion, Arista's "The Bodyguard," reached a certification apex of 13 million in November.

Beyond tying as the best-selling

album of 1994, Ace Of Base's "The Sign" also signed on as the biggest debut album of the year. The album contained the platinum title single and the gold single "Don't Turn Around."

Other significant debut albums certified in '94 were Counting Crows' "August & Everything After" (DGC/Geffen, 5 million) and Snoop Doggy Dogg's "Doggystyle" (Death Row/Interscope, 4 million). "Doggystyle," which featured the gold singles "What's My Name?" and "Gin And Juice," was the best-selling rap album of the year.

In the country field, Tim McGraw's "Not A Moment Too Soon" (Curb, 3 million), which included the gold single "Indian Outlaw," topped the country album category; it was trailed by John Michael Montgomery's "Kickin' It Up" (Atlantic, 2 million) and Reba McEntire's "Read My Mind" (MCA, 2 million).

Boyz II Men equaled the quintuple-platinum performance of its 1992 debut "Cooleyhighharmony" with its '94 Motown set "II," which the RIAA said was the fastest-selling album of the year. The two albums are now tied for the all-time best-selling R&B album by a group.

R. Kelly's "12 Play" (Jive, 3 mil-

lion) and Tevin Campbell's "I'm Ready" (Qwest, 2 million) round out the list of top-selling R&B albums.

Tag Team's single "Whoomp! (There It Is)," released in April 1993, showed remarkable legs in '94, standing as the best-selling single of the year. Its quadruple-platinum status ties the song with Whitney Houston's "I Will Always Love You" and USA For Africa's "We Are The World" as the highest-certified single of all time.

Rounding out the list of artists who went triple-platinum or better with new albums in '94 were Pearl Jam ("Vs.," Epic, 5 million), Bryan Adams ("So Far So Good," A&M, 3 million), Offspring ("Smash," Epitaph, 3 million), Green Day ("Dookie," Reprise, 3 million), Michael Bolton ("The One Thing," Columbia, 3 million), Tom Petty & the Heartbreakers ("Greatest Hits," MCA, 3 million), Soundgarden ("Superunknown," A&M, 3 million), and Stone Temple Pilots ("Purple," Atlantic, 3 million).

Among landmark certifications, Michael Jackson's 1982 Epic album "Thriller," the all-time best seller, climbed to a new pinnacle of 24 million, while Boston's self-titled 1976 Epic debut eased into second place on the all-time best-seller list at 15 million.

SIMPLE MINDS HOPES FOR 'GOOD NEWS'

(Continued from page 12)

Following the band's U.S. commercial breakthrough in 1985, the act was unable to take a much-needed break until its recent hiatus, says guitarist/keyboardist Charlie Burchill.

"We were in a self-imposed vacuum for a while," says Burchill. "We should have taken a break before our last studio album [1991's "Real Life"] to refocus and get a new perspective on things, but we didn't. We kind of steamrolled through that. When it came to this new one, we wanted to refocus on the songwriting."

Except for the somber "See The Lights," which peaked at No. 40 on the Hot 100, it has been eight years since Simple Minds held a significant

presence on the charts.

The band ended its A&M contract with a greatest hits collection in 1993; it has been signed to Virgin internationally since its first album in 1979.

"Basically, Simple Minds will reap the benefits of being a global act with Virgin's pooled international resources," says Ball. "There is still a lot of enthusiasm for them."

Despite four self-penned top 40 hits, the band probably remains best known for a song it did not write—the chart-topping brat pack anthem "Don't You (Forget About Me)," from the 1985 John Hughes film "The Breakfast Club."

"We just did the song at the time because we thought it would help our relations with the record company," says vocalist Jim Kerr. "We weren't getting along too well with them, so we reluctantly did it. We never thought it would be so successful. In fact, we felt a bit of guilt because we didn't write it. How could we get all this phenomenal success without doing the work? There was a sense of regret."

The new album reunites Simple Minds with that single's producer, Keith Forsey. Groove-conscious guitar riffs replace the act's trademark use of keyboards, signifying that the duo is truly serious about modifying its melodies to '90s modern rock sensibilities.

"We had only worked with Keith for a day on "(Don't You) Forget About Me,"" says Kerr. "But Keith still believes in the rock'n'roll myth. He's more fun than our last producer [Steven Lipson], who was quite paranoid about us using keyboards. He would

tell us, 'You are Simple Minds. You have to have keyboards.' He was brilliant, but he would come in on a Monday morning with a thesis that no one was going to listen to music anymore, and so what's the point? It was strange and distracting."

Since the group achieved top 40 chart success in the mid-'80s, Simple Minds has remained a staple at modern rock. Indeed, that format has exploded over the past few years, exposing the act to a new legion of listeners who have yet to see the act perform live. To reach old and new fans, Simple Minds played several "Acoustic Christmas" radio benefits during December.

"It's great that these stations are interested in having us, because it's been a long time," says Kerr. "It's a great trade. Some of these stations have seen our band through thick and thin. It's the least we can do to reciprocate that."

Kerr says Simple Minds played about a half-dozen promotional shows in all, and that the band plans a few U.S. live dates in February before returning in June for a larger tour.

Embracing the new generation of fans is key to the continued success of Simple Minds, Kerr says.

"Perhaps this is our do-or-die record," Kerr says. "Not only is this the '90s, it's the middle of the '90s, and we had to come up with something very vibrant. We have to show that not only are we still alive, but we are still searching and still questioning. When you get to your 10th record, the last thing it should sound like is that. It needs to sound inspired, and I think that maybe our last two albums didn't."

Songwriters Learn About Career-Making At peermusic

SCHOOLING FOR SUCCESS: peermusic anticipates success as it enters the third year of a program in which it canvasses music colleges and elsewhere for songwriters, who—if they meet the music publisher's profile of potential hit-makers—will be asked to continue their studies at peermusic itself.

Under the supervision of Amber Fayaaz, creative VP in New York, the program calls for talent to be subject to a two-phase process.

First-year preparation is pretty much the conventional order of

things for developing songwriting talent. It calls for a monthly stipend, development of writing skills by teaching song structure, co-writing with other writers on their level or with more developed writers, use of studio time to demo their songs, and creation of a package of songs to shop to record companies and to artists looking for songs.

This creative phase is buttressed as preparation for "Phase II"—a full-blown deal with an educational program and "hands-on" experience in the process of the business of music. That entails being informed of protection of copyrights, understanding producer agreements with record companies and control composition clauses; marketing and promotion; pitching their own material; and building relationships with others on different levels of the music business.

"The first-year preparation is worthwhile for a publisher," says Fayaaz. "You feel confident that the writer knows how to handle his or her own business. A lot of writers get big publishing deals and, because they're usually very young, do not usually take well to 'hard realities' of the business."

In Phase II, or as Fayaaz puts it, "the graduate" stage, peermusic enters into a co-publishing arrangement with the writers, along with a three-year commitment, larger advances per year, bigger studio budget, and a two- to three-year marketing plan, which will include targeting artists, co-writers, and producers in the U.S. and Europe.

Fayaaz cites some successful graduates. "I've signed a songwriting and production team, Dow Brain and Brad Young, currently based in Boston, from the Berklee College of Music, and they worked their way through the program, and are currently in a co-publishing deal with us. During their second term, they got cuts with NKOTB ("I'll Be Waiting"), Raven Symone ("Raven Is The Flavor," "Fun Tonight," "Betcha Didn't Know"), and Marky Mark ("Go On"). Dow and Brad will be releasing a CD,

"Street Poets," in January on the DBK label."

Also signed by peermusic was R&B writer/producer Teddy Smith, a recent nonmusic school graduate of the songwriter program now in Phase II. "Teddy came out of his first year having co-penned a song for U.K. Arista artist Ivan Mateus called 'Now That Your Love Has Gone Away.' He also recently started writing with the group Worl-A-Girl, signed to Sony," Fayaaz said.

Fayaaz, a former Capitol A&R staffer who started in publishing six years ago at Virgin Music, says these signings came from a pool of hundreds who submitted de-

mos from schools and other sources of writing talent. Most, of course, don't pass muster. For those who are put on but are later rejected, Fayaaz says they can keep their demos for personal use, while peermusic is permitted to choose, under a co-publishing arrangement, those copyrights it wishes to continue to exploit. "I think we've got the fairest deal on the street," he says.

While there are obvious advantages in going with talent that can handle production chores in a studio, Fayaaz says, "Being a producer only helps, but being only a songwriter is not a limitation. If we come across a poet, it won't stop me from making a deal."

THEY'RE LOOKING: Mike Gormley, in partnership with the publication Breakdowns, which covers directors, agents, and managers in the film world, has formed Music Report, a twice-weekly newsletter on artists, movie producers, and ad agencies looking for material to use in upcoming projects. Gormley operates the tip sheet through his management company, Hollywood-based Personal Development Inc.

GETTING THERE: Hal Leonard Corp. has marketed a new series of beginning-guitar videos with a list price of \$19.95 each. Two of the four videos, "Beginning Lead Guitar," and "Beginning Rock Rhythm Guitar," are hosted by Troy Stetina. "Beginning Metal Rhythm Guitar" is hosted by Nick Bowcott, and the fourth, "Beginning Electric Blues Guitar," is hosted by Andy Aledort.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Green Day, "Dookie."
2. Rolling Stones, "Voodoo Lounge."
3. "The Crow," soundtrack selections.
4. Bob Seger, "Greatest Hits."
5. Led Zeppelin, "Complete."



by Irv Lichtman

DID YOU KNOW...

ALMOST 7000 RETAILERS AND MASS MERCHANDISERS READ BILLBOARD EVERY WEEK -

CALL BILLBOARD CLASSIFIED 1-800-223-7524 FAX: 212-536-5055

Fun-Da-Mental Sets Sights On U.S. Atlantic Set Aimed At Various Markets

BY MARISA FOX

NEW YORK—U.K. act Fun-Da-Mental plans to win over the American music scene by first gaining a foothold in the more open-minded alternative consumer market.

The group's Mammoth/Beggars Banquet/Atlantic album "Seize The Time" combines stark political commentary with a hard-edged alternative stomp, Middle Eastern-styled snaky rhythms, sinuous melodies, and inventive samples.

Scheduled for domestic release Feb. 14, the album draws on human and civil rights themes already familiar to



FUN-DA-MENTAL

America and espoused by the group's founder and front man, Propa-Gandhi, aka Aki Nawaz. He was an original member of U.K. band the Cult, which has taken on the plight of American Indians. In fact, the title of "Seize The Time" was once the rallying cry for '60s extremist group the Black Panthers.

"Seize The Time" was first released in the U.K. last June through the British labels Nation/Beggars Banquet. While the album did not chart, it has had three Singles Of The Week in the U.K. magazine Melody Maker.

Paul Redding, international repre-

sentative at Beggars Banquet U.K., says Fun-Da-Mental is a perfect fit for America's "socio-political alternative subgenre that includes acts like Consolidated," though he admits that few British hip-hop acts have been successful in America.

In the U.K., the group is part of a growing number of ethnic-fronted pop acts—like Apache Indian and Echo-belly—to gain prominence in 1994. But Redding says Fun-Da-Mental has a less commercial edge that appeals mostly to the college crowd, which it played to last year in the U.K., touring with Jamiroquai and Gil Scott-Heron.

Propa-Gandhi says the goal of "Seize The Time" is to combat racial, ethnic, and religious discrimination.

Born in Pakistan but raised in Bradford in northern England, he draws on his experiences growing up as a minority-group member as a basis for the group's lyrics.

Though considered somewhat militant by critics, the rapper says the album is grounded in spirituality. "I'm more fanatical than fundamental in my beliefs," he says. "That's why I deconstruct the word [Fun-Da-Mental]."

"I am very angered by all the attacks here against Afro-Caribbean and Asian communities [by the British National Party and Combat 18] that go unreported in the mainstream media."

Rounding out the group are members MC Mushtaq, Impi D, and Hot Dog Dennis.

Beggars Banquet marketing director Ron Decker describes "Seize The Time" as a series of firsts. "It's unique in that it's our first rap project," he says. "It's our first time dealing with Nation [Fun-Da-Mental's own label] in the U.S., it's one of the first rap acts on Mammoth, and it's the first time the three of us have worked together."

Decker says Fun-Da-Mental's music represents a global fusion that crosses several genres in the U.S., so a multi-pronged marketing campaign is being used.

The plan calls for the Jan. 17 release of the single and video "Dog Tribe," an angry response to a racially motivated

beating of two Asian men in England.

Independent promotion companies are being used to service the single first to alternative radio, then to dance and R&B mix shows.

Says Mammoth label manager Steve Balcom, "The emphasis will be not on shipping tons of singles right off the bat, but prepping retail, TV, and radio. We have a great video, and we'll be working closely with the Box. ['Dog Tribe'] was a Buzz Bin clip on MTV Europe."

Mammoth is targeting alternative hip-hop fans who listen to acts like Rage Against The Machine, Cypress Hill, and the Beastie Boys. The independent street marketing team Ignition (started by Rage Against The Machine's manager) is issuing Fun-Da-Mental postcards, posters, stickers,
(Continued on page 20)



At Home On Stage. Artists jam it up during the second annual In Harmony With The Homeless benefit concert, held recently at the Troubadour in West Hollywood, Calif. Co-sponsored by ASCAP, BMI, NARAS, BMG, and Columbia Records, the event featured established songwriters and recording artists in collaboration with formerly homeless men and women from the Los Angeles Mission's rehabilitation program. Performing on stage, from left, are session musicians Eric Moon, Terrence Elliot, Barth Beasley, Leonid Gortkin, Alan Roy Scott, Kathie Talbott, and Johnny Britt.

Rock, Smooth Front Anti-Violence Effort; Sir Mix-A-Lot To Star In 'The Watcher'

WRITING THE WRONG: Feb. 14 is when Elektra rappers Pete Rock and C.L. Smooth name the grand-prize winners of "Write Peace," a songwriting contest created to draw attention to violence among teens in American. The contest is sponsored by Elektra and the Washington, D.C.-based Center To Prevent Handgun Violence.

"Write Peace" is the third lyric-writing contest sponsored by the label, which encourages students to use their own words to explore relevant social issues. Two previous contests featured 10,000 Maniacs and Jackson Browne naming winners.

Says Smooth, "Kids in high school today think it's cool to pull out a gun when there's an argument with another person. But [disagreements] can be worked out without any weapons. People should fight with their minds."

The contest challenges teens to write lyrics relating to guns and violence and explore methods of keeping the peace at home and in the community. More than 7,000 "Write Peace" contest kits were mailed to educators and youth service providers around the country.

The kit includes a tape of six previously recorded tracks by Rock and Smooth that explore contest-related topics. A poster is included that features the act on one side and teaching resources—artist biographies, statistics on gun-related violence among youth, and lyrics of the songs with discussion points—on the other.

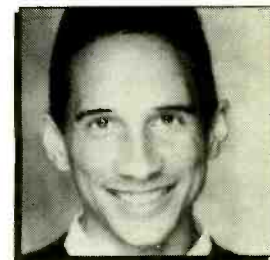
Students between the sixth and 12th grades are eligible to enter. Entries are due Jan. 20.

In addition to a grand-prize winner, 25 runners-up will receive an autographed CD from the act, and 50 semifinalists will receive "Write Peace" baseball caps.

The Center To Prevent Handgun Violence is a national nonprofit education, legal advocacy, and research organization developed to reduce gun violence. It is chaired by Sarah Brady, wife of former

White House press secretary James Brady, who serves on the center's board of trustees.

FORGET THE SHADOW: American rapper Sir Mix-A-Lot will star in the new one-hour television drama "The Watcher," which premieres Jan. 17 on the new United Paramount Network.



by J. R. Reynolds

Mix-A-Lot, whose real name is Anthony Ray, plays an enigmatic figure residing in a Las Vegas casino hotel room that contains a multitude of TV monitors allowing him to watch anything or anyone in the city.

From his hotel room, Ray narrates tales of power, lust, and greed gone awry "in a city

whose cast of characters—dreamers, con men, and crooks—symbolize the best and worst of the American dream."

The show conceptually parallels such successful programs as "Fantasy Island" and "The Love Boat," featuring several storylines concurrently during each episode.

Word is that Ray will not be using his musical talents on the series.

"The Watcher" was created by Christopher Crowe, who serves as the program's executive producer.

JAZZIN' IT UP: Veteran artist Lou Rawls headlines the second annual Barbados Jazz Festival Jan. 13-15. Joining Rawls is an eclectic array of musical acts from around the world, including U.S.-based Wild Mango, Courtney Pine (U.K.), the Canadian Jazz All Stars, Heartbreakers Orchestra (Brazil), and Perspectiva (Cuba).

Barbados-based bassist Nicholas Brancker and saxophonist Andre Woodvine also will perform.

The Barbados Jazz Festival is sponsored by the Barbados Tourism Authority, Barbados Rediffusion Services Ltd., and Steinway & Sons.



Distinctive Honorees. LaFace Records co-founder L.A. Reid accepts the Corporate Award Of Distinction from members of the Black Entertainment and Sports Lawyers Assn. during the organization's 14th annual conference, held recently in Nassau, Bahamas. Reid, who was the conference's keynote speaker, shares the award with LaFace co-founder Kenny "Babyface" Edmonds. Pictured, from left, are event producer Ginger Campbell; artists Pebbles and Eddie Levert; Reid; Scott Folks, LaFace executive VP/GM; artist Gerald Levert; conference chair Rosalyn E. Jones; and program chair Darrell A. Miller.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 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 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'ON BENDED KNEE' and 'BEFORE I LET YOU GO'.

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

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

R&B SINGLES A-Z

- 69 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 5-4-3-2 (YO! TIME IS UP) (Second Generation...

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 columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'LET'S TALK ABOUT IT' and 'TAKE IT EASY'.

Records with the greatest gain. © 1995 Billboard/BPI Communications and SoundScan, Inc.

- 78 THE PROWL (ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Oidyia, ASCAP/Two Sioux, BMI)

'95 Resolutions; Dorado, Timber! Get On Good Foot

ILLUMINATA: As this column is written, the warm and positive glow of the holiday season still surrounds us. It is funny how a few days of the year can trigger long, countless spells of reflection. At nearly any given moment, the mind begins to quickly thumb through pictures of key events and days: the tension, the difficulties, and, gratefully, the positive reinforcement, productivity, and victory. It is during those particular moments that resolutions for growth and improvement are often created.

We members of the dance music community must resolve to aim for forward-reaching goals in 1995. As easy and tempting as it may be to vent and complain about the increasing absence of respect from the majors or the dearth of radio acceptance, among other assorted issues, we must rally together and expend more energy on formulating solid solutions to our problems.

Perhaps the first step is to more clearly identify one of the fundamental problems. The need to feel valued is what motivates us in personal life or careerwise. Isn't that at the core of our community's frustration with the rest of the industry? Without painting ourselves as victims, dance music is not being recognized as the vital art that it is. From there, the dominoes begin to fall.

How do we increase the genre's overall profile and stature? There is no quick answer. And an answer, when it comes, probably will not come from only one mind.



by Larry Flick

To that end, we dive into '95 by introducing a new feature that will provide an ongoing forum of expression, brainstorming, and information exchange. Periodically, we will pose questions that will address topics of immediate importance and broader philosophical issues. Every reader of this column is invited to respond to any or all questions. The results will be published three to four weeks later.

The first round of questions are:

- What is the primary obstacle(s) before you or your company right now? What steps have you taken to overcome it (or them)?

- What is the key element needed to successfully market a dance act to mainstream audiences?

- Is the term remixer obsolete? If so, what would be more accurate?

To respond, fax your thoughts to 212-536-5358, or mail them to me at Billboard, 1515 Broadway, New York, N.Y. 10036 by no later than Friday, Jan. 27. We look forward to your contributions to the ongoing purpose of this column, which is enlighten, encourage, and maybe even entertain once in a while. (Note: You must give your name and affiliation

to included in the forum.)

TURN THE BEAT AROUND: Dorado Records continues to affirm its position as one of the better outlets for smooth and innovative acid-jazz rhythms with "Snake Pass," an EP of blues-drenched jams by A.P.E., aka English musicians **Paul Conboy** and **Adrian Corker**, who made a fine impression in early '94 with "Talking Drum." The title cut is a dreamy instrumental, etched with light acoustic strumming, distorted electric guitar riffs reminiscent of **the Doors**, and a spine-tingling harmonica solo by **Will Husband**. "Fallen," with its skittish funk drum patterns, is the best dancefloor bet.

Tommy Boy christens its new Timber! dance subsidiary with a festive pair of freestyle twirlers. **George LaMond** steps to the plate with "It's Only You," an old-school jam masterminded by the eternally fab **Tony Moran**. He dresses LaMond's voice with super-slick keyboards and a percolating beat that seems custom-made for teeny-bopper consumption. **Cynthia**, another Latin-pop veteran, gets more mileage from "How I Love Him," a **Joey Gardiner** production that tempers the genre's signature synth swoops with a hearty urban-spiced beat. Cynthia has rarely sounded so strong, and she is complemented by a cameo from **K7**, who conjures up memories of his old **TKA** tenure. Cool for pop dancefloors and smart crossover radio stations.

The folks at the Disco Mix Club, which continues to rule as one of the best remix services currently in operation, spins into the indie label arena with Alphabet City, a promising new indie label. Its first release is "Love's Gonna Bring You Home," a single from **the Rockmelons**, rightly revered Mushroom Records U.K. "Stronger Together." **Doug Williams** offers a vocal performance that gives the infectious, house-fueled track a throaty, retro-R&B edge. We predict that many will live to love **Love To Infinity's** cracker of a disco remix, as well as yummy studio musings by **Paul Gotel**, **Eric Kupper**, and **the Playboys**, a team of up-and-comers who have been quietly building a potent sound for several months now.

DMC's U.K. counterpart label, Stress Records, is on a nice li'l hot streak, largely due to the presence of "Just Can't Give It Up" by **the Hustler's Convention**. Punters fiending for a faithful journey back to the days of platforms and polyester should look no further. This double-pack, armed with post-productions by **Jimmy Gomez & the Beat Assassins**, **the Association**, **Slo Moshun**, and **the Hustlin' lads**, themselves will leave you heaving with exhausted glee.

GROOVELINE: Chicago's Vibe Music is increasing its international reach, thanks to an agreement with MCA Records U.K., which has picked up singles by several of its key acts. Starting later this month,

the label will stagger the following releases over the course of a month or so: "Bring Me Joy," **Meechie's** recent U.S. No. 1 club smash; "Goin' Round" by **Aaron Smith Featuring D'Bora**; and "Everybody Must Party," **Georgie Porgie's** long-awaited follow-up to his successful early-'94 single, "All Because Of Me." We hope this is the beginning of a long and prosperous alliance between the labels. . . Speaking of MCA, the label's U.S. arm has just shipped "Come Back," a charming ditty by long-dormant pop/soul group **Londonbeat**. Clubbers will have a feast on **David Morales'** sultry house interpretations, which range from song-smart to dubby with an ambient flair. . . **Danny Tenaglia** previews his long-awaited debut album, "Hard & Soul" with "Bottom Heavy," a wicked anthem that is etched with the producer/DJ's signature deep-house sound. The dudes who comprise **Underground Sound Of Lisbon** have contributed Euro-angled interpretations to the Tribal America double-record package. Necessary for any programmer whose purpose is to educate audiences. By the by, Tenaglia aficionados should also take note of his smart remixes of "Back Up Off Me!" by **Doctor Dre & Ed Lover**. He gives the goofy pop/hip-hop Relativity single a tough'n'tasty house edge. . . New York's increasingly potent King Street Records warms the cockles of serious house-heads with "Set Me Free," a diva-driven jumper by **LaTanya Hall** that gets its viability and strength from a pair of **Satoshi Tomiie** reconstructions, which are lush and gorgeous, just like everything else Tomiie graces. **Roland Clark's** original production should not be missed either. It has a rugged perspective that plugs into our more primal twirling tendencies. . . Former **Bow Wow Wow** siren **Annabella Lwin** follows her recent



Flying With TWA. Rick Raphael, at left, and Paul Fryer, right, take a breather during a vocal session for "Unity," their first single for Sweden's independent ClubVision Recordings. Issued under the group name TWA, aka Trannies With Attitude, the track combines elements of retro-disco with techno and reggae. At the top of 1995, the act will divide its time between promotional appearances and its steady gig as the hosts/DJs of **Vague**, one of Britain's leading nightclubs.

single, "Car Sex," with "Do What U Do," a hard-hittin' booty assault on Sony Soho U.K. She works her kitenish voice to smoldering effect as she preens around **Dave Valentine's** tribal-infused groove.

NUGGETS: Dance music veteran **Jellybean Benitez** sets his new eponymous indie label into motion with "Say You're Gonna Stay" by **Darryl D'Bonneau**. Helmed by **Kevin O.**, the track kicks with vigorous house authority. **Shank Thompson** and **Paul Scott** contribute fine post-productions, as do **Benji Candellario** and **Wayne Rollins**. Much respect to Mr. B for making such a valiant effort to stay plugged in to ongoing creative shifts in the genre. . . Hi-NRG purists will rejoice in the re-emergence of **Rozlyne Clarke**, particularly given the fact that she has teamed with the legendary **Pete Bellotte** and **Giorgio Moroder** for her new single, "Giving Up, Giving In." Available overseas via Germany's ARS Productions/ZYX Records, the track is a frothy number that makes the most of Clarke's chirpy voice. A confirmed stateside home is still pending. . . On a similar tip, we are whirling with delight over Radikal Records' double-pack of NRG mixes supporting **Kym Sims'** giddy comeback single, "I Must Be Free." This is an anthem of epic proportions, raging on the power of Sims' performance. We would love to hear her on a full-length album soon. . . Strictly Rhythm president **Mark Finkelstein** and his wife, **Kathleen Hendrickson**, got an early Christmas present when they welcomed the birth of their second child, **Ryan Holland**, Dec. 18. Warmest congrats.



Freedom Dance. Enduring house icon Liz Torres is putting the finishing touches on "Set Urself Free," her first single for New York's Radikal Records. Club luminaries Junior Vasquez and Fred Jorio are producing the jam, which should begin to circulate by the end of January. Shown, from left, are Vasquez, Torres, and Jorio.

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

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING JAN. 7, 1995
CLUB PLAY

1. YESTERDAY WHEN I WAS MAD
PET SHOP BOYS EMI
2. LOVE IS THE THING DONNA ALLEN
CRESCENT MOON
3. GIVE IT TO ME STICKS & STONES
HARD BEAT
4. CREEP TLC LAFACE
5. SO SPECIAL RICHARD ELLIOTT
BLUE NOTE

MAXI-SINGLES SALES

1. SIN, SEX & SALVATION
KMFDM V. PIG WAX TRAX
2. SWING YOUR OWN THING PMD RCA
3. SAP ALICE IN CHAINS COLUMBIA
4. SOMETHING'S ALWAYS WRONG
TOAD THE WET SPROCKET COLUMBIA
5. CONTROL TRACI LORDS RADIOACTIVE

Breakouts: Titles with future chart potential, based on club play or sales reported this week

2nd annual Billboard

DANCE MUSIC SUMMIT

ANA Hotel
San Francisco, CA
January 18 - 20
1995

This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

SPECIAL ATTRACTIONS
KEYNOTE ADDRESS:
Frankie Knuckles - Virgin Recording Artist/Club DJ
Pete Hadfield & Keith Blackhurst -
Co-Presidents/Founders, deConstruction Records U.K.
Three Nights of Live Showcases
Unique educational workshops:
The Billboard Classroom Series

HOTEL ACCOMMODATIONS
50 Third Street
San Francisco, CA 94103
For Reservations Call:
(415) 974-6400
Single - \$135 • Double - \$135
Suites from: \$325

To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

REGISTRATION FEES:
Register early & get last year's early bird rate!
\$175.00 - Early-Bird Special -
Form & payment must be postmarked by Nov. 14
\$225.00 - Pre Registration - Form & payment
must be postmarked by Dec. 16
\$275.00 - Full Registration - After Dec. 16 & walk up

Please fill out form & return to:
Melissa Subatch •1515 Broadway, 14th fl
New York, NY 10036

This form may be duplicated

Please type or print clearly

Please make all payment to Billboard

I am Paying by:

Check Money Order Amex Visa/MC

First Name: _____

Last Name: _____

Company: _____

Title: _____

Address: _____

City: _____ State: _____

Zip: _____ Phone: _____

Fax: _____

Credit Card #: _____

Exp. Date: _____

Cardholder's Signature: _____

Credit card payments are not valid without
signature & expiration date

REGISTRATION FEES ARE NON-REFUNDABLE

CONTACT INFORMATION

MELISSA SUBATCH

Billboard Dance Music Summit

phone: (212) 536-5018

fax: (212) 536-5055

LARRY FLICK

Billboard Dance Editor

(212) 536 - 5050

'Winds Of Change' Blow For Taff Warner Set Is Christian Titan's Country Bow

BY EDWARD MORRIS

NASHVILLE—The Oak Ridge Boys demonstrated resoundingly that an act long identified with and steeped in gospel music could blow the doors off country music. Warner/Reprise is betting that Russ Taff can do the same.

A multiple Grammy winner in gospel, Taff debuts his first country album, "Winds Of Change," Feb. 28. Unlike the Oaks' breakthrough efforts, Taff's songs are uniformly uplifting and far from life's seamier corridors.

For years Taff was a mainstay of the gospel group the Imperials, with which he shared three Grammys. After he went solo, he earned two more, the last (in 1991) for best rock/contemporary gospel album.

At a recent showcase, Taff said he is often asked, "What drove you to country?" His answer: "Synthesizers." Indeed, "Winds Of Change" is free of instrumental flourish and excess, concentrating instead on Taff's soul-stirring R&B voice. Randy Scruggs, James Hollihan Jr., and Taff are the album producers.

"There hasn't been a cat this soulful in country music for years," says Bob Saporiti, Warner/Reprise senior VP of

marketing. Saporiti, like most other decision-makers at the label, had never heard of Taff before he made his approach for a deal.

To attract the attention of industry leaders, the label arranged for Taff to showcase at the Country Music Assn.'s SRO talent buyers' seminar last October. "That was kind of our official kickoff," Saporiti says. "And he won big there. He just captured them."

Saporiti says country has reached the stage now where it needs and welcomes stylistic diversity. He cites the success of such polar opposites as the Tractors and David Ball as examples.

"[Taff] wanted to be untethered musically and to have no labels put on it," says Saporiti. "And I think that's what we've achieved... The Christian thing was never even a thought in my mind. I think he handles it really well, the way he kids around and stuff. He's certainly honest about it. It's something you can't deny, but it's not something we're going to dwell on."



TAFF

Nonetheless, because of Taff's background and the fact that his current music is overwhelmingly positive in outlook, the label's Christian music division, Warner Alliance, will distribute the album to gospel outlets. But Saporiti says, "We're going to put him out to country radio first."

As Saporiti tells it, Warner/Reprise will not do any image-tweaking for the singer. "Russ Taff is Russ Taff. You're not going to see any fringes or cowboy hats on this guy. You're going to get the voice and the emotion of that voice. That's my marketing plan."

Bill Mayne, the label's senior VP of

(Continued on page 26)



Love Feast. ASCAP threw a party recently to celebrate Alan Jackson's chart-topping single "Livin' On Love." Shown, from left, are Gary Overton, Jackson's manager; Mike Owens of Arista Records; Jackson; and ASCAP's Merlin Littlefield.

Citing NAFTA, CMT Takes Action To Stay In Canada

NASHVILLE—CMT officials say they will take all "political and legal" actions open to them to keep the cable network available in Canada. On Dec. 20, the Canadian Federal Court Of Appeal rejected CMT's plea for reconsideration of a decision banning the service as of Jan. 1 in favor of a domestic video network.

Three days after the appeal was dismissed, CMT filed a petition with the office of the U.S. trade representative, asserting that its removal from available Canadian services violates the North American Free Trade Agreement by unfairly discriminating against U.S. firms. Under section 301 of the agreement, CMT argued, the U.S. can retaliate by restricting imports of goods and services from the offending country.

Currently, CMT is broadcasting frequent spots that urge its Canadian viewers to "call your representative in Parliament and tell them how you feel. Tell them that Country Music Television belongs in Canada." The spot also lists the number for the prime minister's office.

CMT had hoped that a favorable ruling from the Court Of Appeal would stop the cancellation decision issued June 6 by the Canadian Radio-television And Telecommunications Commission. CMT appealed the decision Nov. 22, arguing, among other points, that it had been denied a fair hearing and that the commission's action amounted to unlawful confiscation of property. The court was unswayed by the arguments.

In an official statement following the court ruling, CMT said, in part, "If the Canadian courts will not protect our assets, then the court of international law or the United States courts will. Confiscation of CMT's investment was not the issue before Canada's Federal Court Of Appeal, but the Canadian government must address CMT's eviction before Jan. 1 or bear responsibility, under applicable trade agreements, for the international implications of their actions."

The CRTC ruling allows a new country music video network, owned by Canadian-based MH Radio/Rawlow Partnership, to occupy the spot CMT has had in Canada for the past 10 years.

"We're talking to the U.S. government," a CMT spokeswoman says. "We've talked to [Vice President] Al Gore's office and [outgoing Secretary of the Treasury] Lloyd Bentsen's office. They've been very sympathetic, and we're petitioning the U.S. government to support us on this."

In spite of its distress, CMT will not immediately retaliate by removing Canadian artists from its programming, the spokeswoman says. "We've always said we program our network for its audience and that if we no longer have Canadian viewers, you can assume that we will re-evaluate our policy on programming Canadian artists. But at this point we have not given up the fight, so we have not made any changes in our policy."

EDWARD MORRIS

Little Texas Has CMT's Top Video Of '94 Have Course, Will Travel; Ketchum Switches Labels

THESE JUST IN: Owing to the seasonal pileup of announcements, we're obliged to do a bit of catching up here. Look for the usual ruminations, pontifications, observations, assessments, commentaries, summaries, and diatribes in the weeks to follow. And Happy New Year to one and all.

THEY'RE THE TOPS: CMT reports that its top 12 videos for 1994 were (in descending order): "My Love," Little Texas; "I Swear," John Michael Montgomery; "Independence Day," Martina McBride; "Indian Outlaw," Tim McGraw; "Foolish Pride," Travis Tritt; "Thinkin' Problem," David Ball; "Livin' On Love," Alan Jackson; "Why Haven't I Heard From You," Reba McEntire; "Third Rock From The Sun," Joe Diffie; "What The Cowgirls Do," Vince Gill; "Little Rock," Collin Raye; and "I Try To Think About Elvis," Patty Loveless.

MAKING THE Rounds: Former booking agent and talent manager Jim Halsey is teaching a course on "The Business Of Music" at the HED Music Center in Yehud, Israel. The lectures are part of the foreign campus outreach program of Oklahoma City University, where Halsey is director of the music business program. Halsey will return to the OCU campus in February to teach a course that will be broadcast via satellite to classrooms in Taiwan, Beijing, Hong Kong, and Singapore... Incandescent Anne Murray was in Nashville for a Christmas party at the local outpost of the Balmur management company... Publisher and songwriter Mason Cooper has assigned the catalogs and songwriter contracts of Cimarron Music Publishing to his BMI-affiliated company, Mister Mason Music. Writers include James Bonamy (recently signed to Epic Records), Wayne Kirkpatrick, and Cooper.

Hal Ketchum is switching from Curb Records to its sister label, MCG/Curb. Ketchum's first single on his new label, "Stay Forever," will be out Jan. 30... Bob Wickline came to town just before Christmas to promote his new album, "It's All Gonna Come Together," on the Cascade Mountain

Music label. Wickline is best known in country circles for his 1984 song and video "Ski Bumpus/Banjo Fantasy II." He's still based in Fox Island, Wash., and continues to take his bluegrass program to schools in the area.

Scene had something of a blues Christmas, thanks to Maynard Silva's self-titled album of original and classic blues tunes, which he released himself. Now based in his hometown of Vineyard Haven, Mass., the wizard guitarist returned there, he says, after years of absorbing blues-spawning experiences on the road. Sounds a lot like a country music story to us.

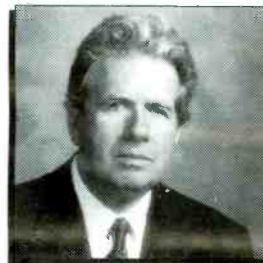
MARK YOUR CALENDAR: Former President George Bush and his wife, Barbara, will celebrate their 50th anniversary Jan. 8 at the Grand Ole Opry House. The two-hour tribute concert will be hosted by the Oak Ridge Boys and taped by TNN for airing on a Ralph Emery interview special. Some tickets will be sold to the event, but many seats are invitation-only... Garth Brooks will star in his third NBC-

TV special Jan. 18 at 8 p.m., EST. Titled "Garth Brooks: The Hits," the hourlong show spotlights songs from Brooks' new greatest hits album as performed on his world tour and earlier shows. The singer will host live wraparound segments from Texas Stadium in Dallas, during which he will take call-in questions from viewers on an 800 number.

The Nashville Entertainment Assn. will hold its Extravaganza 1995 series of talent showcases Feb. 1-4. The association also will honor Frances Preston, president/CEO of BMI, with its Master Award Feb. 22 at Loews Vanderbilt Plaza in Nashville.

The reception and dinner will feature performances by Chet Atkins, Gary Morris, Alabama's lead singer Randy Owen, Mac Davis, and Tammy Wynette.

SIGNINGS: Rex Allen Jr. to the Talent Agency, Hendersonville, Tenn., for booking... CAKE, a five-man alternative rock band from Sacramento, Calif., to Capricorn Records.



by Edward Morris

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Includes entries for Garth Brooks (The Hits), Tim McGraw (Not a Moment Too Soon), and others.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Includes entries for George Strait (Pure Country), Doug Stone (Greatest Hits Volume 1), and others.

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, with multimillion sellers indicated by a numeral following the symbol. Asterisk indicates LP is available.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan FOR WEEK ENDING JANUARY 7, 1995

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, WKS. ON CHART. Lists catalog albums like Vince Gill (Let There Be Peace on Earth), Garth Brooks (Beyond the Season), etc.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, WKS. ON CHART. Lists catalog albums like George Strait (Greatest Hits, Vol. 2), Vince Gill (Pocket Full of Gold), etc.

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top 38 songs like 'PICKUP MAN', 'NOT A MOMENT TOO SOON', 'GOIN' THROUGH THE BIG D'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs 39-75, featuring a 'HOT SHOT DEBUT' section for 'ROCKIN' LITTLE CHRISTMAS'.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable.

HOT COUNTRY RECURRENTS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Lists recurrent songs like 'XXX'S AND OOO'S (AN AMERICAN GIRL)', 'THIRD ROCK FROM THE SUN'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Lists recurrent songs like 'LOVE A LITTLE STRONGER', 'EVERY ONCE IN A WHILE'.

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	2	17	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE 3 weeks at No. 1
2	1	23	STEVEN CURTIS CHAPMAN ● SPARROW 1408 HS	HEAVEN IN THE REAL WORLD
3	3	7	SANDI PATTI WORD 9443 HS	FIND IT ON THE WINGS
4	4	11	4 HIM BENSON 4046	THE RIDE
5	5	109	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	8	21	NEWSBOYS STARSONG 8814	GOING PUBLIC
7	7	33	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
8	6	15	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
9	9	5	MICHAEL CARD SPARROW 1421	POIEMA
10	14	5	STEVE GREEN SPARROW 1412	PEOPLE NEED THE LORD
11	13	63	CARMAN ● SPARROW 1387 HS	THE STANDARD
12	12	5	4 HIM BENSON 2187	SEASON OF LOVE
13	10	7	WAYNE WATSON WORD 4242	ONE CHRISTMAS EVE
14	11	63	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
15	20	5	KIDS CLASSICS BENSON 4054	CHRISTMAS CAROLS
16	15	13	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
17	17	51	TWILA PARIS STARSONG 8805	BEYOND A DREAM
18	16	11	CARMAN EVERLAND 9475/WORD	YO KIDS 2
19	27	5	KIDS CLASSICS BENSON 4058	CHRISTMAS FAVORITES
20	18	3	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
21	21	19	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
22	30	3	ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
23	25	37	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
24	28	5	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
25	RE-ENTRY		MICHAEL CARD SPARROW 1296*	THE PROMISE
26	NEW►		KATHY MATTEA MERCURY/LIGHT 5123/MERCURY	GOOD NEWS
27	33	43	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
28	19	7	VARIOUS ARTISTS STARSONG 1018	CELEBRATE THE GIFT
29	RE-ENTRY		CARMAN SPARROW 1339	ABSOLUTE BEST
30	23	7	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE HYMNS
31	26	47	POINT OF GRACE WORD 26014	POINT OF GRACE
32	22	21	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
33	34	137	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
34	31	25	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
35	24	103	NEWSBOYS STARSONG 8251	NOT ASHAMED
36	35	13	MARK LOWRY WORD 9441	MOUTH IN MOTION
37	32	11	SIERRA STARSONG 1003	SIERRA
38	38	33	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
39	36	39	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
40	29	9	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG

● 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. © 1995, Billboard/BPI Communications.

Artists & Music



by Deborah Evans Price

LARNELLE'S SILVER ANNIVERSARY: Welcome to 1995! As we watch the old year fade away and usher in the new one, it's usually a time of reflection for most people—a time to look back on one's accomplishments and plan for the future. Benson Music Group's Larnelle Harris celebrated his 25th year in Christian music in 1994, and though he has a lot to be proud of, that's not Harris' style. He's modest when asked about the accolades bestowed during his career, and instead chooses to focus on what he looks forward to in the future.

First on the agenda is recuperating from a hip replacement he had done just before Christmas. Harris says the operation was planned. It wasn't due to a recent injury, but had been coming on for a long time. Talking from his hospital bed in Kentucky, Harris sounded cheerful and well, not at all like someone who had undergone major surgery.

The operation caused Harris to miss participating in the Young Messiah tour in December (the first Y.M. tour he has ever missed), but plans call for him to resume working in a couple of months. In addition to his next studio album, there is talk of Benson releasing a package commemorating Harris' silver anniversary. With the wealth of material the label can draw from, it's sure to be a wonderful collection.

Harris began his career as a drummer for the Spurrows, and says that early performances were nerve-wracking. "I thought, 'What in the world are you doing?' I was scared

to death, and wanted to go home," he says of his first concert. He grew much more comfortable with an audience, and embarked on a solo career that has since garnered five Grammys and 10 Doves. He has traveled the world, and cites his trips abroad among his most rewarding experiences. Last year, Benson released Harris' 16th album, "Beyond All The Limits," an incredible project that makes it obvious why he has enjoyed such longevity and worldwide appeal.

When asked to share a few thoughts on the industry from the perspective of his 25 years, Harris says, "The biggest change I've seen is the want and the seeing of the need to reach out across musical lines with the music and the message of Christ. I think for awhile we were entertaining ourselves. And there's nothing wrong with that. We need to encourage each other, but over the years I've really seen an effort to reach out with the truth. There are certain ways we can write and say things that anyone will listen to... We have reached out across the board in every kind of musical style imaginable to reach people with the truth. The message has been here a long time. I'm just thankful for people who are continually searching and working to find effective ways of expression."

ALSO ON THE MEND: Another Benson artist is also recuperating. On Dec. 18, Al Denson's plane was making a final landing approach to San Antonio International Airport when it crashed. Denson was listed in stable condition at press time; one pilot was critically injured, but the other pilot sustained only minor injuries and was able to go for help. According to Benson Music Group, Denson will require facial reconstructive surgery.

After seeing the wreckage, Denson's wife, Tracie, said, "It's only by the grace of God that anyone survived." The FAA investigation had yet to be completed, but speculation is that the crash resulted from engine failure.

Marlee Records

Presents

Two
Hot New Releases
For Your
Contemporary
Listening Pleasure



C-Wins "Kickin' With A Friend"



Dr. B.J. Love "Shower U With Love"



7061 W. Commercial Bl.
Suite 5-J
Tamarac FL 33319
(305) 721-0829
fax: (305) 721-0683

Distributed Nationally by MS Distributing and Select-O-Hits

RESULTS!!

THAT'S WHAT YOU GET WHEN YOU
ADVERTISE IN BILLBOARDS CLASSIFIED
SECTION.

CALL
1-800-223-7524 FAX: 212-536-5055
212-536-5174

In the SPIRIT



by Lisa Collins

PRINCELY PURSUITS: John P. Kee has a great deal to be excited about these days. He says his new deal with Jive-Zomba is shaping up nicely. In November, he received a Stellar Award in the male vocalist category for his recent solo effort, "Colorblind." And this month marks the release of "Show Up," his latest recording with his New Life Community Choir, which already is being touted as his best work yet.

"I'm very excited," Kee says. "With this album, I went back a little bit and did a lot of traditional stuff. There's even a song on the album that renders an altar call." But another tune hits home most for the artist who's been dubbed "the prince of gospel." Ironically, the song deals with survival—the mode in which Kee says he finds himself, some 12 years after debuting on the gospel scene.

"There's a point in your career where you really do have to keep your eye on God, and not what's around you," he says. "There are so many pitfalls . . . so many people who aren't about what they say they are. I've been through a lot of that, so I've kind of adopted the tune 'I Will Survive' [not related to the '70s disco hit] as my personal theme song." And while every song on the album is dedicated to somebody, he says his song goes out to his enemies. "It's my way of telling them they're not going to pull me down," he says.

For a time, though, industry insiders said that Kee was his own biggest enemy. His triple-threat approach—aside

from recording solo, Kee also records with the New Life Community Choir and his Victory In Praise Seminar Mass Choir—has left Kee flooding the market with albums that often have competed with each other.

"I've heard that," he says. "But I want to point out that sales of the albums didn't decline. I think, instead, that there are just some political things going on in gospel. But my philosophy is 'if it's not broke, don't fix it.' Besides, the kids are pleased. They're still coming to the concerts and surrendering to God. That's more important to me than impressing other artists."

"What we [the New Life Community Choir] do is bigger than me. Ours is a message of deliverance. I think for many, it got old for a minute—you know, the novelty of the kids in the choir being off the streets. That almost became passé. But it's still what we're about—kids coming off the streets and turning to God."

That aim is one of the reasons why Kee is so enthused about his latest release. "Show Up" has so many strong messages for young people," he says. "I'm just hoping it leads to deliverance."

The title track is dedicated to Gospel Music Workshop chair Al Hobbs. "I was at a concert in San Francisco, and Al Hobbs—who was addressing the crowd—said, 'Turn to your neighbor and tell them that God will show up in time.'"

BRIEFLY: In association with Ocean Records, contemporary gospel pioneer Gentry McCreary has launched a new label, "Gentry McCreary Presents." Its first offering is the recording debut of former Thomas Whitfield protégé James Brown. His solo effort "Oh Give Thanks: A Celebration To Thomas Whitfield" was released last month . . . And Benson branches out into gospel rap with "Rev Run Records," born out of a production pact with Run of the groundbreaking rap unit Run-D.M.C.

To every thing there is a season, and a time to every purpose under the heaven:
Ecclesiastes 3:1

DOTTIE PEOPLES
& The Peoples Choice Chorale
"ON TIME GOD"

...it's about time!

Atlanta International Record Company, Inc.
881 Memorial Drive, S.E., Atlanta, GA 30316 (404) 524-6835

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
1	1	17	HELEN BAYLOR WORD 66443/EPIC	★ ★ NO. 1 ★ ★ THE LIVE EXPERIENCE 11 weeks at No. 1
2	2	21	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
3	3	81	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
4	4	29	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
5	5	77	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN AND THE FAMILY
6	9	7	TRAMAINÉ HAWKINS COLUMBIA 57876	A HIGHER PLACE
7	7	33	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
8	6	23	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
9	8	9	ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
10	15	33	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
11	13	13	STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
12	11	23	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
13	17	11	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
14	12	17	VICKI WINANS INTERSOUND 9127	VICKI WINANS
15	10	9	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
16	19	21	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
17	18	43	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
18	21	7	O'LANDA DRAPER WORD 9488/EPIC	LIVE - A CELEBRATION OF PRAISE
19	22	13	ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
20	20	85	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
21	14	11	WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
22	25	9	JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131	GOD IS IN CONTROL
23	26	3	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 2282/BENSON	WAIT ON THE LORD
24	16	9	CHICAGO MASS CHOIR CGI 1122	I'M SO GRATEFUL
25	24	27	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
26	30	7	TYRONE BLOCK/CHRIST TABERNACLE CHOIR WORD 9490/EPIC	ALL FOR ME
27	23	21	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
28	39	5	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116	I SEE A MIRACLE
29	37	9	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J	THE FAMILY
30	32	25	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
31	36	5	JAY TERRELL & HIGHER PRAISE BLACKBERRY 1607	CLOUDLESS DAY
32	NEW ▶		THE MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
33	31	33	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
34	27	11	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
35	40	5	JAMES BIGNON & DELIVERANCE ATLANTA INT'L 10201	HEAVEN BELONGS TO YOU
36	34	5	DALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
37	28	35	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
38	33	59	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
39	38	27	EDWIN HAWKINS INTERSOUND 9124/FIXIT	KINGS & KINGDOMS
40	29	3	KIM STRANTTON GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE

● 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. © 1995, Billboard/BPI Communications.

You will hear a miracle...
...with Clay Evans new album from SAVOY RECORDS INC.

"I See A Miracle" BCD7116

Jazz BLUE NOTES



by Jeff Levenson

ONE MORE LIST (Because It's Still That Time Of Year): For those who have trouble with that annual crit-jam concept, the top 10 list, and would rather approach year-end reviews with a more expansive point of view, the following albums, which did not make my best of '94, are now cited here precisely because they deserve to be. Numbers one through 10 (which did their dance in the spotlight last week) should not get cocky and think they can't get bumped by any of the following standbys, all winners from this past year:

"JC On The Set," **James Carter** (DIW)
 "Cafe Blue," **Patricia Barber** (Premonition)
 "Summit Conference," **Reggie Workman** (Postcards)
 "In Love," **Jazz Passengers** (High Street)
 "Last Night When We Were Young," **Fred Hersch** (Classical Action)
 "Portrait Of The Artist As A Young Man: 1923-1934," **Louis Armstrong** (Columbia) (reissue)
 "The Complete Solid State Recordings Of The Thad Jones/Mel Lewis Orchestra," (Mosaic) (reissue).

DEPARTMENT OF WAY TOO SOON: It was sad to hear of the Dec. 19 death of 39-year-old violinist **Noel Pointer** from cardio-pulmonary arrest. Pointer was a fellow Brooklynite who in the late-'70s had good success with the platinum album "Phantazia" (Blue Note) and other charting efforts like "Hold On," "Feel It," and "Calling" (all on United Artists). In recent years, he recorded for the Shanachie label, with "Never Lose Your Heart."

Pointer was a church-going member of the community who prided himself in issuing good vibrations to neighbors and to at least one neophyte jazz writer who years ago didn't know the difference between radio jazz and a week-old Twinkie. I owed him one — owe him still — for being patient and gentle. He was a good guy.

RELEASE STUFF: From Verve-land comes word that a 10-CD set devoted to "Jazz At The Philharmonic," the legendary concert series from the '40s and '50s produced by impresario and label founder **Norman Granz**, is slated for release in the months ahead. Will it have the same packaging élan that characterizes Verve's many boffo boxed sets? Could be... From Koch International Classics comes "Cole Porter Sings," a disc of never-released performances by the composer recorded in his apartment in 1952. The material? Songs from the musical "Can-Can," including selections that did not make the musical's final cut.

Judy Niemack, who has consistently provided us with distinguished (and largely underappreciated) vocals since at least the late-'80s, has a duet album with fellow expatriate **Mal Waldron**. The disc is "Mingus, Monk & Mal" on Freelance, and it features highly personal readings of Niemack's 3M companions... Pianist **Bob Griffin** has enlisted the aid of N'Awlins dudes **George Porter** and **Russell Batiste** on "Piano, Bass, Drums," available on Roesch.

DEPARTMENT OF STATISTICAL ANALYSIS: In the year-end top 10 lists compiled by my colleagues, eight picks out of 400 fell into the jazz category (and three of those eight — titles by **Cachao**, **Mario Bauza**, and **Arturo Sandoval** — were Latin jazz). Does representation to the tune of 2% provide much insight into the socio-musicological implications of jazz's exigencies as heard through ears molded by the pop-cult aesthetic of staunch consumerism in the Age of Anxiety? Beats me, I don't even know what I'm talking about. (Irwin Corey, call me.)

ISLAND BUILDS ON ETHERIDGE'S BREAKTHROUGH

(Continued from page 3)

the first quarter of 1994, and initially followed a radio path similar to Etheridge's previous sets. Album rock programmers were among the first targeted with a CD promo of "I'm The Only One," which would later become a top 40 smash. The blues-rooted track quickly garnered widespread airplay.

"She has made a lot of friends in this area of the industry over the years, and it seemed likely that they would support this track," says Sky Daniels, senior VP of promotion at Island. "At the same time, I think some of them were wondering when she was going to advance to the next level. We could all see it coming; it was a matter of her handling us the right record. 'Come To My Window' was it."

That song had already been getting minor airplay as an album cut. Early in its lifespan as a commercial single, it tested well with top 40 and adult alternative stations that were not previously disposed to Etheridge's music.

"That gave us the confidence to press harder," Daniels says. "Factor in the great timing of her summer dates on the Eagles tour—not to mention the continual tremendous support from VH1—and our campaign hit an incredible stride."

John Sykes, president of VH1, says the music video outlet has maintained a long-term commitment to Etheridge because she "has demonstrated her outstanding appeal and range as a performing artist—particularly in 1994."

As "Come To My Window" increased its visibility at radio, Etheridge's constant touring—both as a midsize venue headliner and as an opener for the Eagles and Sting—proved to be a key element in the project's overall success.

"It helped our efforts to bring her to a virtually new audience—especially while she was out with Sting," Daniels says. "Those gigs brought out the [top 40] programmers, and they were blown away."

Those shows also strengthened the artist's presence at retail. "She already had a large fan base," says Randy Morris, director of purchasing for Spec's Music, where "Yes I Am" has steadily been among the chain's 30 biggest sellers for the past six months. "But these dates exposed her to younger people. It was clearly reflected in sales activity following a gig."

Morris notes that "Yes I Am" also benefited from Island's willingness to support local promotions with advertising dollars and promotional materials for giveaways. "They definitely saw that this album could be the one to go the distance," he says. "From my perspective, she hasn't even peaked yet. This album is just laying the groundwork for the next one, which will be tremendous."

Hot on the heels of the pop success of "Come To My Window," Island went back to "I'm The Only One" for a follow-up. "It was such a special song, we had to give it a fair chance at radio," says John Barbis, president of Island. "I don't think anyone could have predicted it would be such a home run—except for the people here at Island, who gave it everything they had."

Simultaneous with the label's radio and retail efforts was an extensive push to build a public profile for Etheridge. "This time, we went for a

significantly broader range of publicity," says Matt Stringer, senior VP of marketing at Island. "The live reviews were always stellar, but we needed to give people more perspective on who she was as an artist. We knew she has charm and appeal; it was a matter of getting the word out."

One of the byproducts of so much press is the inevitable exploration of an artist's personal life. In Etheridge's case, that meant potentially controversial discussion of her coming out as a lesbian. "I see her coming out as positive," Stringer says. "Her music is all about being honest, so it made sense for her to choose to not hide this part of who she is. There was a brief discussion [at the label] about its potential impact, and everyone felt it had to be a non-issue. Ultimately, it had no negative effect on the project."

Overall, Daniels agrees with that assessment, though he admits to having disheartening conversations with some radio programmers early in the promotional campaign. "On so many levels, this album has been about knocking down perceptual walls," he says. "Just being a woman is an issue for some people. There is still a lot of homophobia out there. Working on this record gave me a new view of the world. I was pleased at how much goodwill there is out there, but there are also so many small minds."

GRAMMY WINNER

Etheridge has been moving toward the formidable success of "Yes I Am" since the release of her critically lauded, self-titled debut in 1988, which spawned the album rock staple "Bring Me Some Water." That album was followed by "Brave & Crazy" in 1989 and "Never Enough" in 1992. The latter set earned the singer/songwriter a 1993 Grammy Award for best rock vocal performance, female, for "Ain't It Heavy."

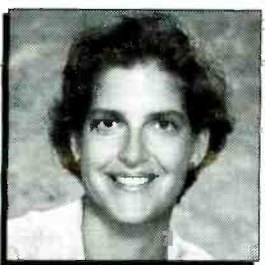
Despite having what she describes as "huge rock dreams," she says she has never tried to write a hit song. "I've just focused on doing what feels natural and sticking to what I feel comfortable doing," she adds. "It's hard to know what will happen, and I have never wanted to compromise myself in the name of having a hit, only to be stuck with a terrible song that no one will remember. The sweetness is in having success with something you truly believe in."

Island chairman Chris Blackwell says such a philosophy is what won Etheridge a recording deal in the first place. "She has character and ability, which is so rare," he says. "In a way, she is starting on part two of her career right now. Part one was getting to this point. I have no doubt that she will be the biggest female rock performer in the world."

As "I'm The Only One" completes its tenure at top 40, Island is prepping for the Jan. 16 multi-format release of "If I Wanted To." The mid-tempo strummer has been remixed by the project's co-producer, Hugh Padgham. Beyond that, Daniels notes that the ballad "Never Be The Same" is a likely follow-up.

"We can see this being a 3 million-seller before the day is done," he says. "But this is not her 'Born In The U.S.A.'—it's her 'Born To Run.' We're just getting started."

Classical KEEPING SCORE



by Heidi Waleson

NEW YEAR, NEW DEALS: The Hungarian pianist **András Schiff** is moving over to Teldec for a long-term exclusive contract. Schiff, who spent 13 years with Decca/London, has already recorded his first Teldec disc—solo repertoire of **Handel**, **Reger**, and **Brahms**—in December in Amsterdam. Future recordings are to include major concerto repertoire, **Schumann's** "Davidsbündlertänze," and **Mozart's** chamber music, using the composer's own keyboard instruments, now in the Mozart House in Salzburg. London still has two final releases in Schiff's **Schubert** cycle in the pipeline; those will be out in March and July.

On the U.S. front, the all-female **Lark Quartet** is celebrating its 10th anniversary season with a three-year, six-CD contract with Arabesque Records. The New York-based group, which has recorded once before (as part of an Argo CD on the music of **Aaron Kernis**), is launching the partnership with **Borodin's** String Quartets Nos. 1 and 2; the CD will be released this spring. The second disc, scheduled for fall 1995 release, will feature string quartets by the American composers **Peter Schickele**, **John Deak**, and **William Bolcom**, all of which were commissioned by the Lark Quartet. Future repertoire plans include the music of **Mendelssohn** and **Shostakovich**. The Quartet (Eva Gruesser, Jennifer Orchard, Anna Kruger, and Astrid Schween) now plays between 50 and 60 concerts a year, most of them in Germany and North America.

ET TU, KOCH: We told you about BMG Classics signing the **Houston Symphony** and **Christoph Eschenbach**—well, it looks like those Texans are a popular band, because Koch International Classics has done it too. First up on the

two-disc (and possibly more) Houston-Koch contract is **Schoenberg's** "Pelleas Und Melisande" and **Richard Strauss's** "Metamorphosen," scheduled for 1995. The second disc, the label states, "will almost certainly be contemporary music." Pieces under consideration include **John Corigliano's** Symphony No. 1 (written in response to the AIDS-related deaths of many of the composer's friends, and a regular on symphony programs a few seasons ago, it has been recorded by **Barenboim** and the **Chicago Symphony** on Erato), and **Christopher Rouse's** Symphony No. 2, which gets its world premiere at the Houston Symphony this season. Koch will also be recording the **Houston Symphony Chamber Players**, made up of the orchestra's principal wind players and Eschenbach at the piano. They will give us the Schoenberg Wind Quintet, and possibly music by **Alban Berg**.

MORE MOVIE MUSIC: Hot on **Beethoven's** heels, **Schubert** hit the movies in December with **Roman Polanski's** film "Death And The Maiden." The film, which stars **Sigourney Weaver** and **Ben Kingsley**, is based on **Ariel Dorfman's** claustrophobic play about a woman who unexpectedly comes across a man whom she believes was her torturer in a Latin American jail. The soundtrack, on Erato, features the **Keller Quartet** playing the title cut, Schubert's "Death And The Maiden" (Quartet in D minor D810) plus the film score by the Polish composer **Wojciech Kilar**, performed by the **English Chamber Orchestra**. The eye-catching cover is not your regular Schubert art—in a film still, Weaver clutches Kingsley by the chin and brandishes a gun.

MUSICAL AMERICA PICKS: In a December ceremony, the Musical America International Directory Of The Performing Arts named its 1995 Artists of the Year. Mezzo-soprano **Marilyn Horne**, whose picture graces the Directory's cover, was named Musician of the Year. Winners in other categories are **Gunther Schuller**, Composer of the Year, **Michael Tilson Thomas**, Conductor of the Year, **Evgeny Kissin**, Instrumentalist of the Year, and the **Tokyo String Quartet**, Ensemble of the Year.

Music Video

ARTISTS & MUSIC

Danzig's 'Cantspeak' Far From Muted Stuhr Creates Surreal, Oppressive World For Clip

■ BY DEBORAH RUSSELL

LOS ANGELES—Rocker Glenn Danzig is the live-action prisoner in an animated hell in "Cantspeak," a new production from the Underground director Fred Stuhr.

Through a mixture of live-action performance, computer-assisted animation, and stock footage of militaristic and institutional imagery, Stuhr paints an intricate portrait of oppression that visualizes the song's hypnotic hook, "can't speak."

"I wanted to create the sense of someone being trapped, someone who can't speak," says Stuhr of the hostile, surreal environment he created for the video. "He's not alive or dead. He's just an ideal, a soul, an existence floating in and out of this time, this reality. It's kind of futuristic, abstract. But you don't really know what time you're in."

Stuhr, best known for his proficiency with animated clips, gained acclaim as the director of such animated Tool videos as "Sober" and "Prison Sex." During the production of Danzig's "Cantspeak" (with his highest budget to date), the director simultaneously reeled the Priority Records video "Formaldehyde" for Sons Of Elvis. That clip also mixes animation with live action.

The dual experience allowed Stuhr to hone his skills shooting performance sequences, which he rarely does. Gary Waller directed photography on the Danzig performance, lensed before a green screen.

"I prefer to stay with animation; it imposes no limits," the director says. "I like to make little sets and move the cameras around. Live action is really great, but I do that to assist the animation."

The live-action sequences for "Cantspeak" had to be shot in abbreviated increments over a period of days, as Danzig wore oversized and uncomfortable black contact lenses in his eyes to convey an inhuman quality.

Stuhr shot the animation sequences with John Tucker, who worked with the director on "Prison Sex" and a number of other projects. The crew built the set in about two weeks in a Pasadena, Ca-



Glenn Danzig, left, relaxes with director Fred Stuhr during a break from shooting "Cantspeak."

lif, studio, constructing it upon a computer-controlled motorized rig.

Stuhr says he spent much of the pre-production schedule in research and development, exploring methods to facilitate several elaborate special effects ranging from lightning bolts and symbolic masks to battling serpents and a mechanical, knife-like predator. At one point, Danzig is imprisoned within an animated sarcophagus or "iron maiden."

The crew used such tools as the Flame and the Henry to breathe life into Stuhr's fantasy world. He credits the team at Novocom, led by editor Kevin Prendiville, with piecing together

"a million different elements" necessary to achieve the morphs, holograms, and other visual tricks that set the video's tone.

"Every shot had to be built from scratch," Stuhr says of the pre-edited, heavily storyboarded shoot. "I thoroughly enjoyed the process; it was a great experiment."

One element of the "great experiment" that was truly enlightening was the pressure that comes with working on a big-budget production with a major label as the boss, Stuhr says. Much of the production schedule was consumed gaining clearances from label and management personnel whenever Stuhr felt compelled to deviate from the official video treatment.

"The label had certain criteria we had to meet, and I guess I'm better suited to the little clips that offer me more creative freedom," the director says.

But working with Danzig—pegged by many to be a satanic ritualist—allowed Stuhr to further the dark vision he popularized in the somber Tool clips.

"I don't like the real gore," Stuhr says. "But I'd be the special effects guy to cut a character in half with a chain saw. Glenn takes something that's interesting and runs with it, plays with it. I don't take it seriously at all."

Len Burge supervised the effects on "Cantspeak." Scott Shapiro produced the video for the Underground.

PRODUCTION NOTES

LOS ANGELES

• Kevin Kerslake shot Simple Minds' new video "She's A River" for Silvey + Co. Bridget Blake-Wilson produced the shoot for Virgin. Tina Silvey executive produced.

• Portfolio/Black Dog Films director Marcus Nispel is the eye behind Die Toten Hosen's latest Virgin video, "The Return Of Alex." Linda Ross produced the shoot; David Knaus directed photography. Nispel also directed Jade's Giant clip "Every Day Of The Week" with DP Robert Gantz.

Ross produced with Shelly Bloch. Ellison Miller supervised production on the Die Toten Hosen shoot; Nick Bandouveris supervised the Jade production.

• Former Journey front man Steve Perry recently wrapped the video "Missing You" with Picture Vision director Ken Ross. Louise Barlow produced the Columbia clip; David Wunsch executive produced.

NEW YORK

• Steve Hanft is the eye behind Luscious Jackson's latest Capitol video, "Deep Shag." John Benet produced the clip, which includes live footage from a variety of summer concert sites.

• Director Cameron Casey lensed Sabelle's Tommy Boy video "Where Did The Love Go?" Pat Darrin directed photography on the shoot; Robert Goodman produced.

• Pulse Pictures director Scott McCullough recently reeled Ernest Kohl's Zyx video "Don't Let Me Down Again." Jack Pedota was art director on the production, which includes cameos by models Dyan Handeland and Tammy Quick.

OTHER CITIES

• A South Dakota location is the backdrop for Rusted Root's Mercury video "Send Me On My Way," directed by Sean Alquist. Joe Charbanic produced the clip. Randy Sosin executive-produced for The End.

Video Network To Debut On Detroit UHF Channel

MOTOWN'S MULTIMEDIA Maven: R.J. Watkins, CEO/executive producer of the Detroit-based weekly R&B clip show "Video Request," recently acquired the local UHF channel W68CH. He plans to launch the 24-hour network TNVC (The New Video Channel) in February, with a slate of programming that comprises at least 15 hours per day of music videos in all genres, from blues and country to jazz and alternative. In addition to "Video Request," new genre-specific video blocks will be developed.

"This will be BET, MTV, VH1, CMT, and the Box," says Watkins, who says he's programming to viewers whose homes are not wired for cable. (The UHF station also is carried by several area cable networks.) TNVC also is affiliated with the Texas-based American Independent Network. The programmer is talking to radio personalities from such Detroit outlets as WGPR, WWWW, WJZZ, and WJLB who want to participate in the new clip shows. Cross-promotional retail partners include Troy, Mich.-based Harmony House.

But this aspiring network executive is not satisfied simply to step up his efforts as a music video programmer. Watkins reports that his new network's three-building headquarters includes an audio/video production facility, a 2,000-seat concert hall, and a low-power radio station, all of which will be integrated into the network's full-service operation.

Earl Robertson is COO of TNVC, George Hutcherson is senior VP, producer/director Henry Tyler is VP of operations and production, Lorenzo Cox is production manager, and Montez Miller, formerly a producer with BET, is set to join the TNVC crew. Nat Morris is no longer with the company. R.J. Watkins Broadcasting Co. is a division of Abacus Communications.

WINDY CITY MOVES: Chicago-based JBTV moves to independent UHF network WCIU-TV Jan. 7. The station reaches some 4 million households and also has facilities in Rockford, Ill.; Milwaukee; and South Bend, Ind. The 60-minute show will continue to air in its Saturday overnight time slot at 1 a.m.

In addition, on Jan. 2 the JBTV crew launches its "U Dance With B96," a grinding new clip show programmed in conjunction with the Chicago radio station WBBM (B96).

The B96 playlist will drive the 60-minute show, and a B96 personality will host. The dance showcase airs at 4:30 p.m. Monday through Friday.

DRIVE ON: Music Video Assn. president Sean Fernald is launching a yearlong membership drive that be-

gins in January with a 50% discount (\$50 membership fee) for new MVA members who join by Jan. 31. In addition, the MVA member who succeeds in signing up the most new members for 1995 will win round-trip airfare for two to any location in the U.S.

MVA board members who join Fernald during 1995 include Geffen's Diane Valensky, VP; Chrome's Kevin Dolan, treasurer; Mercury's Diane Earl, secretary; Telemotion's Laurel Sylvanus, West Coast liaison; Cabin Fever Entertainment's Bill Doble, university research; and Gary Conway of Aristomedia, Kathy Blaylock of "Dallas Music Videos," and

Tom Green of "Lightmusic," all of whom oversee research efforts.

THE EYE



by Deborah Russell

REEL NEWS: Ana Martinez is director of production management at MTV Latino... Bonnie Tomas is VP at N.Y.'s Public Pictures. Director Floyd Rance is now directing under the Public Pictures banner... Director Bob Gabrielson recently signed to the roster at Nashville-based Scene Three Productions Inc.

YOU'VE GOT TO wake up pretty early in the morning to catch radio veteran Casey Kasem in his latest tribute to music programming. His 60-minute "Casey's Top 10" is a new video show that debuted on the cabler E! Entertainment Television Dec. 24. The show airs weekly on Saturdays at 9 a.m. (EST). That means this Eye has to open by 6 a.m. to catch the countdown.

THIS YEAR'S INDUCTEES into the Music Video Production Assn.'s Video Hall Of Fame included the Buggles' "Video Killed The Radio Star," Queen's "Bohemian Rhapsody," the Beatles' "A Hard Day's Night," Janet Jackson's "Control," Madonna's "Express Yourself," and Don Henley's "The End Of The Innocence."

CANDID CRANK CALLS: Notorious phone frauds the Jerky Boys are featured in a new series of MTV promotional spots to set the stage for their January debut as big-time movie stars. The comedy team's self-titled debut film hits theaters soon, and videos by Collective Soul and the 40 Theyz (featuring Coolio) already are priming audiences for the Atlantic soundtrack's Jan. 24 release.

But instead of promoting the film through traditional commercials, Atlantic and MTV joined forces to reel a series of spots in which unsuspecting MTV switchboard operators fielded bogus complaints from the boys. A hidden camera recorded the operators' desperately professional responses to various spoofs, including one of the jokers feigning a heart attack caused by Madonna.



Fast Relief. Psychobilly heroes the Cramps hosted MTV's alternative clip showcase "120 Minutes" recently, in support of their new Medicine album "Flamejob." Pictured, from left, are the band's Lux Interior and Poison Ivy, Medicine president Kevin Patrick, Joey Ramone, and MTV director of talent relations Joanie Abbott.

Staying competitive in the home entertainment business is an art!

37TH ANNUAL CONVENTION

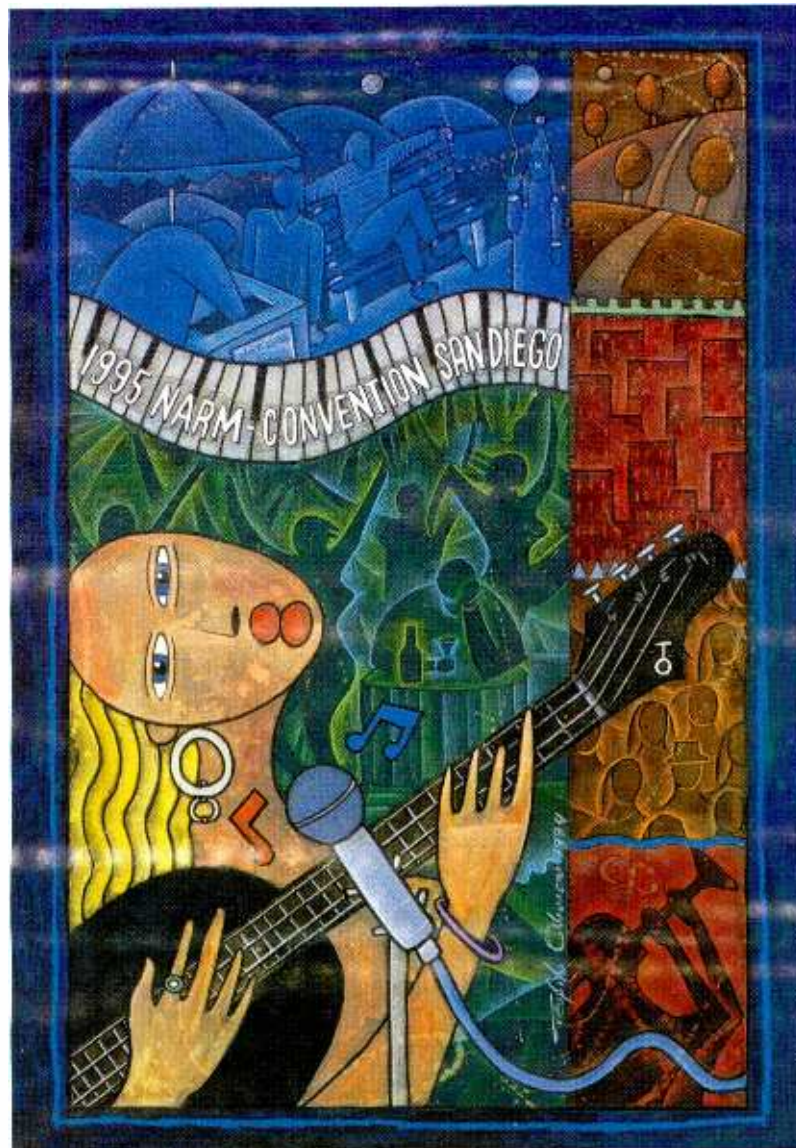
National
Association
of Recording
Merchandisers

FEBRUARY 22-25

San Diego
Convention Center &
Marriott Hotel
& Marina

SUPERSTAR MUSIC SHOWCASES

SPECTACULAR EVENTS



FEATURED PRESENTATION

*MultiMedia
Merchandising's
Jim McCullaugh*
and panelists invited
from Microsoft, Sega,
3DO & Philips sort
through the hype,
market realities,
jargon, statistics,
platforms and titles
in interactive
multimedia.

SEMINARS

Consumer behavior
Customer service
Employee motivation

TRADE SHOW

Companies selling everything you'd
expect to find in today's dynamic
home entertainment marketplace.

SPECIAL PRESENTATIONS

Country Music Association
Gospel Music Association

KEYNOTE SPEAKER

Jack Eugster
President & CEO
The Musicland Group
Largest retailer of home entertainment
products in the country.

IT'S THE PLACE TO BE!

The only meeting of executives from all
segments of the packaged entertainment
software industry: retailers, wholesalers,
labels, manufacturers, video
companies, importers and more.

NARM: "Where Business Is Always Sound"

CALL (609) 596-2221 FOR MORE INFORMATION

International

Virgin Retail Finds Madrid Selling Space

BY HOWELL LLEWELLYN

MADRID—It was a close call, but Virgin Retail Spain managed to end a three-year search for a Madrid retail space just in time for the Christmas sales.

A last-minute rush had Virgin on Dec. 15 assume control of a total of 1,550 square meters (5,000 square feet) of space in five department stores for more than three weeks of festive spending by shoppers. (Gifts in Spain traditionally are exchanged on the Feast Of The Epiphany, which this year falls on Jan. 6.)

"It was difficult to get everything ready on time, from the stock in the warehouse to the preparation and decoration of the Virgin areas in each store, but opening in Madrid before Christmas was very important to us," says Luis Urbano, president of Virgin Retail Spain. "It meant the people in the capital got to know us at the busiest time of the year."

Virgin struck a deal with Spain's pioneer department store chain, the debt-ridden Galerías Preciados. In fact, the 29-store chain declared a suspension of payments to its creditors Dec. 17. Urbano said the move would not affect Virgin.

Urbano says he hopes Virgin would gross nearly 125 million pesetas (\$1 million) in Madrid by Jan. 6. "After the first four days of trading, we were slightly above target, so we may exceed this forecast," he says. Each of the five music departments has 60,000 titles in stock, including sound carriers and videos.

Virgin expects annual gross in the Madrid locations to initially reach between 1.5 billion pesetas (\$11.5 million) and 6 billion pesetas (\$46 million) once it occupies space in the other 24 Galerías stores through 1995. Virgin's two Spanish megastores in Barcelona and Seville have a current turnover of about 3 billion pesetas (\$23 million).

However, despite its early "Christmas gift," Virgin has still not found what it is looking for—a suitable site for a Madrid megastore. "The search goes on for what we plan to be our flagship megastore in the Iberian Peninsula," says Urbano. "We need it to be in Madrid, where all the major TV, radio, and record companies are located."

In a quickly prepared TV and radio campaign, Virgin announced that all customers who turned up on the first day of trading wearing only swimsuits would win a free CD. Although Dec. 15 was the first cold day of winter in Madrid, more than 200 shivering young people obliged. But their choice of CDs was a reflection of one problem facing the domestic music industry: Only a handful chose Spanish music.

BMG Buys Rest Of Italy's Ricordi 7 Divisions Keep Independent Management

BY MARK DEZZANI

MILAN—The Bertelsmann Music Group has acquired the remaining stake in Italy's largest domestic music group, G. Ricordi, the company has announced. BMG now owns 100% of Ricordi, following its majority buyout in August of 73.3% of what had been Italy's largest independent (Billboard, Aug. 20).

The additional acquisition ends speculation over the future of Ricordi and its subsidiaries. BMG Ariola in Italy is being merged with Ricordi, and beginning in the spring it will be known as BMG Ricordi SpA, with seven subsidiary operations retaining autonomous management.

The seven divisions are BMG Records; BMG Publishing; the Dischi Ricordi label; Ricordi Publishing, the Ricordi retail chain, with 22 stores nationwide; the printing arm Ricordi Arti Grafiche; and BMG's CD importer and domestic cassette manufacturer,

Sonopress.

Casa Ricordi has been established as an independent entity, dealing with Ricordi's classical music operations and cultural heritage. Mimma Guastoni has been appointed its managing director. The management of the seven divisions remains unchanged.

BMG Ariola managing director Franco Reali assumes the same position in the newly formed BMG Ricordi. Gioglio Perris has been appointed director general of BMG Ricordi. Guido Rignano remains president of the Ricordi divisions. Further clarification of executive responsibilities is expected in early 1995.

The existing infrastructures for Rome-based BMG Ariola and for Ricordi in Milan will remain in place. Overall administration will operate from Rome. Although duplicate operations will be streamlined, details of those plans have not yet been confirmed. It is likely that the distribution operations of the two companies will be merged.

No job cuts in the 1,000-strong work

force have been announced, but the management of each of the seven divisions will be responsible for the efficiency of their operations and under pressure to cut costs and improve profitability. A source within the company suggests that job cuts will be "inevitable" as administration is streamlined.

Combined turnover for BMG Ariola and Ricordi for this year was 350 billion lire (\$218.8 million). BMG Ariola turnover was 125 billion lire (\$78.1 million), showing a 78 billion lire (\$48.8 million) profit for BMG Ariola operations, according to BMG.

No figures have been released for the purchase of the Ricordi group. However, estimates put the figure between \$350 million and \$400 million.

The new BMG Ricordi entity now accounts for 30% of the Italian market, and the group aims to increase market share to 35% by the end of 1996.

Arnold Bahlmann, international VP of BMG, has confirmed that BMG Ricordi is seeking international partners for its 22 retail stores, and is looking at opening further megastores in addition to the 27,000-square-foot store in Milan, which opened last month (Billboard, Dec. 10).

Bahlmann says that distribution remains the biggest problem in Italy's music market, noting that per-capita consumption of music in the country is behind that of Greece, Portugal, and Spain.

Bahlmann says he hopes by 1997 to reinvest 17% of turnover into further development of the company.

In addition to the Ricordi acquisition, BMG also plans to pick up the remaining 50% of Italy's DDD label that it does not already own. BMG Ricordi owns a 50% controlling stake in artist Lucio Dalla's Pressing label, and through the Ricordi buyout BMG also owns a 10% stake in the state-owned Nuova Fonit Cetra label.

BMG Ricordi's domestic roster now includes Dalla, Renzo Arbore, Cristiano De Andre, Marco Masini, Gianni Morandi, and Antonello Venditti.

It has been reported that international Italian superstar Eros Ramazzotti, said to be negotiating with the major labels, will be staying with BMG when his DDD contract expires following the release of his next album later this year.



Big Pink. Pink Floyd's "The Division Bell," which has hit No. 1 in 15 countries, achieved double-platinum certification in the U.K. with sales exceeding 600,000. At London's Earls Court, where the band played 14 sold-out shows, they were presented with double-platinum discs by EMI U.K. president and CEO Rupert Perry, managing director Jean-François Cecillon, and the EMI sales and marketing team. Pictured, back row, from left, are John Hazell, national sales manager; Jonathan Green, head of product management; Steve O'Rourke, manager of Pink Floyd; Rupert Perry; David Gilmour of Pink Floyd; Storm Thorgeson, art designer; Rick Wright and Nick Mason of Pink Floyd; Roger Smith, strikeforce manager; Malcolm Granger, national accounts manager; Aaron Moore, sales operations coordinator; and John Walsh, strikeforce manager. In the front row, from left, are Lindsey Foord, personal assistant to Jean-François Cecillon; Ian Ramage, marketing director; Cecillon; and Ian McMinn, national field sales manager.

EMI France Signs Charles Aznavour

PARIS—Charles Aznavour, the veteran French singer, has been signed by EMI France to a new long-term recording contract and has begun a six-month tour through France, Latin America, and the U.S.

In a separate deal, EMI also has acquired all rights to Aznavour's back catalog of more than 1,000 recordings of songs in French, English, German, and Spanish. Aznavour is best known outside France for songs such as "She," "The Old Fashioned Way," and "Yesterday When I Was Young."

EMI has launched a major reissue campaign in France with 20 of Aznavour's most popular French-language albums, and also plans to issue three previously unreleased albums over the next six months. The first of these is a live album that was recorded in Paris with Liza Minnelli. A rerelease of Aznavour's album "Toi Et Moi" earlier this year on an independent label has reached gold status, with 100,000 units sold.

Aznavour's tour is expected to conclude with a performance in April at Carnegie Hall in New York,

and it will be recorded for a future album. An international release schedule for Aznavour's catalog is expected to be set in the spring.

"I am delighted that Charles will not only begin a new recording career with EMI, but that his fabulous back catalog can once again be heard by his admirers around the world," says Gilbert Ohayon, president of EMI France. "He is without a doubt the most international of French stars, and it is now time to give him the global attention that EMI can bring."

INTERNATIONAL EDITOR IN CHIEF
Adam White
EUROPEAN NEWS EDITOR
Dominic Pride
INTERNATIONAL DEPUTY EDITOR
Thom Duffy

Billboard London, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

GERMAN BUREAU CHIEF

Wolfgang Spahr, PO Box 1150, Keltingsstrasse 18, 23795 Bad Segeberg, Germany; Phone: 49 4551 81428; Fax: 49 4551 84446; Telex: 261656.

JAPANESE BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Oizumi Nerima-ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

FAR EAST BUREAU CHIEF

Mike Levin, 4th Floor, No. 1 Prince's Terrace, Mid Levels, Hong Kong; Phone: 852 526 9550; Fax: 852 522 3595.

INTERNATIONAL CORRESPONDENTS

AUSTRALIA—Glenn A. Baker, PO Box 261, Baulkham Hills, New South Wales 2153; Phone: 61 2 654 1999; Fax: 61 2 654 1899. **Christie Eliezer**, Ace Media Intl. 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 499 6017; Fax: 61 3 499 7786.

AUSTRIA—Manfred Schreiber, 1170 Wien, Neuwaldegger Str. 38A; Phone: 43 1450 1775.

BALKANS—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

BELGIUM—Marc Maes, Kapelstratt 41, 2041 Antwerp; Phone: 32 3 568 8082.

BULGARIA—Chayder Chendov, Lulin Complex, bl210, vh A, 1343 Sofia; Phone: 35 92 240 786; Fax: 35 92 398 847.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

FINLAND—Antti Isokangas, Museokatu 46C 51, 00100 Helsinki; Phone: 358 0 498 908; Fax: 358 0 408 153.

FRANCE—Emmanuel Legrand, 27 Rue de Clignancourt, 75018 Paris; Phone: 331 425 43461; Fax: 331 4254 7343. **Philippe Crocq**, 4 bis rue Mizon, 75015 Paris; Phone: 331 4327 6309; Fax: 331 4322 4042.

GERMANY—Ellie Weibert, Wilhelm-Dull Str. 9, 80638 Munich 19; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

GREECE—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone/Fax: 30 1 684 9447.

INDIA—Anil Chopra, Ajanta Building, L.D Ruparel Marg, Mallabar Hill, Bombay 400 006; Phone: 91 22 362 1833; Fax: 91 22 308 0135.

IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 3531 283 2527.

ITALY—Mark Dezzani, Via Matteotti 24, 18012 Seborga (IM), San Remo; Phone/Fax: 39-184-29667.

NETHERLANDS—Willelmo Hoos, Bilderdijklaan 28, 1215 BN Hilversum; Phone: 31 35 243 137.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9-3795050, ext. 8385; Fax: 64 936 61568.

PHILIPPINES—Marc A. Gorospe, Hilihaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63-2-931-7164; Fax: 63-2-921-9587.

POLAND—Rick Richardson, 01-119 Warsaw, Nowolipki 14/7; Phone/Fax: 48 22 38 21 18.

PORTUGAL—Fernando Tenente, Rua Santa Helena, 122 RC/OTO, 4000 Oporto; Phone: 351 2 527 465.

ROMANIA—Octavian Ursulescu, Str Radu de la la, Alfatami, Nr 57-B, Sector 2, Bucharest.

RUSSIA—Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588/231 7874; Fax: 7 812 545 0662.

SINGAPORE—Philip Cheah, Big O, P.O. Box 784 Marine Parade, Singapore 9144; Phone: 65 348 4007; Fax: 65 348 0362.

SOUTH KOREA—Byung Hoo Suh, 243-3 Ssangdongri, Chowolgmyun, Kwangjuku, Kyunggydo 464-860, Korea; Phone: 82 347 64 3151; Fax: 82 347 63 2974.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstuck, P.O. Box 752, Pinetown 2123; Phone/Fax 27-11-886-1426; e-mail (Internet) digitec.co.za.

TAIWAN—Glenn Smith, P.O. Box 33 Peitou, Taipei; Phone: 886 2 873 1205.

THAILAND—Gary van Zuylen, 32 Pratham Court, 85/3-8 Soi Rajaprarop, Rajaprarop Road, Makkasan, 10400 Bangkok; Phone: 662 248 1490; Fax: 662 248 1490.

TURKEY—Adrian Higgs, Asim Us Sok 16/1, Kiziltoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 90 216 345 0118.

Stones Set To Play First Australian Tour Dates Since '73

BY KATHERINE TULICH

SYDNEY—When the Rolling Stones "Voodoo Lounge" world tour heads to Australia in March, it will mark the first time the band has toured the country in 22 years.

With the stadium tour expecting to sell some 400,000 tickets in the next few months, promoter Paul Dainty says the Stones visit will prove to be the biggest tour ever to hit the land down under.

The Australian leg kicks off March 27 in Melbourne; six dates have been announced thus far.

The previous ticket-sales record holder in Australia was Madonna, who toured in November 1993. Her tour generated 360,000 tickets sold, worth

Australian (\$70 U.S.). "I must admit I would have liked to see them higher because I know the market could have taken it, but the band wants to keep the prices low," says Dainty. "For the size of the show offered, it is one of the most affordable ticket prices ever offered in Australia."

Dainty promoted the Stones when they last toured Australia in 1973. He says it was his persistence, coupled with the Stones' decision to do a more extensive world tour, that finally broke the

drought for Stones fans in Australia.

"I'd like to think we had an inside run in getting this tour because we had a relationship with the Stones back all those years, and I have been chasing them incessantly year in and year out," says Dainty. "We also did Mick Jagger's very successful solo tour of Australia in 1990."

The elaborate production of the show, which will not be scaled back in any way, will incur costs of more than \$2 million Australian (\$1.6 million U.S.)

per week in wages, costs for the venues and transportation, which consists of more than 40 trucks and two jumbo jets to move crew and gear in and around this expansive country.

But aside from the box office, high earnings in other areas also are projected. Virgin Records, with rights to both "Voodoo Lounge" and the Stones' later catalogue, expects to sell 300,000 albums over the next eight months, earning \$7 million Australian (\$5.5 million U.S.). Acme Merchandising, one of

Australia's leading tour-merchandising companies, forecasts its single biggest jackpot ever, with a range of 40 separate products expected to net as much as \$5 million Australian (\$3.9 million U.S.).

The Stones' tour will cap a very busy touring schedule during the summer in Australia, with more than 16 top acts on the road in the first four months of 1995.

"This year must go down as one of the busiest summers in the history of
(Continued on next page)

'I have been chasing them year in and year out'—promoter Paul Dainty

about \$28 million Australian dollars (\$21.9 million U.S.).

"We'll easily outdo that," says Dainty, estimating that ticket sales for the Stones will top \$35 million Australian dollars (\$27.34 million U.S.).

Though tickets have only begun to go on sale, Dainty says some records have already been broken. "We set a new box office record in Sydney by selling the first show out in 90 minutes, and in New Zealand we broke the biggest box-office advance for any act in the history of New Zealand," he says. This leg of the band's tour is due to end at Auckland's Western Spring Stadium on April 17.

In keeping with the band's mandate, ticket prices have remained lower than those commanded by other recent super-star tours. Top-price seats are \$90

FOR THE RECORD

A headline in the Dec. 10 issue misidentified the Portuguese city where two large-scale music retail outlets recently opened. The city is Oporto.

RESULTS!!

THAT'S WHAT YOU GET WHEN YOU ADVERTISE IN BILLBOARDS CLASSIFIED SECTION.

CALL

1-800-223-7524

FAX: 212-536-5055

212-536-5174

A Full Range Of Professional Quality CD Jewel Boxes



Standard CD Jewel Box



Max. Slim CD Box



Double Slim 2CD Box



Twin Slim 2CD Box



Multi Pack CD Box



Crystal Clear CD Tray



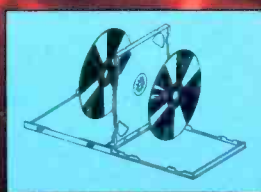
Tray With Pop-up Mechanism



Digi Tray



Diskette Tray For Micro Floppy Disk



DOUBLE SLIMPACK 2 CD BOX

In response to the global development in CD products, we produce a full range of professional quality CD jewel boxes. Our Double Slimpack 2CD Box and Crystal Clear CD Tray are new products to lead the market trend.



VIVA MAGNETICS LIMITED

16/F, E On Fty. Bldg., 14 Wong Chuk Harg Road, Hong Kong.
Tel: (852) 2-870 0119 Fax: (852) 2-873 1041

MATRIX ASSOCIATES INC.

1425 Monte Grande Place, Pacific Palisades, CA 90272, U.S.A.
Tel: (310) 459 6913 Fax: (310) 459 6416

Never Miss a Billboard CHART

BILLBOARD'S DECEMBER 31 CHARTS ARE FOR SALE

- THE BILLBOARD 200
- THE HOT 100
- HOT 100 SINGLES SALES & AIRPLAY
- BUBBLING UNDER HOT 100
- TOP 40 AIRPLAY
- HOT ADULT CONTEMPORARY
- ALBUM ROCK TRACKS
- MODERN ROCK TRACKS
- HOT LATIN TRACKS
- DANCE/MAXI - SINGLES SALES
- TOP R&B ALBUMS
- HOT R&B SINGLES
- HOT R&B SINGLES SALES & AIRPLAY
- BUBBLING UNDER R&B SINGLES
- HOT RAP SINGLES
- TOP COUNTRY ALBUMS
- HOT COUNTRY SINGLES & TRACKS
- TOP CLASSICAL/CROSSOVER/OFF-PRICE
- TOP JAZZ/CONTEMPORARY JAZZ
- HEATSEEKERS
- TOP POP CATALOG ALBUMS
- TOP MUSIC VIDEO
- TOP CHRISTMAS ALBUMS

•EACH LINE REPRESENTS AN INDIVIDUAL CHART•

BILLBOARD'S DECEMBER 31 - UNPUBLISHED CHARTS ARE AVAILABLE:

INDIVIDUAL CHARTS- \$5.00
 HOT 100 & BILLBOARD 200 - \$7.50
 ENTIRE CHART PACKAGE - \$20.00

SEND YOUR CHECK OR MONEY ORDER TO:
 BILLBOARD, 1515 BROADWAY, NY, NY, 10036
 ATTN: SILVIO PIETROLUONGO,
 OR CALL FOR CREDIT CARD ORDER: (212) 536-5054

International

S. Africa's Prophets Move To U.K.; Nation Album Due

■ BY KWAKU

LONDON—The members of Prophets Of Da City, one of South Africa's most notable hard-core, hip-hop acts, have moved to Britain to draw upon the musical community here and record their sixth album, their first for Nation Records in the U.K. The group already has enjoyed some exposure in the U.S. through a track on the "Planet Rap" compilation issued last year on Tommy Boy Records.

The band's most recent album, "Phunk Phlow," was issued only in South Africa on their own Ku Shu Shu label and released shortly before the band's departure for the U.K. early last November. An earlier disc, "Age Of Truth," was licensed by South Africa's Tusk Records in 1992 and, according to manager Lance Stehr, had 17 of its 21 tracks banned from airplay.

Following last year's election in South Africa, Prophets Of Da City (PoC) opened for the British political rap group Fun-Da-Mental on a South African tour and also on a U.K. tour in November. Sharing the same socio-political tip as Fun-Da-Mental, PoC was a logical signing by Aki Nawaz, co-owner of Nation Records, who is also known as Propa-Gandhi in his role as Fun-Da-Mental's front man.

PoC consists of DJ-rapper Ready D, aka DJ Explode; rapper Shaheen; singer and toaster Ramone; beatbox player Jazmo; dancer Mark; and dancer-graffiti artist Gogga.

"Never Again," the first international single released by PoC, has been licensed by Beggars Banquet throughout Europe and has received enthusiastic reviews in the British music press. It was named a single of the week in the New Musical Express and gained the act television exposure as well.

"We wanted to do videos, and according to [Tusk], the concept was too black," says Ready D. "Anything we'd done was too radical. Our albums, according to the white man, were radical because we spoke to the people on a grass-roots level, telling them they've got to watch out for the press, watch out for the tricks of government."

Nonetheless, the band did appear at the celebration for Nelson Mandela's inauguration last year.

"Never Again" uses a sample from a speech by Mandela containing those words. The song's video features Mandela doing a gentlemanly dance that the group gently spoofs, encouraging others to do "the Mandela." The single is an engaging hip-hop potpourri of township guitars, samples, live instrumentation, rap, and dancehall toasting. "It's a song basically thanking everybody on the planet for supporting South Africa in the struggle, but not only South Africa," says Ready D. "We're speaking about all other oppressed people on other continents."

Adds Shaheen: "We don't want to be called African hip-hop. We're a hip-hop crew, and we want to be part of a hip-hop universal community."



PROPHETS OF DA CITY

STONES SET TO TOUR DOWN UNDER

(Continued from preceding page)

concerts in Australia," says Dainty, who is promoting tours by five other major acts early this year: Roxette, Cliff Richard, Harry Connick Jr., Bryan Ferry, and Phil Collins.

Dainty has also been named pro-

ducer for all Australian entertainment-related events for the 1996 Olympic Games in Atlanta, to be staged at the historic Fox Theatre.

"I am very excited about this project. It is of particular importance for Australia, as Atlanta will be the curtain-raiser to the Sydney 2000 Olympic Games," Dainty says. "We will be scheduling two weeks of major international entertainment featuring productions and stars from the U.S., Europe, and Australia. It will be a fantastic opportunity to showcase Sydney and Australia to the rest of the world."

TO OUR READERS

A Happy New Year from Home & Abroad. The column will return in the Jan. 21 issue.

Vietnam OKs Legislation On Copyright Protection

■ BY MIKE LEVIN

HONG KONG—Vietnam took its first step into Asia's legitimate music industry when the National Assembly passed a copyright protection law Dec. 8.

The legislation covers all intellectual property, but for now only offers protection for products manufactured or published within the country. This will change to include all domestic and international copyrights once Vietnam joins the Berne Convention, which is expected in late 1995 or early 1996.

Music has received special dispensation whereby both local and foreign products are guaranteed protection because the country has no CD or cassette factories. Government sources say they have accepted IFPI guidelines on music and will begin to clamp down on pirate products.

Vietnam's record industry has been impossible to track because there is no official department covering music. Analysts feel sales range between \$10 million and \$30 million, although piracy accounts for as much as 98%.

The Ministry Of Culture did set up an internal office of copyright protection, named Vinaauteur, in 1993, but it has been used only as a consulting body.

"Our official function is to advise the government on copyright matters. We believe a copyright law is [vital] for Vietnam to become a legitimate member of the international community in intellectual property," says Thuong Thuan, director of Vinaauteur.

International record executives remain cautious about the short-term effects of the new law. "I was just in Saigon, and it reminded me of Bangkok 10 years ago where absolutely every tape was a pirate," says a marketing executive for an international label in Hong Kong.

Despite heavy foreign investment and economic growth during the past three years, annual per-capita income for the country's 72 million people is only \$220. Even priced at \$1, a legitimate music cassette is a major expenditure. CDs are virtually unknown, except for pirate copies of releases by Chinese artists, which retail for about \$2.

newsline...

PHONOGRAM RECORDS, which exists as a division of PolyGram in nine international markets, including the U.K., Germany, and France, is changing its name to Mercury Records. Most of Phonogram's artist repertoire is currently released on the Mercury label. There will be no effect on artists' contracts or staff arrangements.

GERMAN RECORD COMPANIES reported a 2.9% increase in unit sales for the third quarter of 1994 over the same period last year. A total of 162.7 million units were sold during the period. Wholesale value figures were not released.

MTV INDIA has signed Coca-Cola of India as a charter sponsor of the music television station in the market, says Bill Roedy, president MTV Networks International.

DATEBOOK: The 1995 International Dance Awards are set for Jan. 22 at the Picadilly Theater in London, featuring such performers as Dina Carroll, Eternal, Aswad, Michelle Gayle, and Carleen Anderson.

THE SHEPHERD'S BUSH EMPIRE, a 2,000-seat concert venue in West London, has been acquired by the Break For The Border Group plc, which operates the Borderline club in London.

THE BELGIAN record company ARS Productions, which broke the dance act Technotronic, has signed new deals for Holland with CNR/Arcade Music, covering sales and distribution, and G.M. Promotions, handling promotion and marketing. The company previously went through Polydor. Upcoming singles include a cover of "Giving Up, Giving In" by French vocalist Rozlyne Clarke and "How To Win Your Love" by the French dance duo Desire.

POLYGRAM SINGAPORE has released a 24-carat gold CD of Andrew Lloyd Webber's "Phantom of the Opera" to mark the musical's February opening in Singapore. The disc will be available only in Asia.

REGGAE star Junior Reid's Jamaican hit single "Listen To The Voices" will be released Jan. 30 in the U.K. through Neil Ferris' Brilliant Record Co., distributed by BMG.

• 1995 •



AWARDS

BILLBOARD SPOTLIGHTS THE ECHO AWARDS

Billboard draws you into the picture through its in-depth coverage of the Echo Awards. In our March 4th spotlight issue, we thoroughly examine this momentous event by highlighting the following topics:

- **Echo Overview:** a complete report on the award's night events
- **Echo Candid:** Photos of the Echo Awards ceremony and celebration at Bavaria Studios, Munich
- **Profiles of the winning artists**
- **An analysis of key issues facing the German music market in 1995**
- **Retail's Role:** An analysis of the increasing role of Germany's major retailers in artists development

FOR ADVERTISING INFORMATION:

LONDON:

Christine Chinetti:

tel: 44-171-323-6686 fax: 44-171-323-2314

NEW YORK:

Gene Smith

tel: 212-536-5001 fax: 212-536-5055

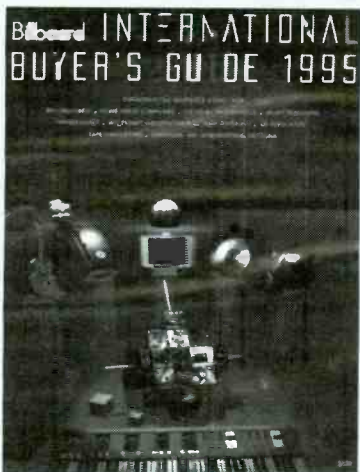
• **ISSUE DATE** •
March 4, 1995

• **AD CLOSE** •
February 16, 1995

Bonus distribution of the issue in Germany

36 YEARS AT #1

EVERY YEAR SINCE 1958, **BILLBOARD'S INTERNATIONAL BUYER'S GUIDE** HAS DELIVERED THE WORLD'S ONLY GLOBAL DIRECTORY OF THE MUSIC AND VIDEO INDUSTRIES.



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of *Billboard's International Buyer's Guide '95* before this year's press run is completely sold out.

IBG '95 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '95, you will be able to:

- Pinpoint key people by name and title at record labels.
- Find smaller labels within major labels through cross-references.
- Locate local and international representatives.
- Locate music publishers worldwide within seconds.
- Track down hard-to-find personnel within large companies.
- Find manufacturers and suppliers listed by specialty for each of 60 or more countries.
- Locate key names at international companies and get the names, titles, address, telephone and fax numbers.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

HERE'S HOW TO ORDER

To receive the 36th annual edition of *Billboard's International Buyer's Guide* for \$109 plus \$4 S & H (\$10 for International orders), simply call one of the following numbers and an operator will take your order.

800-344-7119 (outside NY/U.S. only)

800-223-7524 (outside NY/U.S. only)

908-363-4156 (in NJ or outside U.S.)

212-536-5174 (in NY or outside U.S.)

212-536-5294 (Fax)

or mail to: Billboard Directories, P.O. Box 2011, Lakewood, NJ 08701

Please add applicable sales tax in NY, NJ, CA, TN, VA, IL, PA & DC. All sales final.

Billboard

B0863314

Canada

Montreal Gospel Choir Founder Looks Back Retrospective Compilation Released By Justin Time

BY LARRY LeBLANC

TORONTO—With the retrospective compilation "Jubilation VI—Looking Back," released Nov. 3 on Justin Time Records, the 50-voice Montreal Jubilation Gospel Choir celebrates its unique 20-year history.

Fusing conventional American black gospel music with funk, jazz, and even calypso and classical music, MJGC has released six albums and performed with such singers as Celine Dion, Salome Bey, Raneé Lee, Jackie Richardson, Almata Speaks, and jazz pianist Oliver Jones.

"Preparing the tracks for the compilation, a tear almost came to my eyes, because it puts 20 years of my life in my face," says Trevor Payne, the choir's director and founder.

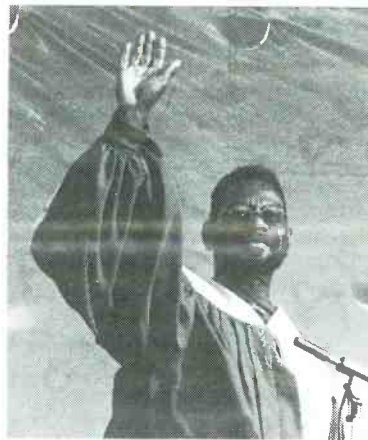
Fluent in English, French, and German, Barbados-born Payne also heads the music department of Montreal's John Abbot College, where he has been teaching since 1974. He moved to Montreal with his family as a child, and in the '60s played in such noted Canadian R&B bands as the Soul Brothers and Triangle, as well as the celebrated rock group Mashmakhan in the early '70s.

MJGC grew out of the Montreal Black Community Youth Choir, formed in July 1974 by Payne, piano teacher Daisy Sweeney, and the Rev. Frank Gabourel of Union United Church, Montreal's oldest black community church.

Payne was then studying conducting and orchestration at McGill University in Montreal, and was teaching a five-week black music history course at a summer school for black high school and college students. He says many of his students were impressed and intrigued with black African music and such American black music forms as Dixieland and ragtime, but they were bowled over by Aretha Franklin's 1972 gospel album "Amazing Grace."

"My students heard gospel music, and suddenly the class was alive," says Payne, who had Mahalia Jackson and Ray Charles as childhood heroes and harbored ambitions of founding a gospel choir. "I told them one day I'd like to have a choir that sounds like that."

Payne's dream was realized after receiving a telephone call from piano teacher Sweeney, who asked him to perform as a soloist at a year-end concert at Union United Church. Payne,



TREVOR PAYNE

however, begged off performing on his own, and instead suggested a youth gospel choir. Sweeney was enthusiastic.

"In no time flat she had lined up 15 singers," says Payne. "I augmented that with several black undergraduates who were with me at McGill."

Following the successful performance, and encouraged by Sweeney and Gabourel, Payne organized a permanent 60-member youth choir. It grew popular enough in Quebec to record two albums, an untitled release for Radio Canada International and "Goin' Up Yonder" for the Presqu'île label.

MJGC came about after Payne was asked to include senior members of the church in his choir for Union United's 75th-anniversary concert in 1982. "The concert was such a success that the church suggested we have a youth choir, a senior choir, and a combined choir," he says. "The combined choir became the Jubilation Choir."

Early on, Payne received much criticism from MJGC members for his eclectic musical vision for the choir. Payne, however, has maintained that MJGC was not intended to be an African-American-style gospel choir. He notes that Montreal lacks a gospel community tradition.

"Imagine being 16 years old and, for the first time in your life, performing the church music from where rock'n'roll came from," says Payne. "Then I want you to learn three or four choruses from Handel's 'Messiah.' For kids who don't read music, when I have to teach them a piece note by note over a couple of months, they don't get the return

they expected. Over the years, 300 or 400 people have passed through the choir, but a nucleus of 15 or 20 people has been with me for about 10 years."

After being tipped off to MJGC by pianist Jones in 1984, Justin Time president Jim West contacted Payne. The result was the release of the Justin Time albums "Highway To Heaven" in 1985, "Jubilation II" in 1987, "Jubilation III—Glory Train" in 1990, "Jubilation IV—A Cappella" in 1992, and the seasonal "Jubilation V—Joy To The World" in 1993.

The choir is very popular in Germany, France, and Italy," says West. "We're also getting sales from Asia on an export basis. Not big quantities, but it all adds up."

Access to Europe opened for MJGC after West met Matthias Winckelmann, president of Enja Records of Munich, in 1985. Enja was granted European rights to the choir's catalog and recorded the album "The Song Of Songs" with Jay Clayton, Phil Minton, and the Klaus König Orchestra in 1992. MJGC toured Germany in 1989 and again in 1992.

"In one town we had to sing 'Oh Happy Day' three times and 'Amazing Grace' twice. We can pretty well go to Europe any time we want, but touring there for us is expensive and takes a lot of planning," says Payne.

With the exception of a few dates in New York and Boston, MJGC has rarely performed in the U.S. because of limited distribution of its albums there. However, with Justin Time's new distribution deal for the States with Koch International, the choir's American profile could change. On Feb. 5, "Highway To Heaven" and "Jubilation IV" are being issued in the U.S. by Justin Time.

"We're releasing both albums at the same time in the U.S. so we can catch up," says West. "As soon as we get three or four out, we'll put out the compilation."

MAPLE BRIEFS

THE CANADIAN Radio-television and Telecommunications Commission green-lighted Rogers Communications Inc.'s \$3.1 billion (Canadian) takeover of Maclean Hunter Ltd. on Dec. 20. However, the CRTC ordered Rogers to sell off its stake in the CTV television network and TV stations CFCN in Calgary, Alberta, and CFCN in Lethbridge, Alberta.

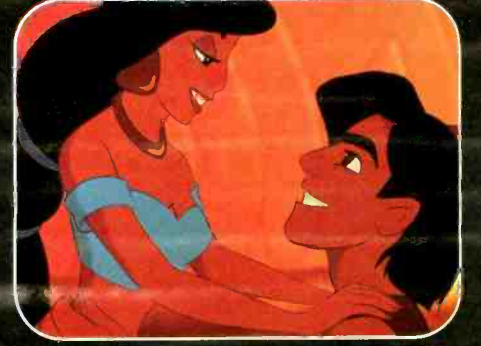
RELEASED DEC. 6, the Beatles' "Live At The BBC" has sold 420,000 copies in Canada in its first three weeks in release, according to Deane Cameron, president of EMI Music Canada.

AT THE WALT DISNEY Co. (Canada), Joe Etter has been named director of sales for Walt Disney Records and Walt Disney Software. Beverley McKee is now promotions and publicity representative at Warner/Chappell Music Canada.



THE MONTREAL JUBILATION GOSPEL CHOIR

1994



THE YEAR



IN VIDEO

CLOCKWISE FROM TOP LEFT: TERMINATOR II, METALLICA, ALADDIN, LESLIE NIELSEN'S BAD GOLF MADE EASIER, CINDY CRAWFORD, SLEEPLESS IN SEATTLE

The Year In Video

1 9 9 4

Open SEASON For SELL-THROUGH

WHILE SOME OBSERVERS ADVISE CAUTION, OTHERS ARE ALREADY PROCLAIMING 1995'S CROWDED CALENDAR "BIGGER THAN ANYTHING WE'VE EVER SEEN."

BY SETH GOLDSTEIN

For the first time this Christmas, the home-video trade should be singing this industry adaptation of the 1955 pop hit: "January to December, we'll have sell-through to remember."

It has taken the better part of two

videos that normally ignite the new year.

Some 150 million cassettes, 25% of the projected year-end total of 600 million units, likely will have been bought in the holiday season, says Amy Innerfield of New York-based Alexander & Associates. As of press time, Innerfield estimated sales were running 25% to 30% ahead of 1993.

Exercise still jump-starts January, only now the genre will have help getting 1995 off the mark. Hollywood no longer is holding back.

Buena Vista Home Video, the dominant force in sell-through, has scheduled two titles in the first quarter, including "The Lion King," a likely record-setter. New Line Home Video launches "The Mask" in January. Warner Home Video contributes "Little Giants" in February. And the budget-minded can breathe easier now that Paramount Home Video has decided to price "Forrest Gump" to sell, not rent (tentatively an April release).

The studio's \$22.95 suggested list—including unannounced-but-anticipated cross-promotional rebates—would seem to guarantee initial shipments of at least 10 million units and could shoot the fourth-biggest movie of all time past 20 million.

Gentle "Forrest" can't help but step on toes.

One independent, which has edged a couple of its animation titles past the 1 million mark, was recently casting about for a first-quarter opening for its next title. What was once a wide-open calendar has become mighty crowded, says the chief executive, for new

releases.

EXCESSIVE SHIPPING

"It's bigger than anything we've ever seen in the business," says Jeff Baker, senior VP of New York-based GoodTimes Home Entertainment, which has been cultivating sell-through for all 10 years of its existence. Baker doesn't see any end in sight, and neither does anyone else—although the size of shipments to retailers does give some industry vet-

erans pause.

They are hoping video hasn't learned the record-industry trick of shipping gold and getting back platinum. There are indications some titles may have been delivered well in excess of the 20% returns generally accepted by the studios. Many wholesalers and retailers suspect MCA/Universal Home Video and Buena Vista will fall well short of their purchase goals for "Jurassic Park" and "Snow White And

Continued on page 55



Top: New Line puts on a "Mask" in January.
Bottom: Paramount pumps "Gump" in April.

decades, but consumers have finally gotten into the swing of buying prerecorded cassettes year-round. The only difference between the period from Thanksgiving through New Year's is the sheer volume of purchases made during the holiday season, now measured in the millions of movies, children's programs and even the fitness

HOW They DID It: FOUR SUPPLIERS' SOLUTIONS to some of '94's toughest marketing CHALLENGES

BY EILEEN FITZPATRICK

In 1994—for the first time—retailers didn't have to wait until the end of the year for hit sell-through titles. But with a new hit coming in each month, retailers and suppliers alike had to make sure sales were as year-round as the release schedule. Here's how a few suppliers helped dealers make that happen.

"The Fugitive"
Warner Home Video
Release Date: March 10
Retail price: \$24.96
Marketing Elements: Multi-million dollar advertising campaign, \$5 rebate with purchase of the title and any one of eight Warner catalog titles.



Main factor in pricing: 97% of filmgoers rated "The Fugitive" excellent, 89% said they would recommend it to a friend. High demand among both men and women, the main video purchasers. "It had the highest satisfaction rating ever for any Warner film," says Warner

NOW PLAYING	
<i>Sell-Through's Open Season</i>	44
<i>How They Did It: Meeting '94's Marketing Challenges</i>	44
<i>In A Family Way: Imprints For Mom, Pop & Kids</i>	48
<i>Top Video Sales</i>	48
<i>Top Recreational Sports Videos</i>	56
<i>Top Health & Fitness Videos</i>	58
<i>Top Laserdisc Sales</i> ...	60
<i>Top Kid Videos</i>	62
<i>Top Video Rentals</i>	64
<i>Top Music Videos</i>	67

Home Video VP of marketing Sergei Kuharsky.

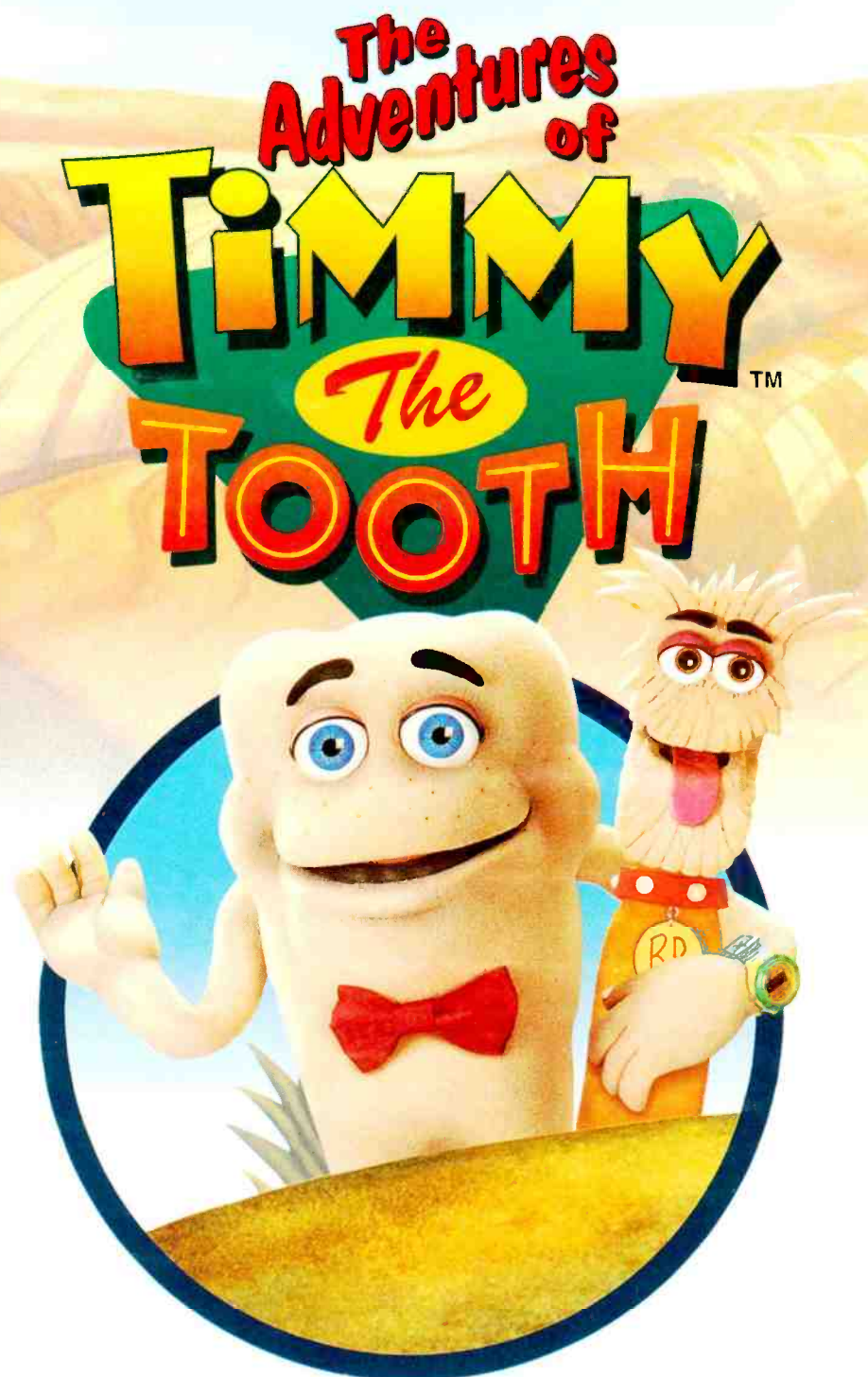
Biggest marketing challenge: Not a lot of history with PG-rated action films at sell-through. Those rated R, such as Warner titles "Batman" and "Lethal Weapon," hadn't fared that well.

Solution: Changed release date from March 22 to March 10—well before the March 21 Academy Awards telecast. Focused on the magnitude of the film's "Best Picture" nomination, the only nominated title to be released on video prior to the awards. Played up success of previous Harrison Ford action films.

Results: 5.1 million units in retail sales.*

Continued on page 55

INTRODUCING
KID-PLEASING, PARENT-FRIENDLY,
SONG-POWERED FUN,
POISED TO BECOME
VIDEO'S NEWEST
SELL-THROUGH SENSATION!



Say hello to a strikingly original, **song-filled** children's series that breaks away from conventional kidfare and takes the magic of electronic puppetry to dazzling new heights. Best of all, it will **turn kids on *without* turning parents off!**

A GIGANTIC MARKETING CAMPAIGN

Multi-Million Dollar Marketing Support from

Kellogg's RICE KRISPIES®

- **TV BROADCAST:** Kellogg's will be the national sponsor of *TIMMY* when the series airs on TV in up to 90% of the U.S. just prior to street date.
- **ON-PACK EXPOSURE:** The Adventures of Timmy the Tooth™ will be featured on over 52 million boxes of Kellogg's Rice Krispies from January through May 1995.
- **NATIONAL SAMPLING PROGRAM:** Consumers can receive a "FREE" *TIMMY* video during this limited-time offer.*
- **NATIONAL TV AD CAMPAIGN:** Kellogg's Rice Krispies will advertise the retail availability of *TIMMY* in separate campaigns targeting Kids (5-15 to 5-28) and Moms (5-8 to 5-28).
- **NATIONAL F.S.I.'s:** Kellogg's Rice Krispies will include *TIMMY* in nationwide free-standing inserts in February and April.
- **DAY CARE CENTERS PROMOTIONS:** *TIMMY* and Kellogg's Rice Krispies will be featured on poster displays ("Wallboards") from January through March reaching over 2 million households.

* "Big Mouth Gulch" in a paper sleeve. Proof-of-purchase from Kellogg's Rice Krispies required.

KELLOGG'S RICE KRISPIES BOASTS:

- 47% Household Penetration in Households with Kids.
- Highest Household Penetration Among All Cereal Brands in the "Ready-to-Eat" Category.

KELLOGG'S RICE KRISPIES SUPPORT	NOVEMBER				DECEMBER				JANUARY				FEBRUARY				MARCH				APRIL				MAY							
	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4				
ON-AIR "TIMMY" SPONSORSHIP																																
KELLOGG'S RICE KRISPIES On-Pack Exposure																																
KELLOGG'S RICE KRISPIES "TIMMY" TV Advertising																																
FREE-STANDING INSERTS Nationally—Featuring "TIMMY"																																
DAY CARE & PRE-SCHOOLS Wallboards																																

MCA/UNIVERSAL NATIONAL ADVERTISING CAMPAIGN:

- **INCLUDES:** Spot TV, Cable, Radio and Print beginning on January 31, 1995.
- **REACH & FREQUENCY:** 92% of all Women 25-49, 7.6 times. 97% of all Women 55+ (targeting "Grandmothers"), 11.3 times. 62%* of all Kids 2-6, 4.7 times. * Does NOT include Kellogg's Rice Krispies TV sponsorship or cereal box exposure (side and back panels).

MCA/UNIVERSAL HOME VIDEO SUPPORT	NOVEMBER				DECEMBER				JANUARY				FEBRUARY				MARCH				APRIL				MAY							
	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4	Wk #1	Wk #2	Wk #3	Wk #4				
INSERTS & TRAILERS On "The Land Before Time"™, "The Great Valley Adventure" And "The Little Rascals"																																
NATIONAL TV ADVERTISING Cable																																
SPOT TV ADVERTISING Top 25 Kidvid Markets																																
NATIONAL CONSUMER PRINT Parents, Child, Family Fun, Sesame Street, Scholastic Parent & Child, Crayola Kids																																
KIDS' RADIO																																
PROMOTIONS Coloring Contests, In-Store Sampling Packs, Day Care & Pre-School Sampling																																

MCA/Universal and Kellogg's combined ad support will generate nearly
800 Million Consumer Impressions!

FOR THE BIGGEST NEWS IN KIDVID!



"OPERATION: SECRET BIRTHDAY SURPRISE!"
#81913 30 Mins.

\$12.98
s.r.p. each

"MOLAR ISLAND"
#81740 30 Mins.

"TIMMY IN SPACE"
#81914 29 Mins.

- **DAY CARE SAMPLING!** A *TIMMY* activity video kit will be distributed to day care centers and reach nearly **1 Million families**.
- **LICENSED MERCHANDISE!** A line of children's *TIMMY* books is coming from Price Stern Sloan, plus upcoming opportunities for toys, apparel... You name it!
- **CONSUMER TRAILERS** for *TIMMY* appear on the front of *The Land Before Time® II: The Great Valley Adventure* and *The Little Rascals*.
- **FANTASTIC P.O.P.!** 24/48-unit counter/floor merchandiser • 12-unit counter merchandiser • standee • counter cards • shelf talkers • one sheet posters • B/W line art for in-store coloring contests.
- **FREE FULL-COLOR, RE-USEABLE STICKERS:** Every videocassette contains a **FREE "Gift"** for children.



24/48-UNIT FLOOR/COUNTER MERCHAND SER. includes one header card.
30" w X 66" h X 20" d
shipper: 17 3/4" w X 25" h X 12 3/4" d
48-unit weight with videos: 54 lbs. without: 6 lbs.
• 48 sel. #82501
24-unit weight with videos: 29 1/2 lbs.
without: 5 1/2 lbs. • 24 sel. #82300

48-unit floor/counter merchandiser can be broken down into a 24-unit counter and 24-unit floor display.

24-unit floor/counter merchandiser can be used as either a 24-unit counter or 24-unit floor display.

RE-USEABLE STICKERS
3 1/2" X 5"

All dimensions are approximate and subject to change without notice.

**THE ADVENTURE BEGINS
JANUARY 31, 1995**

Call Your Sales Representative and Order Today!

Advertising and promotional details subject to change without notice.

Color
Not Rated



digitally recorded



STEREO



© 1994 MCA Home Video, Inc. All Rights Reserved. "Timmy the Tooth" and all characters are trademarks of MCA Home Video, Inc.

The Year In Video

1 9 9 4

How The Charts Are Compiled

The 1994 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 4, 1993, issue through Nov. 26, 1994. With the exception of Top Music Videos, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the tracking period.

The year-end rankings for Top Music Videos are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks that the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network and SoundScan in the weeks it is not published.

IN A FAMILY way

IN '94, A CREW OF NEW AND ESTABLISHED SPECIALTY-IMPRINTS TOOK AIM AT MOM, POP AND KIDS. HERE'S HOW AND WHAT THEY'RE DOING...

BY TRUDI MILLER ROSENBLUM

Encouraged by the continued growth of children's sell-through video, a number of major suppliers showed their commitment to the genre in 1994 by launching specialized "family" imprints.

Among the year's new imprints were FoxVideo's Family Features line and MGM Family Entertainment. They joined a growing field of recently established family labels, including Sony Wonder, Warner Family Entertainment and A*Vision subsidiary KidVision.

"Video companies are absolutely moving aggressively into the family sell-through market," says Tom Foltz, VP of movie management at West Coast Entertainment. "Disney blazed the trail in terms of opening up the family sell-through category, and then last year we saw the success of titles like 'Home Alone' and 'Free Willy.' I think a lot of studios have realized that there's a big opportunity there."

"Having a separate family-imprint really focuses attention on the product and creates an image in the mar-

ketplace that becomes recognized by the trade and by the consumer," says Wendy Moss, senior VP of marketing for Sony Wonder. "That's clearly important if you're in this for the long term."

DO THE CLAMSHELL

To display their new commitment to family product and attract consumers, nearly all the suppliers began



A locket-ship: "The Secret Garden"

putting family titles in clamshell packaging. Once found almost exclusively on Disney product, clamshells practically became a prerequisite for chil-

dren's videos in 1994.

"The clamshell underscores the classic nature of a title and encourages the consumer to build a library," says Mindy Mervis, director of KidVision.

Family imprints have also tried to

tainment, which was launched in 1993, this year began adding collectibles to its tapes: a Victorian-style silver locket in "The Secret Garden," a limited-edition comic book in "Mask Of The Phantasm" and a charm bracelet in "Thumbelina." FoxVideo's release of the Japanese feature "My Neighbor Totoro" was supported by a \$1.5 million marketing campaign and a mail-in offer for a free plush toy.

TWO FAMILY CATEGORIES

In terms of content, family imprints fall into two categories: theatrical features or non-theatrical series.

FoxVideo's Family Features line typifies the former type. The line was launched in April with "The Sandlot," supported by heavy advertising and a cross-promotion with Mattel. Since then, Family Features have come out at

the rate of one a month, alternating recent titles like "Rookie Of The Year," "Edward Scissorhands" and

Continued on page 56



Stand-up comic: "Mask Of The Phantasm"

TOP VIDEO Sales

Pos. TITLE—Manufacturer

- 1 ALADDIN—Walt Disney Home Video
- 2 PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON—Uni Dist. Corp.
- 3 YANNI: LIVE AT THE ACROPOLIS—BMG Video
- 4 FREE WILLY—Warner Home Video
- 5 MRS. DOUBTFIRE—FoxVideo
- 6 THE FUGITIVE—Warner Home Video



- 7 THE RETURN OF JAFAR—Walt Disney Home Video
- 8 THE FOX AND THE HOUND—Walt Disney Home Video
- 9 ACE VENTURA: PET DETECTIVE—Warner Home Video
- 10 BEAUTY AND THE BEAST—Walt Disney Home Video
- 11 PLAYBOY: 1994 PLAYMATE OF THE YEAR—Uni Dist. Corp.
- 12 THE BODYGUARD—Warner Home Video
- 13 PLAYBOY 1994 VIDEO PLAYMATE CALENDAR—Uni Dist. Corp.
- 14 BEETHOVEN'S 2ND—MCA/Universal Home Video
- 15 HOMEWARD BOUND: THE INCREDIBLE JOURNEY—Walt Disney Home Video
- 16 DENNIS THE MENACE—Warner Home Video
- 17 THE SECRET GARDEN—Warner Home Video

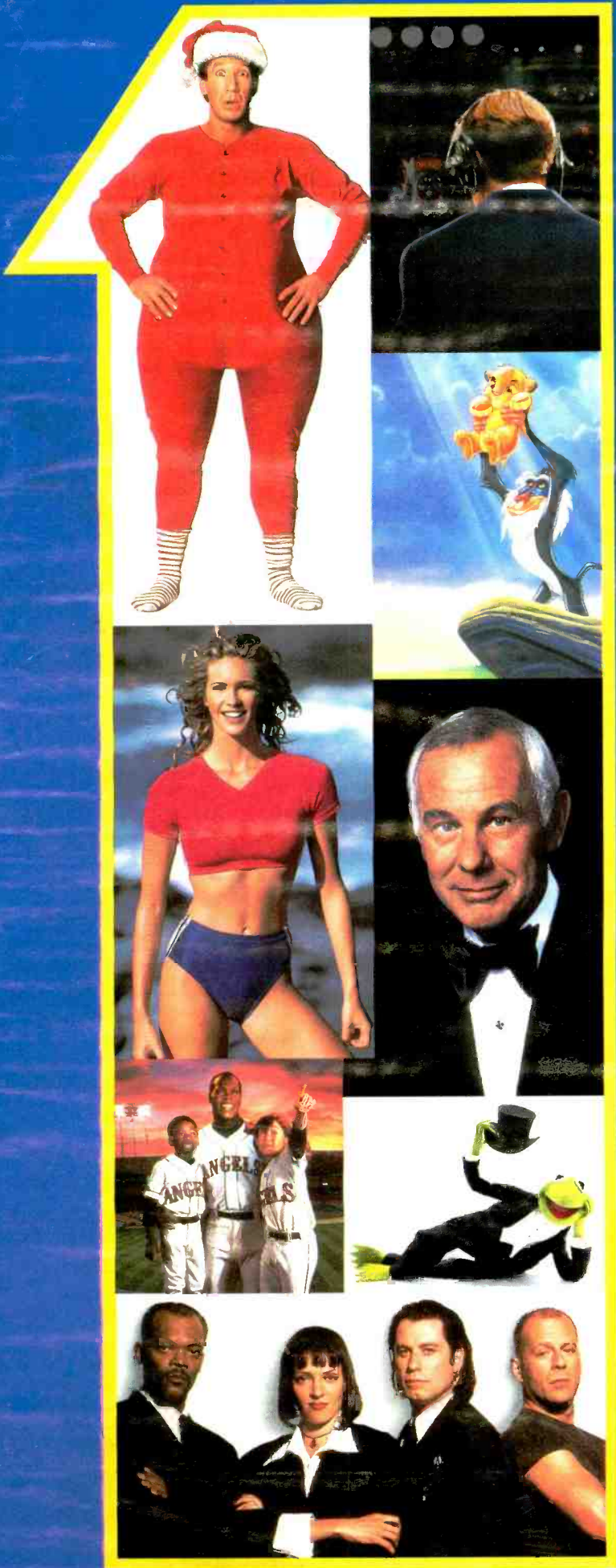
- 18 PINOCCHIO—Walt Disney Home Video
- 19 PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO—A*Vision Entertainment
- 20 THE 3 TENORS IN CONCERT 1994—A*Vision Entertainment
- 21 THUMBELINA—Warner Home Video
- 22 WE'RE BACK!: A DINOSAUR STORY—MCA/Universal Home Video
- 23 BATMAN: MASK OF THE PHANTASM—Warner Home Video
- 24 PLAYBOY: COLLEGE GIRLS—Uni Dist. Corp.
- 25 D2: THE MIGHTY DUCKS—Walt Disney Home Video
- 26 THE MUPPET CHRISTMAS CAROL—Walt Disney Home Video
- 27 PLAYBOY CELEBRITY CENTERFOLD: LOUYA JACKSON—Uni Dist. Corp.
- 28 UNFORGIVEN—Warner Home Video
- 29 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video

- 30 PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY—Uni Dist. Corp.
- 31 U2: ZOO TV-LIVE FROM SYDNEY—PolyGram Video
- 32 THE GIRLIE SHOW-LIVE DOWN UNDER—Warner Reprise Video
- 33 THE NIGHTMARE BEFORE CHRISTMAS—Touchstone Home Video
- 34 GINGER LYNN ALLEN'S LINGERIE GALLERY—Uni Dist. Corp.
- 35 MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER—A*Vision Entertainment
- 36 JURASSIC PARK—MCA/Universal Home Video
- 37 HOME ALONE 2—FoxVideo
- 38 PENTHOUSE: SEXIEST AMATEUR VIDEOS—A*Vision Entertainment
- 39 LITTLE RASCALS COLL.: VOL. 1—Cabin Fever Entertainment
- 40 PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2—A*Vision

- Entertainment
- 41 TOM AND JERRY-THE MOVIE—Family Home Entertainment
- 42 AN AFFAIR TO REMEMBER—FoxVideo
- 43 PENTHOUSE: DREAM GIRLS—A*Vision Entertainment
- 44 REN & STIMPY: THE CLASSICS—Sony Wonder
- 45 MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS—SMV Enterprises
- 46 PLAYBOY: WET & WILD-THE LOCKER ROOM—Uni Dist. Corp.
- 47 KISS: KISS MY A**—PolyGram Video
- 48 MIGHTY MORPHIN GREEN RANGER: PART 1—A*Vision Entertainment
- 49 PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR—A*Vision Entertainment
- 50 BRAM STOKER'S DRACULA—Columbia TriStar Home Video

Continued on page 50

When It Comes To Increasing Customers And Revenues... There's Only One #1!



**Buena Vista
Home Video**



#1 In Hits!

With 18 of the top 25 best-selling
videos of all time!*



#1 In Market Share!

Over double the nearest
competitor with a 31%
share of total
sell-through sales!**

#1 In Market Support!

Powerful tie-in sponsors,
impactful media campaigns,
account-specific merchandising
and award-winning
in-store displays!



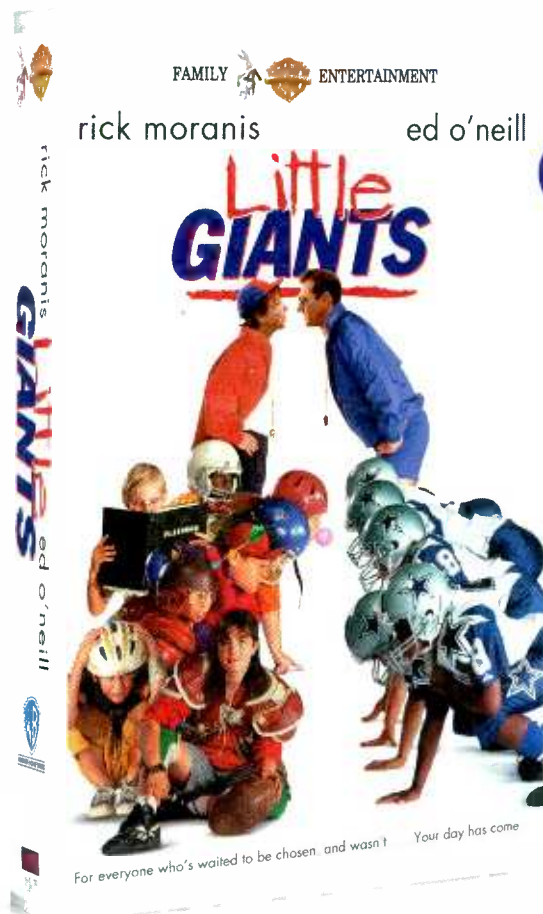
#1 In Distribution!

Buena Vista Home Video offers
the best distribution network
in the industry!

Stock Up The Profits With The Widest Selection Of Video Entertainment!

* Ranking based on gross shipments as of 11/94, not net consumer sales. ** Calendar year 1993 data from *Hollywood Aftermarket*, 1/94.
Distributed by Buena Vista Home Video, Burbank, CA 91521. © Buena Vista Home Video, Inc. ™ & © 1994 Jim Henson Productions, Inc. All Rights Reserved. © 1994 Carson Productions Group.

FEBRUARY'S "STAND UP & CHEER COMEDY" HIT!



FREE INSIDE!
A SET OF
TEAM NFL™
MILK CAPS

★ SURE TOUCHDOWN™
—AMERICAN URBAN RADIO NETWORK

• Multimillion-Dollar National Ad Campaign, generating over 900 million impressions!



• Posters, Standees and Merchandisers available.

12 Unit VHS Product Merchandiser #16212
24 Unit VHS Product Merchandiser #16224
48 Unit VHS Product Merchandiser #16248

★ MAIL IN REBATE FROM Energizer!

when consumers purchase *Little Giants* and 2 value packs or 4 blister packs of Energizer® brand batteries.

★ CONSUMER MAIL-IN REBATE with additional purchase of one of 21 other Warner Bros. Family Entertainment titles.~

★ DAY NATIONAL PAY-PER-VIEW WINDOW!

BEETHOVEN'S 2ND AND "MIGHTY DUCKS, MOVE OVER."™

Purchase Intent for *Little Giants* is just as strong!

LITTLE GIANTS	27%
BEETHOVEN'S 2ND	27%
D2 THE MIGHTY DUCKS	23%

Households with Kids 6-11'

STREET DATE: February 7 ORDER DUE DATES: Laserdisc - January 4
Cassette Prepacks and Single Units - January 11

PG RATED PG FOR KIDS' RUDE LANGUAGE AND FRANKS

Color/106 Mins. #16200 \$24.96* HiFi VHS *
\$34.98 CX Widescreen Laserdisc (1.85:1) \$24.96* Spanish-Subtitled HiFi VHS: #6409

DIGITALLY PROCESSED

DOLBY DIGITAL SURROUND

*Suggested List Price per Cassette/Disc/Prepack. +Closed-Captioned by the National Captioning Institute. †Data Source: Lieberman Research. *Data Source: Warner Home Video Proprietary Research. Media Schedule and Mail in Rebate Subject to Change. ~Mail-in Rebate Details Inside Each Specially Marked VHS. Offer Expires 8/31/95. †AMERICAN MOVIE CLASSICS. ‡AMERICAN URBAN RADIO NETWORK. ©1994 Warner Bros. ©1994 Warner Home Video.

Top Video Sales

Continued from page 48

- 51 PLAYBOY: WET & WILD V—Uni Dist. Corp.
- 52 HERE'S JOHNNY: 1970-1980—Buena Vista Home Video
- 53 BEASTIE BOYS: SABOTAGE—Capitol Video
- 54 PLAYBOY: PRIVATE DIARIES—Uni Dist. Corp.
- 55 THE SANDLOT—FoxVideo
- 56 WOODSTOCK: THREE DAYS OF PEACE & MUSIC—Warner Home Video
- 57 THE MAGIC VOYAGE—Hemdale Home Video
- 58 PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS—Uni Dist. Corp.
- 59 THE WHO: 30 YEARS OF MAXIMUM R&B LIVE—MCA Music Video
- 60 HERE'S JOHNNY: 1960-1970—Buena Vista Home Video
- 61 PLAYBOY: SENSUAL FANTASY FOR LOVERS—Uni Dist. Corp.
- 62 GHOST—Paramount Home Video
- 63 MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK—A*Vision Entertainment
- 64 MIRACLE ON 34TH STREET—FoxVideo
- 65 HERE'S JOHNNY (BOX SET)—Buena Vista Home Video
- 66 PINK FLOYD: THE WALL—MGM/UA Home Video
- 67 COUNTRY LINE DANCING—Quality Video, Inc.
- 68 HERE'S JOHNNY: 1980-1990—Buena Vista Home Video
- 69 3 CHAINS O' GOLD—Warner Reprise Video
- 70 PLAYBOY: NIGHT DREAMS—Uni Dist. Corp.
- 71 MIGHTY MORPHIN: VOL. 2-FOOD FIGHT—A*Vision Entertainment
- 72 HONDO—MPI Home Video
- 73 THE REN & STIMPY SHOW: ON DUTY—Sony Wonder
- 74 HEIDI—FoxVideo
- 75 LITTLE RASCALS COLL.: VOL. 2—Cabin Fever Entertainment
- 76 BAD GOLF MADE EASIER—ABC Video
- 77 LET'S PRETEND WITH BARNEY—The Lyons Group
- 78 SNOW WHITE AND THE SEVEN DWARFS—Walt Disney Home Video
- 79 THE LAST OF THE MOHICANS—FoxVideo
- 80 HIGHLANDER—Republic Pictures Home Video
- 81 MIGHTY MORPHIN: VOL. 3-HIGH FIVE—A*Vision Entertainment
- 82 CHARLOTTE'S WEB—Paramount Home Video
- 83 ONCE UPON A FOREST—FoxVideo
- 84 PENTHOUSE: WINNERS 1994—A*Vision Entertainment
- 85 MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND—A*Vision Entertainment

Continued on page 55

The Year In

Video

1 9 9 4

Top Video Sales

Continued from page 50

- 86 **REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS**—Sony Wonder
- 87 **AMADEUS**—Republic Pictures Home Video
- 88 **THE ADDAMS FAMILY**—Paramount Home Video
- 89 **MARIAH CAREY**—SMV Enterprises
- 90 **PLAYBOY: LOVE, SEX & INTIMACY**—Uni Dist. Corp.
- 91 **UNDER SIEGE**—Warner Home Video
- 92 **PETER GABRIEL: SECRET WORLD LIVE**—Ceffen Home Video
- 93 **RUDOLPH THE RED NOSED REIN-DEER**—Family Home Entertainment
- 94 **PENTHOUSE CLASSICS: VOL. 2**—A*Vision Entertainment
- 95 **THE PRINCESS AND THE GOBLIN**—Hemdale Home Video
- 96 **HOW THE GRINCH STOLE CHRISTMAS!**—MGM/UA Home Video
- 97 **RESEVOIR DOGS**—Live Home Video
- 98 **DEPECHE MODE: DEVOTIONAL**—Warner Reprise Video
- 99 **SUPER MODELS GO WILD**—Uni Dist. Corp.
- 100 **REN & STIMPY: THE STINKIEST STORIES**—Sony Wonder



Top Video Sales Labels

- | Pos. | LABEL (No. Of Charted Titles) |
|------|-----------------------------------|
| 1 | WALT DISNEY PICTURES (12) |
| 2 | WARNER BROS. INC. (19) |
| 3 | PLAYBOY HOME VIDEO (18) |
| 4 | TWENTIETH CENTURY FOX (35) |
| 5 | PENTHOUSE VIDEO (12) |
| 6 | SABAN ENTERTAINMENT (12) |
| 7 | PRIVATE MUSIC (1) |
| 8 | AMBLIN ENTERTAINMENT (6) |
| 9 | MORGAN CREEK PRODUCTIONS INC. (2) |
| 10 | UNIVERSAL CITY STUDIOS (14) |



Top Video Sales Manufacturers

- | Pos. | MANUFACTURERS (No. Of Charted Titles) |
|------|---------------------------------------|
| 1 | WALT DISNEY HOME VIDEO (13) |
| 2 | WARNER HOME VIDEO (22) |
| 3 | UNI DIST. CORP. (20) |
| 4 | A*VISION ENTERTAINMENT (34) |
| 5 | FOXVIDEO (34) |

Sell-Through Season

Continued from page 44

The Seven Dwarfs," respectively.

But even if a glut emerges, the sell-through tide shows no sign of abating. Quite the contrary.

FAMILY CIRCLES

During the past year, several of the studios have been assiduously combing their libraries for titles to satisfy Hollywood's newest passion: family entertainment. FoxVideo and Warner, in particular, have proven parents will buy movies that have at least the appearance of keeping their children wholesomely entertained.

That means duplicating the retail dress of the King of Wholesome, Disney. So both studios have been enclosing family-entertainment releases in white-vinyl clamshell boxes adorned with colorful graphics. It works: FoxVideo probably has sold close to 1 million copies of the 1930s Shirley Temple features released this year. Warner has done well with more current theatrical releases like "The Secret Garden" and "Thumbelina." Next on its list is "Little Giants," due in February.

Because of the financial clout of home video, the success of these titles in turn has fueled the studios' production of new family features. It's no coincidence that non-Disney animation is on the increase, with sell-through to benefit in the years ahead.

If an example is needed, consider "The Swan Princess," which opened in November to creditable reviews and is guaranteed to produce a multimillion-unit shipment when New Line Home Video releases the cassette through distributor Turner Home Entertainment.

"Swan Princess" is the result of an

Marketing Challenges

Continued from page 44

"When the nominations came out, we instantly decided to take advantage of it on video," says Kuharsky.

The media blitz surrounding the film's surprise Best Picture nomination also supplemented Warner's advertising campaign. "There was a substantial awareness from the theatrical release to the awards," says director of marketing Tom Lesinski. "We got a lot of free advertising."

Despite the rave reviews and Oscar nods, Warner still had to convince retailers an action movie would sell. To do this, the company stressed the film's "scores and scores" of critical accolades, plus Ford's other box-office successes, which have a combined gross of more than \$180 million. "It was a learning curve for retailers," says Lesinski, "but we effec-



Warner has big hopes for February's "The Little Giants."

output deal with producer NEST Entertainment. Meanwhile 20th Century Fox is more interested in doing its own animation. Under the aegis of studio chief Bill Mechanic, who shaped Disney's feature-length cartoons into a billion-dollar business, Fox is fully embracing family values to the ultimate benefit of FoxVideo.

DIRECT-TO-VIDEO SPINOFFS

The next step has become as clear as the image on a big-screen TV: direct-to-video spinoffs of the originals that have developed a consumer following. Buena Vista tested the concept with "The Return Of Jafar," which did about 7 million units on the heels of the best-selling "Aladdin," and likely will do the same with a sequel to "The Lion King." MCA/Universal has introduced



"We're Back": MCA's animated dinos

a video based on the characters introduced in its animated dinosaur feature, "We're Back," bypassing theaters for direct delivery to retail.

In fact, so strong is the sell-through

tively communicated the message."

"Mrs. Doubtfire"

FoxVideo

Release Date: April 26

Price: \$19.98

Marketing Highlights: \$5 rebate with purchase of title and any "Shirley Temple" video, \$5 discount on FTD "Affection Collection" bouquets and cross promotion with 23 Marriott Resort Hotels.

Main factor in pricing: Intent-to-purchase studies fell into the right demographics: older women not necessarily buying for children.

Biggest marketing challenge: Getting visibility at retail with a non-animated family film.

Solution: FoxVideo spent \$12 million on the marketing campaign, without the



benefit of a major tie-in partner.

Results: 11 million units in retail sales.**

FoxVideo VP of marketing Mike

market that many suppliers aren't bothering with establishing a theatrical aura. Sony Wonder and Good-Times, for example, have released numerous direct-to-video children's



"Buns": A \$40-million buy

titles under their own steam. But the theatrical precursors do help in the seemingly endless retelling of tales involving Aladdin, Leo the Lion, etc.

EXTENDING BUNS

Line extensions, not fairy tales, continue to drive fitness sales to a year-round business. New York-based A*Vision Entertainment has the most at stake because it has staked the most on exercise.

A*Vision reportedly spent nearly \$40 million to acquire The Maier Group and its best-selling "Buns Of Steel." Claiming a 75% share of the

Continued on page 58

Dunn says there were a lot of naysayers when the company announced a sell-through price for the Robin Williams comedy.

The supplier capitalized on a short theatrical-to-video window and heavily promoted the title around Mother's Day, Father's Day and Memorial Day weekend. They also devised a tie-in with FTD Flowers to drive Mother's Day sales.

"This video wasn't pinned to one audience," says Dunn. "The appeal was broad enough that it didn't need to be a traditional family film to sell."

While Dunn says Fox set an 8-million-unit goal on the title, retail sales took off quickly, and filling reorders became a challenge.

"There was an insatiable consumer appetite for the video," he says. "It's not hard predicting how much our initial

Continued on page 56

The Year In Video

1 9 9 4

Marketing Challenges

Continued from page 55

sales will be, but it's more difficult to determine the ceiling on a title, especially a live-action film," he says. "We don't want to leave the retailer with a lot of overstock."

"Ace Ventura: Pet Detective"

Warner Home Video
Release Date: June 14
Price: \$24.96

Marketing Highlights: \$3.5 million television and radio campaign, added footage and \$3 rebate certificate with purchase of another Warner title.

Main factor in pricing: Jim Carrey's mass appeal, his rising star status and two follow-up films released



in 1994.

Biggest marketing challenge: Overcoming the mindset that "Ace" was limited to a teen audience, since

retailers and Paramount Home Video didn't fare too well with the last big teen hit, "Wayne's World."

Solution: Target moms and kids, and expand media plan beyond the teen market.

Results: Retail sales of 4.1 million units.*

"Ace's" \$80-million box-office performance didn't make it a natural sell-through release, says Kuharsky. But Warner knew Carrey would star in both "The Mask" and "Dumb And Dumber," scheduled for release later in the year.

"Behind all the numbers, 'Ace' was a breakthrough film of a major star," he says. "And we knew, going into the holidays, that he was not going away." In addition, licensed merchandise from "The Mask" would also be out in force during the fourth quarter.

In order to take the film out of the teen category, Warner expanded advertising in prime time. "We just didn't go out and buy time on MTV," says Kuharsky.

Lesinski says the title surpassed Warner's expectations mainly due to the legions of Carrey fans who quickly bought the video: "It surprised us, as well as retailers."

"The Flintstones"
MCA/Universal Home Video

Release Date: Oct. 26
Price: \$19.98

Marketing Highlights: Multi-million-dollar advertising campaign and a \$3.50 rebate with purchase of title and one of five catalog titles.

Main factor in pricing: Consumer

research showed increased intend-to-buy when the price was lowered from traditional \$24.98 pricing to \$19.98 (coupled with a rebate offer). "The jump was significant enough to go with that price point," says MCA VP of marketing Craig Relyea. "It's not a pricing trend



for us. It was the right business decision for this title."

Biggest marketing challenge: Keeping marketing and retail merchandising momentum past initial release date.

Solution: Heavy broadcast-television advertising and ongoing-rebate promotion from street date through January.

Results: 9.1-million-unit initial shipment.* Retail sales not available.

Although "The Flintstones" grossed \$130 million at the box office, MCA raised a few industry eyebrows when it announced an initial shipment of 6 million units with potential sales of 12 million. Most observers felt the movie just didn't have a high enough repeatability factor to raise it above the 5 million

mark, much less the 10 million mark.

"When we saw the research, it showed consumers had a high willingness to purchase this title, and we based our expectations on those numbers," says Relyea, "It's a real number."

In order to silence the naysayers, MCA put its money into TV advertising. The entire media buy for "The Flintstones" is second only to "Jurassic Park," Relyea says.

The supplier scheduled two and half months of advertising from street date through mid-January—hitting the target audience of parents aged 25 to 47, women 55 or older and kids aged 2 to 11.

"We've become very effective at designing a marketing program that reaches the right consumers," says executive director of sell-through marketing, Madeline DiNonno, "and it's just not a two- or three-week campaign."

At retail, MCA stressed the title's rebate program on catalog titles to retailers, compensating for the fact that the title would be heavily discounted, says DiNonno. In some outlets, the title sold for as little as \$12.98.

*Tapetrack/Video Store and distributor estimates.

**Industry sources.

Family Way

Continued from page 48

"My Neighbor Totoro" with such older ones as "Dr. Doolittle." In addition to these once-a-month titles, the line also includes one colorized Shirley Temple movie each month.

"We wanted to have a variety of titles, a mixture of old and new," says Mike Dunn, FoxVideo VP of marketing. "We have a concentrated television-advertising program for each title, aimed at parents, and we clearly position the titles as 'Family Features,' to create brand recognition so the consumer can trust the product. I think that's key, to develop consumer trust. The ratings are printed large on the back, and it clearly explains what the title represents. The parent doesn't have to pre-screen the movie."

The strategy seems to be working: Dunn reports that "The Sandlot" and "Rookie" have each sold close to a million units, and that the 12 Shirley Temple titles have sold a total of 2 million.

MGM/UA Home Video, which previously had a "Family Classics" collection, launched a full imprint, MGM Family Entertainment, in August. "We had been promoting family product all along in our Family Classics collection, but had never had a specific label," says senior VP/GM George Feltenstein. "We decided it was important to come up with a logo and create a continuity series that would reflect not only the jewels in our library, but also new pictures aimed at family audiences. Having a separate imprint creates name recognition."

MGM Family Entertainment debuted with four titles at \$14.98: "All Dogs Go To Heaven," "Chitty Chitty Bang Bang," "The Secret Of Nimh" and "The Black Stallion." The titles are supported with POP and in-store

standees. MGM has also revived its long-dormant animation division and expects to create new feature films in the future, Feltenstein says.

These types of imprints "allow studios to revitalize older product," notes West Coast Entertainment's Foltz. "They realize that they have viable product in their inventories, but they need to update the packaging, lower



"Thumbelina" comes charmed.



"The Sandlot": cross-pitched with Mattel

the pricing and promote it specifically to the family market."

NON-THEATRICAL "TRUCKS" & "BULLDOZERS"

In contrast to these movie-based lines, KidVision and Sony Wonder have eschewed theatrical titles in favor of video series with 30- to 50-minute features.

KidVision, which was launched in December 1993 as a subsidiary of A*Vision, already has a number of well-known series. Some have the

Continued on page 68

TOP RECREATIONAL SPORTS Videos

Pos. TITLE—Manufacturer

- 1 BAD GOLF MADE EASIER—ABC Video
- 2 MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)



- 3 NBA JAM SESSION—FoxVideo (CBS/Fox)
- 4 MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)
- 5 SIR CHARLES—FoxVideo (CBS/Fox)
- 6 SHAQ ATTACK: IN YOUR FACE—Parade Video
- 7 MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
- 8 THE JOE MONTANA STORY—PolyGram Video
- 9 NFL ROCKS-EXTREME FOOTBALL—PolyGram Video
- 10 100 GREATEST NFL TOUCHDOWNS—PolyGram Video
- 11 BEST OF HOCKEY'S HARDEST HITTERS—Quality Video, Inc.
- 12 THE TOP 50 WORLD CUP GOALS—PolyGram Video
- 13 NBA GUTS & GLORY—FoxVideo (CBS/Fox)
- 14 1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS—ABC Video
- 15 NBA SUPERSTARS 3—FoxVideo (CBS/Fox)
- 16 SUPER SLAMS OF THE NBA—

FoxVideo (CBS/Fox)

- 17 CNN SPORTS: PLAY OF THE DAY FAVORITES—Turner Home Entertainment
- 18 THE SECRET NBA—FoxVideo (CBS/Fox)
- 19 MAGIC MEMORIES ON ICE II—ABC Video
- 20 THE NFL'S 15 GREATEST COMEBACKS—PolyGram Video



Top Recreational Sports Manufacturers

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 FOXVIDEO (CBS/FOX) (23)
- 2 POLYGRAM VIDEO (15)
- 3 ABC VIDEO (3)
- 4 FOXVIDEO (CBS VIDEO) (3)
- 5 PARADE VIDEO (2)

FOR RETAILERS WHO THINK BIG

In his first NBA Video, Shaq puts it all together like never before. With **EXCLUSIVE NBA ACTION FOOTAGE** songs from his hot new rap album, "Shaq-FU: Da Return," and in-maze commentary from the bigman himself, "Larger Than Life" has something for every one of Shaquille O'Neal's millions of fans.

No other video measures up to SHAQUILLE O'NEAL LARGER THAN LIFE.

At 7'1", Shaquille O'Neal is more than just the biggest thing in sports... he's an all-around international superstar! Whether he's appearing in high-profile TV commercials, rapping on his platinum-selling album, or hustling down the basketball court Shaq stands out like no one else!

Marketing support that will have SHAQUILLE O'NEAL LARGER THAN LIFE disappearing off shelves like magic.

- TV advertising on NBC, MTV, NBA programming and NBA games
- Special mail-in discount offer on Shaq's new album "Shaq-FU: Da Return" featuring his new chart-climbing single "Biological Didn't Bother," his platinum debut album, "Shaq Diesel" and "Shaq Diesel The Music Videos" from **JIVE** Records
- NBC Special on Shaquille O'Neal on Super Bowl Sunday
- Radio promotions in top 20 markets and on NBA Radio
- Spectacular POP, including posters, floor & counter displays, customized shelf talkers
- Full-scale publicity campaign
- SHAQ trailer to appear on other popular NBA Videos

Dealer Order Date: January 13, 1995
Street Date: February 1, 1995

\$19.98*

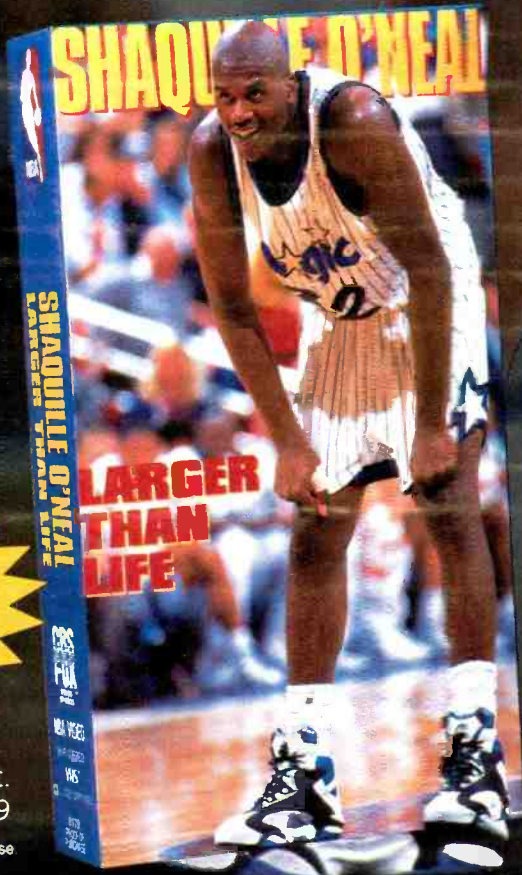
*Suggested Retail Price

INCLUDES A BONUS
MUSIC VIDEO FROM
SHAQ'S NEWEST ALBUM
"SHAQ-FU: DA RETURN"
FEATURING NBA FOOTAGE —
NOT AVAILABLE
ANYWHERE ELSE

Cat.
#8179



©1995 The CBS/Fox Company. All Rights Reserved. CBS™ is a trademark of CBS Inc. Used under license. Fox™ and FoxVideo™ and their logos are trademarks of Twentieth Century Fox Film Corporation. Printed in U.S.A. © 1995 NBA Entertainment, Inc.



36-Pack
Counter
Display:
#0791

12-Pack
Counter Display
#0790

ALWAYS ON THE CUTTING EDGE OF FITNESS TRENDS,
KATHY SMITH'S POWER STEP WORKOUT

REDEFINES
 STEP
 AEROBICS.

\$19⁹⁵

Suggested Retail Price

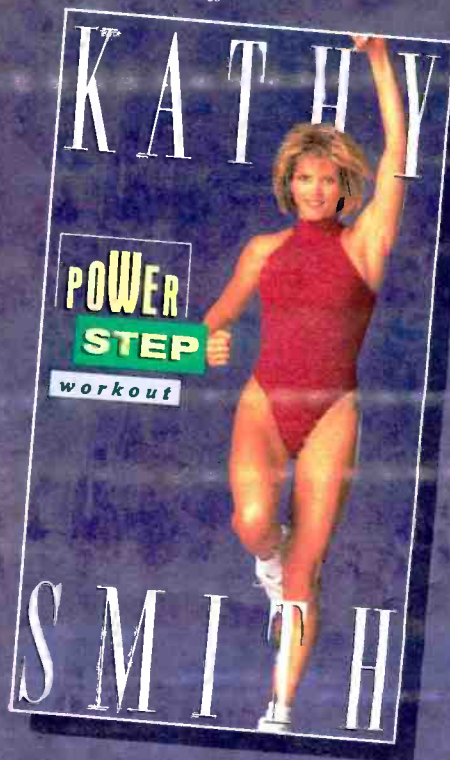
Power step workouts for advanced levels have topped the charts. Kathy Smith's *Power Step Workout* for ALL fitness levels will appeal to an even bigger audience.

Kathy Smith's step workouts are sales sensations! *Step Workout* and *Great Buns and Thighs* have been on the *Billboard* and *Video Scan* charts for over 250 weeks.

**KATHY SMITH'S
 1995 STARTS OFF WITH A BANG**

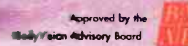
- Over \$10 million in spending on Air Bench commercial featuring *Power Step Workout*.
- Eleven-out print advertising campaign in women's and fitness magazines and national FSI's.
- TV commercials and radio promotions in top markets.
- Kathy Smith vitamin line and new CD-I will be supported with multimillion dollar TV and print campaign.

Contact your local **wea** representative for further information.



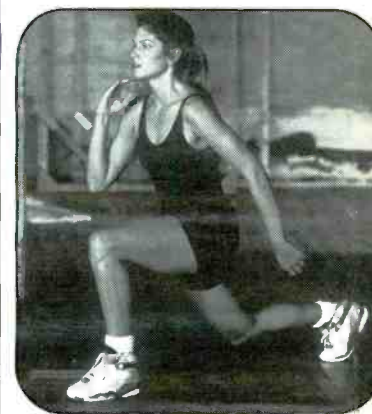
**WORKS WITH A REGULAR STEP
 OR WITH KATHY'S NEW AIR BENCH!**

Street Date: February 14, 1995
 Pre-Order Date: January 24, 1995
 Catalog Number: 50902-3
 Running Time: 60 minutes



© 1994 BodyVision, a subsidiary of A*Vision Entertainment. Distributed by A*Vision Entertainment, 75 Rockefeller Plaza, New York, NY 10019. The Atlantic Group, A Warner Music Group Company. All Rights Reserved.

**TOP HEALTH & FITNESS
 Videos**



Pos. TITLE—Manufacturer

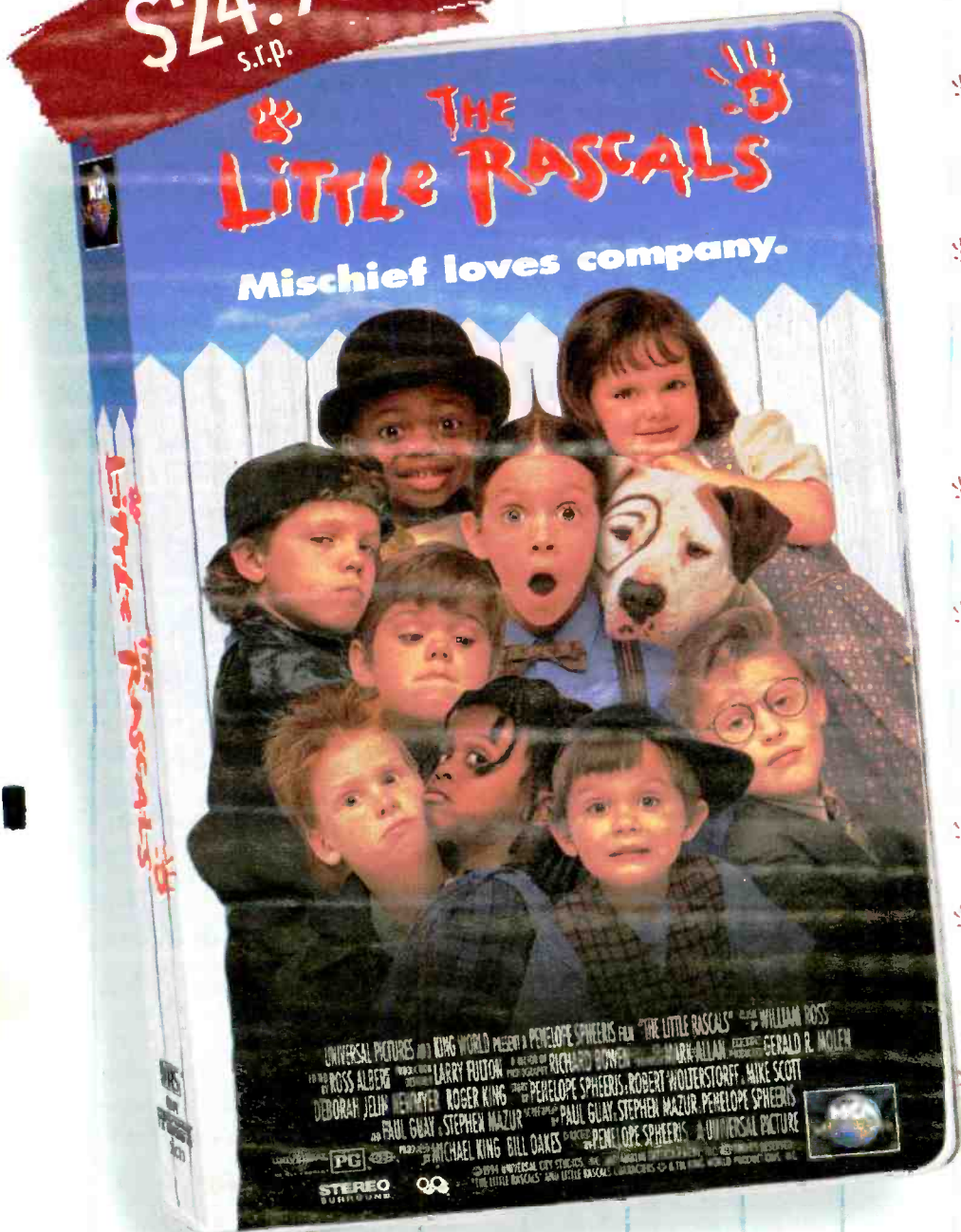
- 1 CINDY CRAWFORD/THE NEXT CHALLENGE—GoodTimes Home Video
- 2 ABS OF STEEL 2000 WITH TAMILEE WEBB—A*Vision Entertainment
- 3 JANE FONDA'S YOGA EXERCISE WORKOUT—A*Vision Entertainment
- 4 ABS OF STEEL WITH TAMILEE WEBB—A*Vision Entertainment
- 5 STEP REEBOK: THE POWER WORKOUT—PolyGram Video
- 6 SUSAN POWTER: LEAN, STRONG & HEALTHY—A*Vision Entertainment
- 7 BUNS OF STEEL STEP 2000 WITH TAMILEE WEBB—A*Vision Entertainment
- 8 ABS OF STEEL 2 WITH TAMILEE WEBB—A*Vision Entertainment
- 9 BOXOUT WITH SUGAR RAY LEONARD—PolyGram Video
- 10 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
- 11 STEP REEBOK: THE VIDEO—PolyGram Video
- 12 TONY LITTLE: TOTAL BODY SHAPE UP—Parade Video
- 13 YOGA PRACTICE FOR BEGINNERS—Healing Arts
- 14 JANE FONDA'S COMPLETE WORKOUT—A*Vision Entertainment
- 15 THIGHS OF STEEL WITH TAMILEE WEBB—A*Vision Entertainment
- 16 BUNS OF STEEL 3 WITH TAMILEE WEBB—A*Vision Entertainment
- 17 ARMS & ABS OF STEEL WITH TAMILEE WEBB—A*Vision Entertainment
- 18 KATHY SMITH'S GREAT BUNS AND THIGHS—A*Vision Entertainment
- 19 JANE FONDA'S FAVORITE FAT BURNERS—A*Vision Entertainment
- 20 KATHY SMITH'S AEROBOX WORKOUT—A*Vision Entertainment

Continued on page 60

OVER \$50,000,000 AT THE BOX OFFICE!



\$24.98
s.r.p.



👋 **\$5.00 Consumer Mail-In Rebate Offer** with purchase of *The Little Rascals* and one of seven MCA/Universal Home Video titles from **THE MA&PA KETTLE COLLECTION**. Valid from February 14 through July 31, 1995.

👋 Two value-added cross promotions! **Hilton Hotels** – featuring a \$75 savings on their successful Hilton “Vacation Station” package—includes a mention in consumer print ads. Plus **Superflora/800 Gift-Line** is offering up to a \$20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million consumers!

👋 **Timed To Move Product!** February 14th Nationally Advertised Availability Date capitalizes on pre-Presidents' Day and Easter store traffic.

👋 **A Media Blitz That'll Make Your Hair Stand On End!** National campaign (top 50 markets) includes Spot TV, Cable and Print generating **OVER 1.2 BILLION impressions**.



👋 **Reach and Frequency:** 96% Of Women 25-49, 9.8 times—74% of Kids 2-11, 4.5 times—97% of Women 55+ (Grandmothers), 14.4 times.

👋 **Plenty of Eye-Popping P.O.P.!** 24/48-Unit Floor/Counter Merchandiser • 72- Unit Merchandiser • 96-Unit Merchandiser • 192-Unit Tower and Pallets (holds approx. 720-960) • Floor Standee • Static Clings Counter Cards • One Sheet • B/W Coloring Fun-Sheets.

👋 **No Pay-Per-View Before June 1, 1995.**

Call Your Sales Representative and Order Today!
Nationally Advertised Availability Date February 17, 1995.

Color/1 Hour 23 Mins./PG/CC/CLOSED CAPTIONED/digitally recorded/STEREO SURROUND
Videocassette #82144 (\$24.98 s.r.p.) LTBX Laserdisc #42240 (\$29.98 s.r.p.) Spanish Dubbed #82313 (\$24.98 s.r.p.)

©1994 Universal City Studios, Inc. and Amblin Entertainment Inc. All Rights Reserved. “The Little Rascals” and Little Rascals Characters © & TM King World Productions, Inc.





S-s-s-smokin' at \$19.98!*

\$125,000,000 box office smash!

OVER \$10,000,000 IN PROMOTION AND ADVERTISING SUPPORT AND GET A \$3.00 REBATE!

More details inside THE MASK.

'THE MASK IS PURE MOVIE MAGIC!

Jim Carrey is funnier than ever in one hilarious film!™

-George Pennachio, CBS-TV San Diego



\$19.98*

A S-s-s-sizzlin' Hit!

- A s-s-smokin' hot franchise, with over 50 licensees producing *The Mask* merchandise that all of America is buying!
- Awareness of *The Mask* is almost universal at a whopping 96% across all age groups!†

THE MASK PURCHASE INTENT
Is highest among the competition!*

THE MASK

MRS. DOUBTFIRE

ACE VENTURA: PET DETECTIVE

THE FLINTSTONES

BEETHOVEN 2

Eye-Popping P.O.P. Worth Howling About!

- S-s-s-stand out with our outstanding 24/48 pre-packed merchandisers!
- Get instant recognition with attention-grabbing theatrical posters, banners and window displays.
- Get into action with our retailer-friendly merchandising kits including "Previously Viewed" stickers, sign-up sheets and striking shelf-s-s-s-screamers!
- S-s-s-satisfy customer rental demand! For the cost of 9.6 rental-priced titles you can buy a 48 pre-pack of *The Mask*!

We're putting our best face forward with a \$10,000,000 pre and post street advertising blitz reaching 93% of consumers an average of 11 times. That's over 1 billion consumer impressions.** Your customers will see us on:



STREET DATE: JANUARY 19, 1995

*SOURCE: NRG Research Group Inc. & New Line Home Video Proprietary Research
**Independent Media Services Figure

©1995 New Line Home Video. Sold Exclusively by Turner Home Entertainment.

NEW LINE HOME VIDEO TURNER HOME ENTERTAINMENT

VHS Cat. #N4011 24 Pre-Pack #N4038 48 Pre-Pack #N4039

Top Health & Fitness

Continued from page 58



Top Health & Fitness Manufacturers

- Pos. MANUFACTURER (No. Of Charted Titles)
- 1 4VISION ENTERTAINMENT (33)
 - 2 GOODTIMES HOME VIDEO (6)
 - 3 POLYGRAM VIDEO (5)
 - 4 PARADE VIDEO (5)
 - 5 HEALING ARTS (2)

• • • • •

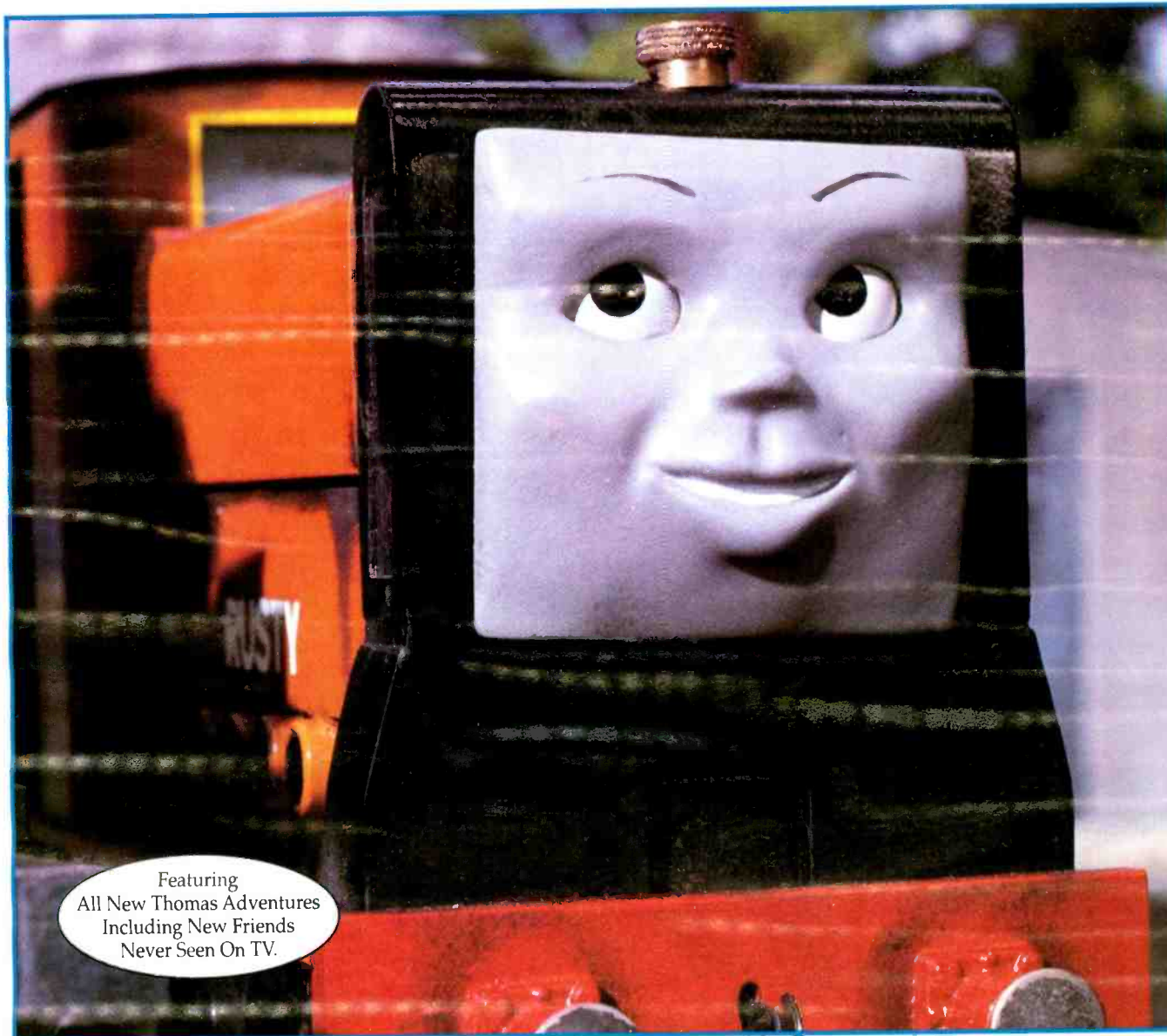
TOP LASERDISC Sales



- Pos. TITLE—Manufacturer
- 1 TERMINATOR 2: JUDGMENT DAY SPECIAL EDITION—Pioneer LDCA
 - 2 THE FUGITIVE—Warner Home Video
 - 3 TOMBSTONE—Image Entertainment
 - 4 CLIFFHANGER—Columbia TriStar Home Video
 - 5 MRS. DOUBTFIRE—Image Entertainment
 - 6 RISING SUN—Image Entertainment
 - 7 IN THE LINE OF FIRE—Columbia TriStar Home Video
 - 8 DEMOLITION MAN—Warner Home Video
 - 9 STAR WARS TRILOGY: THE DEFINITIVE COLLECTION—Image Entertainment
 - 10 PHILADELPHIA—Columbia TriStar Home Video
 - 11 TRUE ROMANCE—Warner Home Video
 - 12 ACE VENTURA: PET DETECTIVE—Warner Home Video
 - 13 BEAUTY AND THE BEAST—Image Entertainment
 - 14 THE PELICAN BRIEF—Warner Home Video
 - 15 FREE WILLY—Warner Home Video
 - 16 HARD TARGET—MCA/Universal Home Video

Continued on page 62

IT'S RUSTY



Featuring
All New Thomas Adventures
Including New Friends
Never Seen On TV.

Street Date:
Feb. 28, 1995
Pre-order Date:
Jan. 31, 1995

And Worth Its Weight in Gold!

Rusty To The Rescue, The Brand New Video Release From

THOMAS THE TANK ENGINE & FRIENDS

Initial orders carry not one, but TWO exciting on-pack promotions

Absolutely Guaranteed FREE THOMAS T-SHIRT

- * An absolutely free Exclusive Thomas T-Shirt can be claimed by simply mailing in the coupon on-pack.
- * Valued at around \$10 each, they're absolutely FREE with every purchase.



THOMAS SWEEPSTAKES

WIN! One of 3 Family vacations to England or One of 5000 Exclusive Die-casts Of Rusty From the Ertl Company.

- * It's the great free-to-enter Thomas the Tank Engine™ Sweepstakes.
- * The three sensational grand prizes are family vacations to England-flights to London provided courtesy of award-winning Virgin Atlantic Airways, including special surprises.
- * In addition five thousand lucky first place winners will receive a special Ertl die-cast train, not available to the general public.

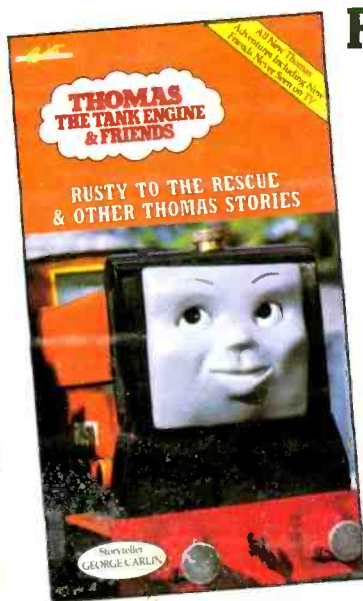
virgin atlantic

ERTL

Sweepstakes void in Quebec

Promotions are featured on initial orders only!

© Britt Allcroft (Thomas) Ltd 1995



\$12.98 • Cat ST1213
Barcode: 0 95492-1213-3 3
ISBN: 1-56442-157-0

Call the Order Hotline Now
1-800-786-8777

Distributed by

VIDEO
TREASURES

giant

Top Laserdisc Sales

Continued from page 60

- 17 THE PIANO—Pioneer LDCA, Inc.
- 18 IN THE NAME OF THE FATHER—MCA/Universal Home Video
- 19 GRUMPY OLD MEN—Warner Home Video
- 20 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video
- 21 THE THREE MUSKETEERS—Image Entertainment
- 22 INDECENT PROPOSAL—Pioneer LDCA, Inc.
- 23 FOUR WEDDINGS AND A FUNERAL—Image Entertainment
- 24 THE FIRM—Pioneer LDCA, Inc.
- 25 LAST ACTION HERO—Columbia TriStar Home Video



Top Laserdisc Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 WARNER BROS. INC. (22)
 - 2 TWENTIETH CENTURY FOX (19)
 - 3 COLUMBIA PICTURES (15)
 - 4 UNIVERSAL CITY STUDIOS (16)
 - 5 WALT DISNEY PICTURES (10)



Top Laserdisc Manufacturers

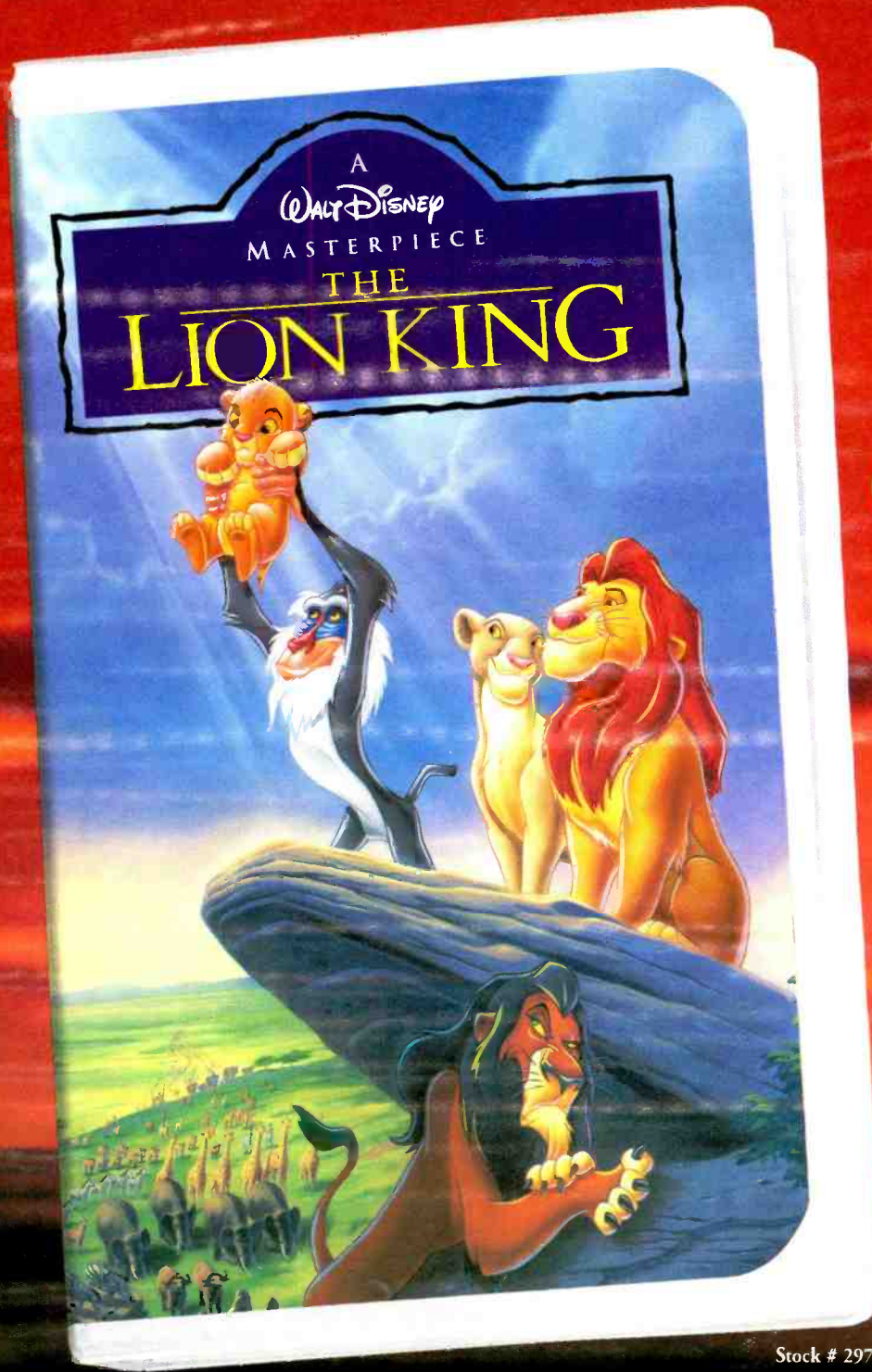
- Pos. MANUFACTURER (No. Of Charted Titles)
- 1 IMAGE ENTERTAINMENT (66)
 - 2 WARNER HOME VIDEO (27)
 - 3 COLUMBIA TRISTAR HOME VIDEO (24)
 - 4 PIONEER LDCA, INC. (19)
 - 5 MCA/UNIVERSAL HOME VIDEO (20)

.....

TOP KID Videos

- Pos. TITLE—Manufacturer
- 1 ALADDIN—Walt Disney Home Video
 - 2 BEAUTY AND THE BEAST—Walt Disney Home Video
 - 3 THE FOX AND THE HOUND—Walt Disney Home Video
 - 4 PINOCCHIO—Walt Disney Home Video

THE VIDEO WITH THE HIGHEST PURCHASE INTENT IS BACKED BY THE BIGGEST C



• Higher Purchase Intent Than Any Other Disney Classic Across All Demographic Groups!

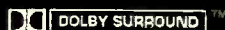
LIMITED-TIME AVAILABILITY!

Prebook: 1/17/95
Will Call: 2/28/95
NAAD: 3/3/95

\$26.99!
Suggested Retail Price

Running Time: 88 Minutes

Stock # 2977



Soundtrack Available on Cassette and Compact Disc from



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.



ST PURCHASE INTENT EVER* CAMPAIGN IN VIDEO HISTORY!

Up To \$10 Consumer Savings By Mail!

\$5 Refund From Pillsbury! \$5 Refund From Mattel Toys!**



After consumers purchase *The Lion King* – OR – any other Masterpiece Collection video† – OR – any select Walt Disney Family Film Collection video†† – PLUS – eligible Pillsbury & Mattel products!



* Eligible Masterpiece Collection titles include: *Alice In Wonderland*, *Bedknobs And Broomsticks*, *Dumbo*, *Mary Poppins*, *Pete's Dragon*, *Robin Hood*, *So Dear To My Heart*, *The Sword In The Stone*, *The Three Caballeros*, *The Fox And The Hound* (including video & plush set), *Snow White And The Seven Dwarfs* (including video & cap set), and *The Lion King*. ELIGIBLE TITLES ALSO INCLUDE: *The Return Of Jafar* and *The Brave Little Toaster*.

†† Select Family Film Collection titles include: *20,000 Leagues Under The Sea*, *The Apple Dumpling Gang*, *Davy Crockett: King Of The Wild Frontier*, *Escape To Witch Mountain*, *Perrie Rules Again*, *The Love Bug*, *Old Yeller*, *The Parent Trap*, *Pollyanna*, *The Shaggy Dog*, *Swiss Family Robinson* and *That Darn Cat!*



- 5 THE RETURN OF JAFAR—Walt Disney Home Video
- 6 101 DALMATIANS—Walt Disney Home Video
- 7 THERE GOES A BULLDOZER!—A*Vision Entertainment
- 8 WE'RE BACK!: A DINOSAUR STORY—MCA/Universal Home Video
- 9 BATMAN: MASK OF THE PHANTASM—Warner Home Video
- 10 THUMBELINA—Warner Home Video
- 11 MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER—A*Vision Entertainment
- 12 MIGHTY MORPHIN GREEN RANGER: PART 1—A*Vision Entertainment
- 13 THERE GOES A FIRE TRUCK!—A*Vision Entertainment
- 14 TOM AND JERRY: THE MOVIE—Family Home Entertainment
- 15 MIGHTY MORPHIN GREEN RANGER: PART 2—A*Vision Entertainment
- 16 THE MAGIC VOYAGE—Hemdale Home Video
- 17 CHARLOTTE'S WEB—Paramount Home Video
- 18 ONCE UPON A FOREST—FoxVideo
- 19 REN & STIMPY: THE CLASSICS—Sony Wonder
- 20 MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK—A*Vision Entertainment
- 21 MIGHTY MORPHIN GREEN RANGER: PART 3—A*Vision Entertainment
- 22 THE PRINCESS AND THE GOBLIN—Hemdale Home Video
- 23 MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND—A*Vision Entertainment
- 24 LET'S PRETEND WITH BARNEY—The Lyons Group
- 25 MY NEIGHBOR TOTORO—FoxVideo

A King-Sized Promotion With Burger King®!

Multimillion Dollar National TV Advertising Campaign!



Royal Exposure On 10 Million Chex Cereal Boxes!

5 Ralston/Chex Brands Will Cross-Promote *The Lion King* Video On Front & Back Panels!



Prepacks That Deliver A Lion's Share Of Profits!

96-pc. "Lion King"/Masterpiece Collection /Family Film Collection Mixed (Stock # 4021, shown)

ALSO AVAILABLE:

- 24-pc. "Lion King" Only (Stock # 4006)
- 48-pc. "Lion King" Only (Stock # 4008)
- 96-pc. "Lion King" Only (Stock # 4009)
- 24-pc. Masterpiece Collection Only (Stock # 4015)
- 48-pc. Masterpiece Collection Only (Stock # 3841)
- 48-pc. "Lion King"/Masterpiece Collection Mixed (Stock # 4016)
- 96-pc. "Lion King"/Masterpiece Collection Mixed (Stock # 4018)
- 48-pc. "Lion King"/Family Film Collection Mixed (Stock # 4019)

PLUS – The Deluxe Collector's Edition!

SUPPLIES LIMITED!



Stock # 4011

* Independent Research

** Pillsbury \$5 refund requires purchase of ONE eligible video and either: a) ONE package of Pillsbury Refrigerated Cookies – OR – b) ONE package of Pillsbury Moist Supreme™ Cake Mix and ONE package of Creamy Supreme™ Frosting – PLUS – ANY FOUR of the following Pillsbury products: Creamy Supreme™ Frosting, Fudge Brownie Mix, Bundt™ Cake Mixes, Streusel Swirl™ Cake Mix, Deluxe Bar Mixes, Deluxe Brownie Mixes, Refrigerated Cookies, Refrigerated Sweet Rolls, Grands!™ Biscuits, Crescent Dinner Rolls, All Ready Pizza Crust, Soft Breadsticks, Hungry Jack™ Pancake Mixes and Hungry Jack™ Microwave Ready Syrup. Mattel \$5 refund requires purchase of ONE eligible video and any Mattel "Lion King" Toy priced at \$10 or more. SOME ELIGIBLE ITEMS INCLUDE: See 'N Say™ Storybook Talking Book, Disney's *The Lion King*/Disney's *The Lion King* Jungle Playground™, Jungle Puppets™ Play Scenes, Cub-To-King™ Simba, Baby Simba, Purring Simba, Purring Nala, Sweetheart Simba & Nala, Roaring Simba, Talking Simba, and Mufasa & Son. Complete details for the Pillsbury and Mattel offers on mail-in certificate inside *The Lion King* video or on in-store tear pads on Disney displays. Mail-in offers good February 28, 1995, through April 30, 1995, in U.S.A. only. Void where prohibited.



Top Kid Video Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 WALT DISNEY PICTURES (13)
 - 2 SABAN ENTERTAINMENT (14)
 - 3 KIDVISION (6)
 - 4 THE LYONS GROUP (10)
 - 5 NICKELODEON (7)

Continued on page 64

FILL'ER UP AT VIDEO TREASURES

Pump up your sales with Video Treasures' and Starmaker's high performance videos.

Get great mileage from *Kathie Lee Gifford's Feel Fit & Fabulous Workout*, as well as *Donna Richardson, Reabook, Tai Chi Strength & Conditioning* and the *Perfect Balance Workout*.

Children receive very special attention with the *Thomas the Tank Engine and Friends™* series including the much heralded Christmas video.

It's the legendary Jerry Lewis and Bob Hope at your service—Jerry with four of his comedy classics and Bob with eleven *Hope Diamonds*.

Top Kid Videos

Continued from page 63



Top Kid Video Manufacturers

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 WALT DISNEY HOME VIDEO (20)
- 2 A*VISION ENTERTAINMENT (20)
- 3 SONY WONDER (8)
- 4 THE LYONS GROUP (10)
- 5 WARNER HOME VIDEO (7)

.....

TOP VIDEO Rentals



Pos. TITLE—Manufacturer

- 1 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video
- 2 PHILADELPHIA—Columbia TriStar Home Video
- 3 IN THE LINE OF FIRE—Columbia TriStar Home Video
- 4 THE PELICAN BRIEF—Warner Home Video
- 5 THE FUGITIVE—Warner Home Video
- 6 THE FIRM—Paramount Home Video
- 7 CARLITO'S WAY—MCA/Universal Home Video
- 8 SLIVER—Paramount Home Video
- 9 ACE VENTURA: PET DETECTIVE—Warner Home Video
- 10 MRS. DOUBTFIRE—FoxVideo
- 11 GRUMPY OLD MEN—Warner Home Video
- 12 RISING SUN—FoxVideo
- 13 CLIFFHANGER—Columbia TriStar Home Video
- 14 TOMBSTONE—Hollywood Home Video
- 15 A PERFECT WORLD—Warner Home Video

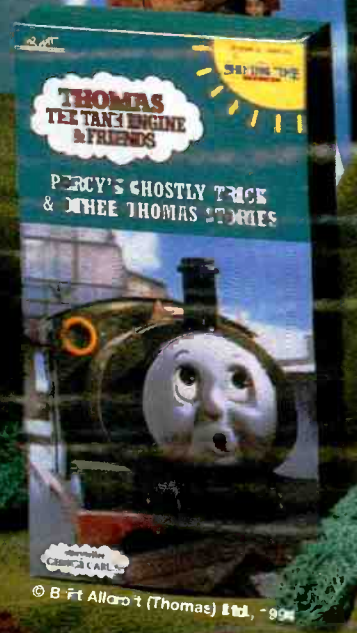
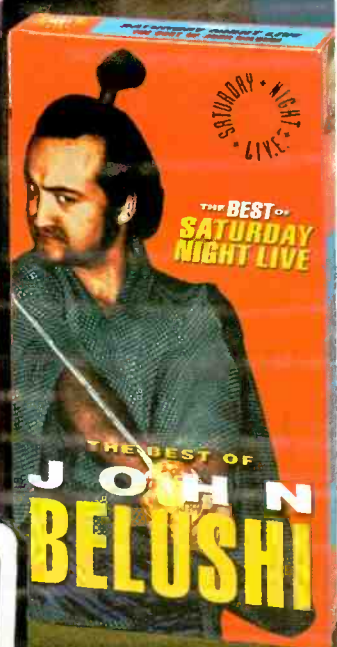
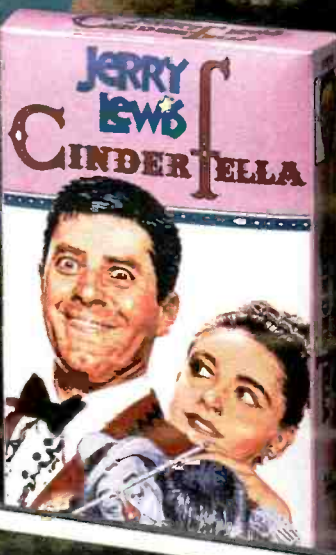
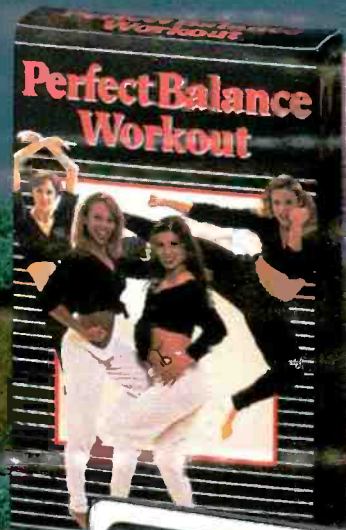
500 Kirts Boulevard Troy, Michigan 48064

AND STARMAKER

There's energy to spare with our premium selection of theatrical and special interest videos, such as *Heathers*, starring Winona Ryder and Christian Slater and *The Best of Saturday Night Live*, featuring John Belushi.

For full service for your self-through video needs, call your Video Treasures and Starmaker representative.

Order Hotline:
1-800-786-8777



- 16 MALICE—Columbia TriStar Home Video
- 17 COOL RUNNINGS—Walt Disney Home Video
- 18 THE JOY LUCK CLUB—Hollywood Home Video
- 19 INDECENT PROPOSAL—Paramount Home Video
- 20 DAVE—Warner Home Video
- 21 FOUR WEDDINGS AND A FUNERAL—PolyGram Video
- 22 DEMOLITION MAN—Warner Home Video
- 23 SCHINDLER'S LIST—MCA/Universal Home Video
- 24 ON DEADLY GROUND—Warner Home Video
- 25 THE REF—Touchstone Home Video
- 26 THE PIANO—Live Home Video
- 27 THE GOOD SON—FoxVideo
- 28 WHAT'S LOVE GOT TO DO WITH IT—Touchstone Home Video
- 29 MADE IN AMERICA—Warner Home Video
- 30 STRIKING DISTANCE—Columbia TriStar Home Video
- 31 FREE WILLY—Warner Home Video
- 32 DENNIS THE MENACE—Warner Home Video
- 33 THE THREE MUSKETEERS—Walt Disney Home Video
- 34 THE MAN WITHOUT A FACE—Warner Home Video
- 35 THE CROW—Buena Vista Home Video
- 36 TRUE ROMANCE—Warner Home Video
- 37 IN THE NAME OF THE FATHER—MCA/Universal Home Video
- 38 KALIFORNIA—PolyGram Video
- 39 WHAT'S EATING GILBERT GRAPE—Paramount Home Video
- 40 INTERSECTION—Paramount Home Video
- 41 GUILTY AS SIN—Touchstone Home Video
- 42 SON-IN-LAW—Hollywood Home Video
- 43 THE SANDLOT—FoxVideo
- 44 REALITY BITES—MCA/Universal Home Video
- 45 A BRONX TALE—HBO Home Video
- 46 HARD TARGET—MCA/Universal Home Video
- 47 BLINK—Columbia TriStar Home Video
- 48 POSSE—PolyGram Video
- 49 GROUNDHOG DAY—Columbia TriStar Home Video
- 50 THE GETAWAY—MCA/Universal Home Video
- 51 DAZED AND CONFUSED—MCA/Universal Home Video
- 52 THE REMAINS OF THE DAY—Columbia TriStar Home Video
- 53 BORN YESTERDAY—Hollywood Home Video
- 54 THE PROGRAM—Touchstone Home Video
- 55 THE AGE OF INNOCENCE—Columbia TriStar Home Video
- 56 FEARLESS—Warner Home Video
- 57 ANOTHER STAKEOUT—Touchstone Home Video

Continued on page 66

Mr. BUMPY'S KARAOKE CAFE

From The Hit ABC-TV Show
"Bump In The Night"

Ten Music Videos
Featuring Mr. Bumpy,
Star Of "Bump In The Night"
In A Non-Stop Party!!!

He's green, he's warty and he has a "monster" hit show. *Bump In The Night* has been renewed for the '95-'96 television season. Now he stars in his first video, *Mr. Bumpy's Karaoke Cafe*. Mr. Bumpy and his pals, Squishington and Molly all meet at the cafe for sing-along fun featuring Mr. Bumpy's greatest hits, *Good Golly Miss Molly*, *Everybody Bump*, *School's Out* and much more! Kids are going to love it! That's a Bumpy Vow!

It's Bumpy Time!!!

- *Bump In The Night* airs every Saturday morning on ABC-TV to millions of viewers.
- *Bump* merchandise is hot! Along with *Bump* plush toys and bendables, *Bump* merchandise includes: the *Bump* album, greeting cards, sheets, pinball games, tattoos, watches. They are selling out across the country, creating high visibility for this series.
- ABC Video will support this release with a massive publicity blitz, including a *Mr. Bumpy Karaoke Mall Tour*.
- An in-store *Mr. Bumpy Karaoke* promo-reel and *Mr. Bumpy Full Size Poster* are available!
- 12-Pack Counter Display Available.
- Pre-Order Date: January 24, 1995
- Street Date: February 21, 1995

Catalog #: 42081, 12-Pack Catalog #: 42083
UPC Code #: 7-60894-2081-3-4: 1-5 2 161 X
Approximate Running Time: 30 M
Hi-Fi Stereo, Closed Captioned

Gotta
Have It!
At Only
\$12.95*

Lyric Sheet
Enclosed
In Each
Video!!!

Look For The
"Bump In The Night"
Song Album From
TW Kids Where Ever
Children's Music
Is Sold!



Top Video Rentals

Continued from page 65

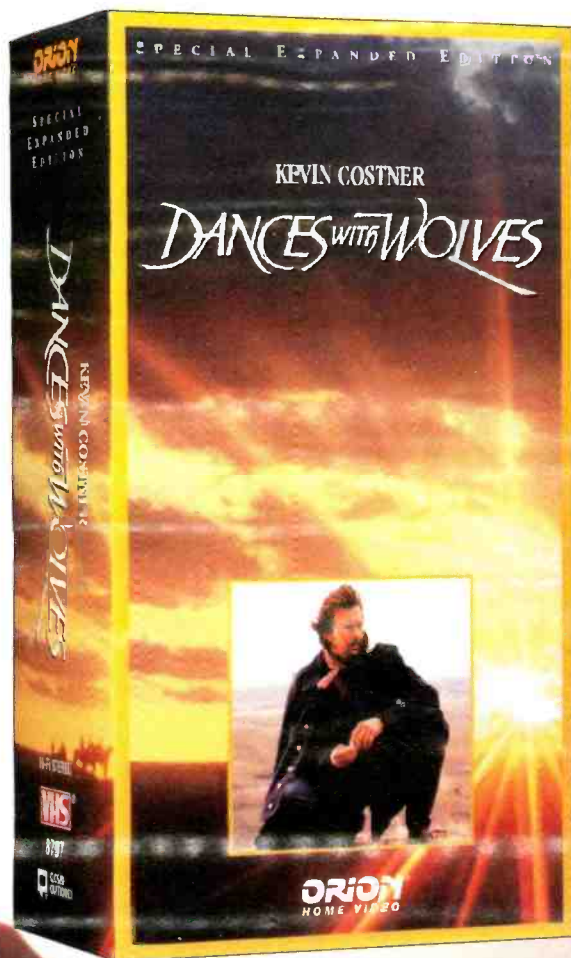
- 58 LAST ACTION HERO—Columbia TriStar Home Video
- 59 JUDGMENT NIGHT—MCA/Universal Home Video
- 60 SERIAL MOM—HBO Home Video
- 61 HOCUS POCUS—Walt Disney Home Video
- 62 NAKED GUN 33 1/3: THE FINAL INSULT—Paramount Home Video
- 63 ROBIN HOOD: MEN IN TIGHTS—FoxVideo
- 64 SCENT OF A WOMAN—MCA/Universal Home Video
- 65 MY LIFE—Columbia TriStar Home Video
- 66 SISTER ACT 2: BACK IN THE HABIT—Touchstone Home Video
- 67 LIFE WITH MIKEY—Touchstone Home Video
- 68 RUDY—Columbia TriStar Home Video
- 69 DRAGON: THE BRUCE LEE STORY—MCA/Universal Home Video
- 70 LIKE WATER FOR CHOCOLATE—Touchstone Home Video
- 71 THE NIGHTMARE BEFORE CHRISTMAS—Touchstone Home Video
- 72 MUCH ADO ABOUT NOTHING—Columbia TriStar Home Video
- 73 ROOKIE OF THE YEAR—FoxVideo
- 74 JURASSIC PARK—MCA/Universal Home Video
- 75 ADDAMS FAMILY VALUES—Paramount Home Video
- 76 THREESOME—Columbia TriStar Home Video
- 77 POINT OF NO RETURN—Warner Home Video
- 78 HOT SHOTS! PART DEUX—FoxVideo
- 79 BAD GIRLS—FoxVideo
- 80 FALLING DOWN—Warner Home Video
- 81 MAJOR LEAGUE II—Warner Home Video
- 82 HEART AND SOULS—MCA/Universal Home Video
- 83 THREE OF HEARTS—Columbia TriStar Home Video
- 84 D2: THE MIGHTY DUCKS—Walt Disney Home Video
- 85 BEETHOVEN'S 2ND—MCA/Universal Home Video
- 86 SURVIVING THE GAME—Columbia TriStar Home Video
- 87 THE BEVERLY HILLBILLIES—FoxVideo
- 88 THE AIR UP THERE—Hollywood Home Video
- 89 ... OR MONEY—MCA/Universal Home Video
- 90 ROMEO IS BLEEDING—PolyGram Video
- 91 WAYNE'S WORLD 2—Paramount Home Video
- 92 THE PAPER—MCA/Universal Home Video
- 93 BLUE CHIPS—Paramount Home Video
- 94 MOTHER'S BOYS—Touchstone Home Video
- 95 THE RETURN OF JAFAR—Walt Disney Home Video
- 96 MENACE II SOCIETY—Columbia TriStar Home Video



© 1994 Capital Cities/ABC Video Publishing, Inc. All Rights Reserved. P.O. Box 3815, Stamford, CT 06905-0815.

Distributed by Paramount Home Video. The Paramount logo is the registered trademark of Paramount Pictures. Available in Canada through C/FP Video, Inc. *Prices shown are U.S. suggested retail prices and may vary in Canada. "Mr. Bumpy's Karaoke Cafe", "Bump In The Night", "Bumpy", "Squishington" and "Molly" are registered trademarks of Greengrass Productions, Inc. All Rights Reserved.

MORE SPECTACULAR! MORE COLORFUL! MORE RENTABLE THAN EVER!



◀ 1990 ▶

WINNER OF 7 ACADEMY AWARDS®
including
BEST PICTURE and BEST DIRECTOR

This special edition of "Dances With Wolves," with almost an hour of new scenes and additional footage, is more exciting than ever. Now the movie that swept the Academy Awards, and became one of the top video hits of all time, starts the rental success saga all over again!

- Special Expanded Edition of Kevin Costner's directorial debut masterpiece, now more sweeping and breathtaking than ever!
- Exciting new footage and new scenes not included in the theatrical release give consumers new reasons to explore the west!
- Nearly 4 hours of adventure!
- Closed Captioned
- Digitally Mastered

Order Cut Off: MARCH 8
Street Date: MARCH 28

\$29.98
SUGGESTED
RETAIL PRICE



Catalog #: 8797
UPC #: 0-23558-08797-9

AVAILABLE ON VIDEOCASSETTE AND ~~199~~ LASERDISC

ORION
HOME VIDEO

- 97 CONEHEADS—Paramount Home Video
- 98 GREEDY—MCA/Universal Home Video
- 99 WEEKEND AT BERNIE'S II—Columbia TriStar Home Video
- 100 COP AND A HALF—MCA/Universal Home Video



Top Video Rental Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 WARNER BROS. INC. (26)
 - 2 UNIVERSAL CITY STUDIOS (19)
 - 3 PARAMOUNT PICTURES (16)
 - 4 TWENTIETH CENTURY FOX (13)
 - 5 TRISTAR PICTURES (11)
 - 6 TOUCHSTONE PICTURES (13)
 - 7 COLUMBIA PICTURES (11)
 - 8 NEW LINE HOME VIDEO (21)
 - 9 HOLLYWOOD PICTURES (10)
 - 10 WALT DISNEY PICTURES (14)



Top Video Rental Manufacturers

- Pos. MANUFACTURER (No. Of Charted Titles)
- 1 COLUMBIA TRISTAR HOME VIDEO (52)
 - 2 WARNER HOME VIDEO (33)
 - 3 MCA/UNIVERSAL HOME VIDEO (26)
 - 4 PARAMOUNT HOME VIDEO (16)
 - 5 TOUCHSTONE HOME VIDEO (19)

• • • • •

Top Music Videos

- Pos. TITLE—Artist—Manufacturer
- 1 LIVE SHIT: BINGE & PURGE—Metallica—Elektra Entertainment
 - 2 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen—BMG Kidz
 - 3 LIVE AT THE ACROPOLIS—Yanni—BMG Video
 - 4 COMEDY VIDEO CLASSICS—Ray Stevens—Curb Video
 - 5 BARBRA-THE CONCERT—Barbra Streisand—SMV Enterprises
 - 6 LIVE—Ray Stevens—Curb Video

Continued on page 69

The Year In

Video

1 9 9 4

Family Way

Continued from page 56

advantage of being tied into TV shows or books, most notably "The Mighty Morphin Power Rangers," "The Baby-Sitters Club" and "The Magic School Bus." KidVision also has launched a successful live-action video-only series, with such titles as "There Goes A Fire Truck" and

"There Goes A Bulldozer."

In selecting product, "we look for one of two things: either a potential runaway hit, like the Power Rangers, or a long-term, quality catalog product that appreciates over time, like 'The Magic School Bus,'" says Stuart Hersch, president of A*Vision. KidVision's titles are all 30 minutes and retail at \$9.95 and \$12.95. The company uses a variety of marketing

**12th ANNUAL EDITION
NEW FOR 1995**

**WORLD'S BEST
ADULT VIDEO
SOURCEBOOK
AND BUYER'S
GUIDE**

Full color 308 page treasure. Most complete, professional, widely respected edition. 1,600 newest X-rated reviews—major, amateur, fetish, CD-ROM. Star profiles, photos, award winners, more.

\$8.95

At Your Newsstand
By mail, \$11.80 (includes \$2.85 postage—CA residents add 8.25% sales tax, 74¢ per issue) to: ADAM FILM WORLD 1995 DIRECTORY, 8060 Melrose Ave./Los Angeles, CA 90046-7082



Kidvision's hot vehicle



CBS/Fox's "Mister Rogers"



Two million Temple units

with various forms of advertising, using TV commercials for some titles and print advertising for others. All advertising is aimed at parents, rather than children, Moss says.

MR. BUMPY'S CAFE

Even companies without separate children's divisions intensified their sell-through kidvid efforts in 1994. CBS/Fox re-released four Dr. Seuss titles with new packaging and a big promotion at Target stores, and four "Raggedy Ann And Andy" titles with an offer for a personalized book. In January, the company will release four episodes of "Mr. Rogers' Neighborhood" with an offer to buy a toy wooden-trolley like the one on the show. A new show, "Christopher The Christmas Tree," was released by CBS/Fox Video in October for \$9.98 and was set to air on the Fox network on Christmas Eve.

ABC Video has put together a children's line, using material shown on the ABC network. Titles include a 90-minute animated version of "The Secret Garden" for \$16.95, supported by advertising on ABC, TNT, Nickelodeon and the Cartoon Network; and the upcoming 30-minute "Mr. Bumpy's Karaoke Cafe" for \$14.95, supported by TV and print ads, a mall tour and video clips shown in various restaurants and clothing chains. The company will also do radio giveaways on 142 classic-rock stations, "trying to appeal to parents," says Steve Merrill, director of marketing.

Meanwhile, Hemdale Home Video promoted "The Princess And The Goblin," a theatrical release which then came out on video, through cross-promotions with Hershey's candy and Kix Cereal, and "The Polar Bear King" with a mail-in coupon for a free plush bear. ■

Sell-Through Season

Continued from page 55

exercise sector, A*Vision is now busy introducing additions to the series—which is generating more and presumably better-selling body-part tapes. At the same time, competitors like PPI Entertainment, PolyGram Video, Video Treasures and CBS/Fox Video want their places on the exercise machine.

The result is a steady flow of new releases, delivered throughout the year and often with strong cross-promotional ties like PolyGram's with Reebok. But who's stocking them? Increasingly, fitness freaks are being sought outside the usual venues, as vendors try to broaden the market

strategies, including sweepstakes, school contests and mall tours.

Meanwhile, Sony Wonder, which debuted in 1993 with Nickelodeon product, launched an original project this year: a direct-to-video animated series called "Enchanted Tales." The first title, "The Jungle King," was

released in June and has sold approximately 500,000 units, says senior VP of marketing Wendy Moss. That title was followed by a version of "Snow White" and "The Night Before Christmas." Each title is 48 minutes and retails at \$14.98.

Sony Wonder has experimented

THE ONLY DUPLICATING SERVICE THAT COMES WITH THESE LETTERS OF RECOMMENDATION.

When it comes to duplicating, nobody has higher standards than the entertainment industry. Which is why, for over 10 years, some of the biggest names in the business have turned to OPDS. We know how important it is to provide consistent quality, from first dub to last. And how helpful it can be to provide a full range of services. At OPDS, we can take your project from start to finish. From duplication with macrovision to specialized package design to customized printing to mail-

ing anywhere in the country. Our top-of-the-line equipment lets us produce quality duplicates, including JVC-licensed VHS, D2, Digital BetaCam, BetaCam SP, S-VHS, 8 mm, 1", 2" and 3/4" quickly and on time. And you can rest assured each duplicate is perfect because we spot check it for audio, video and tape stock quality before it is shipped out. So give us a call. You'll find for full service quality duplicating, nobody can copy us.

1-800-554-2348



A GAYLORD ENTERTAINMENT COMPANY



base. They want more than ever to break into sporting-goods stores and exercise centers, so far out of reach to most. The Atlanta sporting-goods show, which draws about 200,000 attendees, is one place to measure yearly progress. It's slow but steady, video exhibitors report.

THE LOCATION EQUATION

In fact, the growth of sell-through in a 12-month business depends on greatly expanded retail coverage. Disney and MCA/Universal have set records pushing "Snow White" and "Jurassic Park" into upwards of 90,000 locations, about four times the number of video stores that dominate the rental side of the business.

Some observers fear that's too many—that such moves are overheating price competition, forcing many outlets to drop cassettes in favor of more profitable items and ultimately reducing sales. But they're in the minority, and the majority rules that sell-through has just begun to exploit the calendar. ■

Top Music Videos

Continued on page 67

- 7 **LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX**—Alan Jackson—6 West Home Video
- 8 **THE 3 TENORS IN CONCERT 1994**—Carreras-Domingo-Pavarotti—A*Vision Entertainment
- 9 **DANGEROUS: THE SHORT FILMS**—Michael Jackson—SMV Enterprises
- 10 **MARIAH CAREY**—Mariah Carey—SMV Enterprises
- 11 **GREATEST HITS**—Reba McEntire—MCA Music Video
- 12 **THIS IS GARTH BROOKS**—Garth Brooks—Liberty Home Video
- 13 **I STILL BELIEVE IN YOU**—Vince Gill—MCA Music Video
- 14 **THE SIGN**—Ace Of Base—BMG Video
- 15 **REBA IN CONCERT**—Reba McEntire—MCA Music Video
- 16 **VULGAR VIDEO**—Pantera—A*Vision Entertainment
- 17 **ZOO TV: LIVE FROM SYDNEY**—U2—PolyGram Video
- 18 **INDIAN OUTLAW**—Tim McGraw—Curb Video
- 19 **BEYOND THE MIND'S EYE**—Jan Hammer—BMG Video
- 20 **KICKIN' IT UP**—John Michael Montgomery—A*Vision Entertainment
- 21 **THE PREMIERE COLLECTION ENCORE**—Andrew Lloyd Webber—PolyGram Video
- 22 **THIS IS MICHAEL BOLTON**—Michael Bolton—SMV Enterprises
- 23 **VISUALIZE**—Def Leppard—PolyGram Video
- 24 **KISS MY A****—Kiss—PolyGram Video
- 25 **NAOMI & WYONNA-THE FAREWELL TOUR**—The Judds—MPI Home Video
- 26 **IN CONCERT**—Carreras-Domingo-Pavarotti—PolyGram Video
- 27 **ALAPALOOZA: THE VIDEOS**—"Weird Al" Yankovic—BMG Video
- 28 **FOR MY BROKEN HEART**—Reba McEntire—MCA Music Video
- 29 **DELICATE SOUND OF THUNDER**—Pink Floyd—SMV Enterprises
- 30 **THE VIDEO COLLECTION**—Billy Ray Cyrus—PolyGram Video
- 31 **THE GIRLIE SHOW-LIVE DOWN UNDER**—Madonna—Warner Reprise Video
- 32 **NEIL DIAMOND: CHRISTMAS SPECIAL**—Neil Diamond—SMV Enterprises



- 33 **THE HOME VIDEO**—Toni Braxton—BMG Video
- 34 **GARTH BROOKS**—Garth Brooks—Capitol Video
- 35 **CHRISTMAS WITH LUCIANO PAVAROTTI**—Luciano Pavarotti—Video Treasures
- 36 **CALL OF THE WILD**—Aaron Tippin—BMG Video
- 37 **ROADKILL**—Skid Row—A*Vision Entertainment
- 38 **KONFIDENTIAL**—Kiss—PolyGram Video
- 39 **A ROMANTIC CHRISTMAS**—John Tesh—Video Treasures
- 40 **LIFE PROMISE PRIDE LOVE**—Sade—SMV Enterprises



Elektra



Top Music Video Manufacturers

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 SMV ENTERPRISES (18)
- 2 BMG VIDEO (15)
- 3 ELEKTRA ENTERTAINMENT (5)
- 4 CURB VIDEO (4)
- 5 POLYGRAM VIDEO (28)

Top Music Video Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 ELEKTRA ENTERTAINMENT (5)
 - 2 CURB VIDEO (4)
 - 3 COLUMBIA MUSIC VIDEO (14)
 - 4 MCA RECORDS, INC. (11)
 - 5 POLYGRAM VIDEO (21)

THE BIGGEST BARNEY OF THEM ALL!

GET \$5.00 BACK!
WHEN YOU BUY 3 VIDEOS



Get big sell-through results with TV's most hilarious evergreen classic...*The Andy Griffith Show!* Put Andy, Barney, Opie and the entire Mayberry gang in your store today! They promise not to stay around long!

- ★ Each volume contains three uncut and unedited episodes, including seldom-seen epilogues!
- ★ Hilarious Emmy® Award-winning comedy!
- ★ Everyone's favorite characters starring in their funniest episodes!
- ★ 1995 is the 35th anniversary of this TV classic!
- ★ Die-cut display available featuring life-sized Barney!
- ★ Assortments include all-new releases!

the **Andy Griffith Show**



\$5.00 CONSUMER REBATE OFFER!
POP POSTERS AND STANDEES
AVAILABLE TO RETAILERS

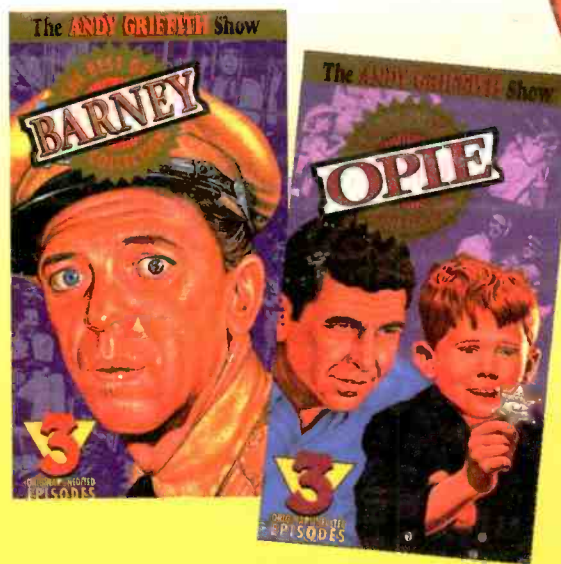
DISPLAY OPTIONS

24 UNIT COUNTER OR FLOOR
SET-UP DIMENSIONS: 13.5" X 13.5" X 25.1"
36/48 UNIT FLOOR
SET-UP DIMENSIONS: 35" X 14" X 71"

PREBOOK: 2-22-95 • STREET DATE: 3-29-95 • MSRP: \$9.99



©MCMXCIV UAV CORP. All Rights Reserved
Design, Graphics and Package
©1990 MAYBERRY ENTERPRISES, INC.
Post Office Box 7647 Charlotte, NC 28241
(803)548-7300 FAX (803)548-3335

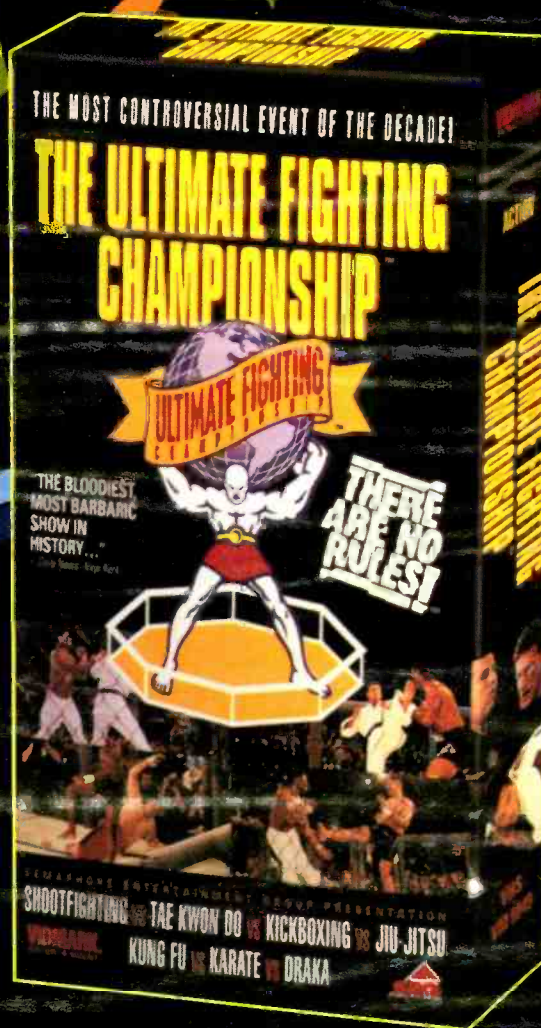


START THE NEW YEAR

WITH THE
**THE ULTIMATE SELL-THRU
CELEBRATION!**

**AVAILABLE
FOR THE FIRST TIME ON
SELL-THRU
FROM VIDMARK!**

Only
\$19.99



THE ULTIMATE FIGHTING CHAMPIONSHIP

- The first non-movie event to appear on Video Store Magazine's Turns Per Copy Chart — THIS TITLE RENTS!!!
- Reality combat where **THERE ARE NO RULES!**TM
- The martial-arts spectacular that is taking the country by storm!
- **KARATE vs. JIU-JITSU vs. RUSSIAN SAMBO vs. KUNG FU vs. TAE KWON DO vs. NINJITSU vs. PENCAK SILAT vs. MUAY THAI KICKBOXING**



Only
\$14.99

THUNDER IN PARADISE

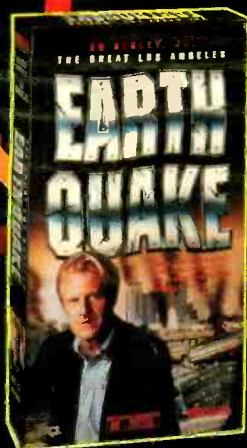
- Starring **HULK HOGAN, CHRIS LEMMON, CAROL ALT, ED BEGLEY, JR., JOANNA KERNS, ERIC BOGASIAN, JEFF DANIELS**



Only
\$9.99

THE CAINE MUTINY

- **THE CAINE MUTINY** (Directed by **ROBERT ALTMAN**), was adapted from Herman Wouk's Pulitzer Prize winning novel.



Only
\$9.99

EARTHQUAKE

- Exciting story loaded with spectacular special effects and colossal stunts!

VIDMARK
ENTERTAINMENT

2644 30th Street
San Monica, CA 90405-3009
Tel: (310) 314-2000 Fax: (310) 452-8909
For further information contact: Don Gold (310) 314-3051

ORDER DATE: JANUARY 11, 1995
STREET DATE: JANUARY 25, 1995

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Child's Play: A Power Rangers Boost 72 Shelf Talk: LIVE Reconsiders PPT 73
 Picture This: Palmer Embraces PPT 72 Video Previews: Raul Di Blasio 76

Suppliers Riding Sell-Thru Wave Hope It Won't Crash

BY SETH GOLDSTEIN

NEW YORK—Them that has gets, and the getting was certainly good in 1994 for the suppliers of key sell-through titles. But there are doubts as to whether the getting will remain as good beyond 1995, as well as thoughts that rental may be rebounding.

Sell-through, especially family entertainment, dominated home video as never before. Aided by "Jurassic Park," "Snow White," and FoxVideo's "Speed," wholesale shipments of 435 million feature, children's, and instructional tapes were worth an estimated \$4.4 billion last year. Rentals, as they have for the past several years, remained stuck at 50 million units, bringing in about \$2.4 billion.

Under-\$25 titles thus receive the credit for a 17.2% jump in wholesale revenues, to \$6.8 billion from \$5.8 billion in 1993. That feast scarcely digested, the studios hope consumers are ready to wolf down a first quarter seasoned with box-office hits at purchase prices.

The list of guaranteed multimillion-unit sellers includes New Line Home Video's "The Mask," Paramount's "Forrest Gump," and Disney's "The

Lion King," which a studio source indicates could be the first to deliver 30 million cassettes. Disney, whose home video revenues of \$1.6 billion took nearly a 25% share of 1994 wholesale revenues (see Billboard's market share table, page 73), claimed by Christmas to have sold through more than 20 million of the 27 million copies of "Snow White" in retail inventory since October.

Observers remain skeptical about Disney's sales-to-consumers numbers, but the differences are matters of degree. No one disputes the studio's ability to generate huge per-title sales, measured in the hundreds of millions of dollars. Hollywood's ability to sustain the momentum generated in 1994 doesn't engender the same confidence, however.

The worry is that retail can't or won't support the flood of direct-to-sell-through titles arriving this year, and that Hollywood may be overplaying family entertainment.

Played just right last year, family entertainment—seemingly almost anything in brightly decorated white-vinyl clamshells—helped push Warner Home Video and FoxVideo well ahead of their 1993 totals. FoxVideo report-

edly sold over 4 million copies of its Shirley Temple line and 1 million of "The Sandlot," a repriced rental title.

But one studio executive, voicing the concerns of others contacted by Billboard, wonders when the "consumer's appetite" will be sated. Diminished purchases and insufficient retail exposure could deflate the sell-through balloon. Suppliers less confident about

making their numbers will start funneling hit titles into rental by the end of 1995, he says, reviving a dormant segment of the market. This executive sees an end to the four-year cycle of sell-through plenty. He predicts the release of just three or four under-\$25 titles in 1996, compared to a projected 12-15 in 1995, about the same number as last year.

A rental revival, including struggling "B" titles, would coincide with an upsurge in new store openings. According to Bob Alexander of New York-based Alexander & Associates, the recent spate of public offerings and acquisitions indicates that video retailers have "access to capital" that had been missing. "It's a very strong signal to banks

(Continued on page 73)

Videotape Shells Colorized Via G•Zero Manufacturer Adds Pizazz To Cassette Packaging

BY TRUDI MILLER ROSENBLUM

NEW YORK—Usually, videotape shells are available "in any color as long as it's black," to quote Henry Ford.

But in the past two years, videocassette manufacturer Global Zero has achieved increasing success with its patented G•Zero, available in 11 colors.

"Our philosophy is that the cassette needs to be more of the marketing story," says Joseph Wischerath, president of Global Zero in Westbrook, Maine. "If you look at any consumer product, the packaging has pizazz. But, historically, videocassettes were all standard black, and all the pizazz was on the inside." Global Zero also can put a wrap around the cassette's label, or print a customer's logo directly on the shell.

In addition, the G•Zero is environmentally efficient, using recycled propylene instead of the more common polystyrene, and consisting of six parts instead of the usual 32.

Sales of the tape have doubled in the past year, says Wischerath, noting that the company manufactured 9.5 million tapes in 1993; in 1994, the number jumped to 18 million. "Our objective in 1995 is 40 million," he says. To achieve that end, Global Zero has purchased a new manufacturing facility and offices in Sanford, Maine, which will increase annual production capacity to 50 million cassettes. The company has also purchased 25 acres around the site for additional expansion.

In fact, tape duplicator Technicolor, which has its own environmentally sound Delta Shell, recently began offering the G•Zero as an option to its customers because of the choice of colors, Wischerath says.

Aside from allaying environmental concerns, polypropylene has another benefit: cost. "Plastic prices have gone through the moon recently," says Wischerath. "The cost of poly-

styrene has gone up 80%-100%, but polypropylene has only gone up 30%-50%." As a result, the cost of the G•Zero cassette is approximately 15% less than a traditional videotape, Wischerath says.

About 70% of G•Zero tapes are used for direct mail purposes. The shell weighs 30% less than traditional cassettes, reducing postage costs by 6 cents per tape via third class mail, 26 cents via first class, Wischerath says.

Since its 1992 launch, the G•Zero has been available only as a 60-min-

ute cassette. Because of this, it was used mostly for promotional, advertising, and direct mail purposes. But in the past six months, "there's been a move toward retail, especially discount sell-through—tapes that retail for \$9.99," says Wischerath. The company is currently working on a T-120 version of the tape.

The G•Zero is used by "virtually every major duplicator in the U.S., and a number in Europe," Wischerath says. Clients have included Warner Bros., NordicTrack, and Ford.

Everyone Wants To Look Like A Star

HOLLYWOOD

WIK1223 WIK1222 WIK1224

"MARTIN HENRY is the best aerobics instructor in Los Angeles" —The Hollywood Reporter

\$12.98
S.R.P. Each Video

Street date: **Nov. 23**

distributed by: **Wood Knapp Video**

The Special Interest Studio
5900 Wilshire Boulevard,
Los Angeles, CA 90036
(800) 521-2666

RETAILERS: Order a 12-pack — Receive a FREE T-shirt

WK2052-4 Each of 3 Titles

BLUE PLATE SPECIAL.

#12 on This Week's Chart!

It's service with a smile — and a whole lot more — from the best dishes on the menu. Playboy's *Girls of Hooters*. Better order up second helpings of this sizzling special sure to drive your customers into a feeding frenzy!

PLAYBOY HOME VIDEO

© 1994 Playboy. All Rights Reserved.

Palmer Video Inks Deal With Rentrak For PPT Chainwide

ON BOARD AT LAST: New Jersey-based Palmer Video has finally committed to Rentrak's pay-per-transaction system of revenue sharing. A \$30 million, multiyear contract will spread PPT titles throughout the 76-store chain.

We say "finally" because, until the deal was signed, Palmer had been using PPT "on and off since 1991," president/CEO Peter Balner said in a Dec. 19 press release. In May 1993, during one of the "off" periods,

Palmer's Peter Margo voiced concerns that PPT lacked the hit titles needed to make an impact. While Rentrak denied that Palmer had suspended its services, it is clear that Palmer has moved cautiously into revenue sharing.

Balner tells us the chain will be leasing Rentrak titles on an "extremely selective basis"—at least one, but probably not more than two a month. "We're going to take his best title every month," Balner says. Earlier, "there were months where there weren't any. We had great latitude in what we purchased before."

Copy depth could average 100 per location, Balner adds, provided Rentrak "has a title of sufficient quality and box office to allow me to do that." Box office, however, is less of a factor than previously, since, as Balner notes, \$100 million-plus titles are regularly con-

signed to sell-through, now a 15%-17% chunk of Palmer's business.

Balner wants to load up on a "steady stream" of rental hits in quantities that will swamp the cassette-buying competition. PPT, he believes, is "the future of the industry."

The very fact of a new-customer press release, one of two in December, underscores a more aggressive stance by Rentrak to raise its profile, at least in the financial community. It's important these days, accord-

ing to sources close to the company. Rentrak's stock took a hit when Disney bought SuperComm and when word leaked that Capital Cities/ABC was unloading about 200,000 shares, worth \$1.6 million, following cancellation of the "black box" project that would have eased PPT's path into supermarkets (Billboard, Dec. 17).

Announcements of store signings are one way of firming the share price. The Wall Street Journal had to have helped when it ran a notice of the Palmer deal.

More names are due for release, reportedly including Portland, Ore.-based Hollywood Entertainment, which had publicized its contract renewal negotiations to secure better terms from Rentrak. Another major PPT customer is also ready to re-up, we're told.

PICTURE THIS

By Seth Goldstein



Power Rangers, Direct-To-Vid Lead Non-Theatricals' Rise

KIDS' VIDEO, that hale and hearty genre, was as healthy as ever in 1994. Theatrical product led the way, but non-theatrical titles, in particular Kid Vision/A*Vision's Mighty Morphin Power Rangers line, blew out of stores as well. The Barney craze abated somewhat (to the very premature glee of the media)—all crazes eventually do—but the purple dino's video sales have remained brisk (three titles currently appear on Billboard's



by Moira McCormick

Top Kid Video chart). Direct-to-video feature-length movies like Disney's "The Return Of Jafar," MCA's "The Land Before Time II," and Hemdale's "The Polar Bear Kind" signaled the start of a promising new genre. And speaking of new genres, an entire cottage industry grew up around reality-based vocational videos that show kids the inner workings of heavy machinery and forms of transportation. Children's titles remained consistent, dependable sellers. Pre-

dictably, Billboard's Top Kid Video chart was filled with theatrical releases, among them Disney's "Snow White And The Seven Dwarfs," "Aladdin," "Pinocchio," "Beauty And The Beast," "The Fox And The Hound," "101 Dalmatians," "Dumbo," and "Alice In Wonderland"; Warner Bros.' "Thumbelina"; Hemdale's "The Princess And The Goblin"; and MCA/Universal's "We're Back! A Dinosaur Story."

But non-theatrical titles made an impressive showing as well, particularly anything with "Power Rangers" attached to the title. Saban Entertainment/A*Vision Entertainment's juggernaut of a line lived up to its "Mighty" appellation, and should continue to do so: Morphin Mania appears as strong as ever.

A*Vision's reality-based "Live Action Video For Kids" series also made a chart splash, with titles like "There Goes A Fire Truck!" and

(Continued on page 74)

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
				★ ★ ★ No. 1 ★ ★ ★				
1	1	6	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	2	9	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	3	12	JURASSIC PARK	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
4	4	13	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
5	5	7	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
6	8	40	HOW THE GRINCH STOLE CHRISTMAS!	Metro-Goldwyn-Mayer MGM/UA Home Video M201011	Animated	1966	NR	14.95
7	7	6	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	16	4	EAGLES: HELL FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	24.98
9	9	16	THE 3 TENORS IN CONCERT 1994 ▲	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
10	6	6	NIRVANA: LIVE! TONIGHT! SOLD OUT!!	Geffen Home Video 39541	Nirvana	1994	NR	24.98
11	10	5	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
12	11	5	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
13	15	41	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Video 82163	Yanni	1994	NR	19.98
14	17	9	A CHRISTMAS STORY	Metro-Goldwyn-Mayer MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
15	13	4	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
16	12	7	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
17	23	5	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
18	18	32	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
19	14	15	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
20	NEW ▶		GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98
21	22	9	A CHARLIE BROWN CHRISTMAS	Paramount Pictures Paramount Home Video 15265	Animated	1990	NR	16.95
22	21	37	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
23	20	8	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
24	34	19	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
25	19	8	GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
26	25	14	MIRACLE ON 34TH STREET	Twentieth Century-Fox FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
27	24	12	BARBRA STREISAND: BARBRA-IN CONCERT ▲	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
28	32	17	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	36	5	JANET JACKSON: JANET	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
30	NEW ▶		MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS	Saban Entertainment A*Vision Entertainment 42014-3	Various Artists	1994	NR	12.95
31	28	4	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
32	NEW ▶		MIGHTY MORPHIN: KARATE CLUB	Saban Entertainment A*Vision Entertainment 42028-3	Various Artists	1994	NR	12.95
33	31	12	THE CASE OF THE LOGICAL I RANCH ▲	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
34	30	4	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
35	39	8	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
36	RE-ENTRY		D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
37	26	39	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
38	NEW ▶		GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
39	29	4	WINNIE THE POOH AND CHRISTMAS TOO	Walt Disney Home Video	Animated	1994	NR	14.99
40	RE-ENTRY		WHITE CHRISTMAS: COLLECTOR'S EDITION	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95

◆ 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. ◆ IFA 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. ▲ IFA 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. © 1995, Billboard/BPI Communications.

LIVE Reconsiders Pay-Per-Transaction; Nickelodeon Programs Spawn Promos

MULLING OVER PPT: Disney appears sold on the idea of pay-per-transaction with the acquisition of SuperComm and its earlier deal with Rentrak. But LIVE Home Video has yet to renew its contract with Rentrak, which expired in October.

"We're not saying we won't renew," says senior VP of sales and marketing Jeff Fink. "We're negotiating, and it comes down to the structure of the deal."

Under its previous agreement, LIVE sent out its rental titles through Rentrak, which was responsible for recording transactions. Fink says LIVE would now like to keep its own records, or keep better tabs on Rentrak's accounting system.

"Under the old contract, they got every title and we received reve-



ing on Rentrak contributed," Fink says, "but we know distribution put added emphasis on these titles specifically because they weren't on Rentrak."

Fink also points to title recognition, which was high for "Wagons East" because it was John Candy's last feature. "If the product doesn't perform, Rentrak or anything else doesn't help," Fink notes.

Despite the success, LIVE isn't ready to jump off the Rentrak train. The fact that powerhouse Disney has boarded is a stamp of approval for suppliers, according to another independent supplier.

On the sell-through front, LIVE expects overall 1994 sales to jump 7% from the 1993 level. For the year, sell-through will account for about 43% of the company's total

"We can't say how much not be-

What could make or break sell-through this year is "Forrest Gump." Paramount hasn't scored heavily in direct-to-sell-through since "Wayne's World," when it took back half of the 5.2 million copies shipped. "Gump" could do 10 million units, which equals about \$130 million wholesale," says a rival executive. "But Paramount has got to spend a lot, and they may not know how much after being out of the market for a couple of years. They've got to be ready to accept returns." Another source adds, "Maybe they can get 8 million, but I don't think it's a shoo-in."

Both think the bottom line for "Gump" would be almost the same if Paramount delivered 550,000 rental copies and then 2 million-2.5 million of the title repriced for sell-through six months later. The studio did exactly that with "Ghost," which also topped

\$200 million at the box office. One sell-through veteran considers the "Gump" campaign "high-risk."

Columbia TriStar Home Video could be confronted with the same conundrum if PG-rated "Little Women" generates ticket sales equal to its rave reviews (and likely Academy Award nominations). The decision, in fact, may be harder to make: Columbia has never released a major box-office title direct to sell-through. Top executives Ben Feingold and Paul Culberg, who are breaking in a new sales and marketing team, will have to determine whether they're catching sell-through at its crest—or crashing on the downside.

There's more to sell-through, of course, than hit movies. Children's titles, excluding features, accounted for \$1.1 billion of the \$6.8 billion total; special interest (ranging from television and fitness) totaled \$750 million, and premiums and promotional giveaways rang up \$200 million, Billboard estimates.

Few expect a non-theatrical slowdown in 1995, with suppliers taking heart from the 1994 performance of PolyGram Video and A*Vision Entertainment, both new to the market share table. Sell-through is seen as the pathway to success by Turner Home Entertainment and LIVE Home Video. "It's wonderful for the business," says Snyder, who sees "consumer acceptance of all titles." His only caveat: "We have to find the right way to manage inventory."

Sales and marketing senior VP Jeff Fink says LIVE is acquiring higher-profile children's and fitness product for sell-through and will be more aggressive in pricing catalog titles to \$9.95, based on the fourth-quarter success of three budget Arnold Schwarzenegger features. "Red Heat," "The Running Man," and "Total Recall" did 250,000 units, Fink reports.

His under-\$10 Avid line has been the last stop for features on the way down from rental. But Fink plans eventually to price movies "right from rental to \$9.95. You get it on the shelf and it moves."

SUPPLIERS RIDING SELL-THRU WAVE HOPE IT WON'T CRASH

(Continued from page 71)

that this is not a business lying back and awaiting its death," adds Turner Home Entertainment executive VP/GM Stuart Snyder.

Expansion into under-exploited territories will inevitably follow, and Alexander maintains that some markets are 30%-40% below store saturation. As an example, "I don't think New York is covered." Alexander's helpmate is a software program that uses computerized map overlays to compare graphically retail and population densities; one grocery chain is already using it to plot further video expansion. "More stores generate more business," Alexander says.

And more specialty outlets will be stocking titles for rental, whether or not the movies are priced for sell-through. Hollywood is bound to pay serious attention to, and direct resources toward, an unclogged rental pipeline.

Domestic Home Video Market Shares, 1992-1994

	1994		1993		1992	
	%	\$(mil.)	%	\$(mil.)	%	\$(mil.)
Disney	24.2	1,600	20.7	1,200	20.8	1,100
Warner ¹	12.0	790	12.4	720	12.3	650
MGM/UA	2.5	165	2.0	115	—	—
MCA/Universal	11.0	720	7.3	425	7.6	405
FoxVideo ²	9.8	650	8.6	500	8.0	425
Columbia ³	9.4	620	10.7	620	10.2	540
New Line	3.0	200	2.8	165	2.3	120
GoodTimes	7.2	475	7.8	450	5.3	280
Paramount ⁴	6.5	430	7.2	415	7.1	375
HBO Video	1.8	125	2.1	120	2.1	110
PolyGram	1.8	120	—	—	—	—
A*Vision	1.8	120	—	—	—	—
LIVE	1.5	100	3.2	185	3.5	185
Handleman ⁵	1.5	100	—	—	—	—
Orion	1.0	65	—	—	—	—
Republic	1.0	65	—	—	—	—
Turner ⁶	1.0	65	.8	40	.7	25
Vidmark	1.0	65	—	—	—	—

¹Includes MGM/UA and HBO Video sell-through, also listed separately.

²Includes CBS/Fox Video and ITC.

³Includes New Line Home Video, also listed separately. As of Jan. 1, Turner takes over New Line distribution.

⁴Includes ABC Video, Full Moon, and Skouras.

⁵Comprising Video Treasures and Starmaker Entertainment.

⁶Does not include royalties paid by MGM/UA for use of Turner library.

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
			★★★ No. 1 ★★★		
1	1	6	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
2	2	5	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
3	31	3	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
4	4	8	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
5	3	6	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
6	5	5	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
7	6	5	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
8	7	6	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
9	8	4	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
10	9	10	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
11	12	8	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
12	11	9	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
13	16	4	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
14	10	7	THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
15	13	9	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
16	17	5	COPS AND ROBBERSONS (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
17	18	4	DREAM LOVER (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
18	14	17	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
19	15	14	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
20	19	8	THE HUDSUCKER PROXY (PG)	Warner Bros Inc Warner Home Video 13166	Tim Robbins Paul Newman
21	21	4	THE FAVOR (R)	Onon Pictures Onon Home Video 1275	Elizabeth McGovern Harley Jane Kozak
22	NEW		WIDOW'S PEAK (PG)	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
23	22	6	LITTLE BIG LEAGUE (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
24	27	19	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
25	28	3	SIoux CITY (PG-13)	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
26	23	12	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
27	25	12	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
28	20	12	JURASSIC PARK (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
29	26	6	EVEN COWGIRLS GET THE BLUES (R)	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
30	30	12	THE WEDDING BANQUET (R)	Samuel Goldwyn Co FoxVideo 8170	Winston Chao May Chin
31	24	13	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
32	35	12	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
33	39	21	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
34	33	13	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
35	40	9	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Kettel Mimi Rogers
36	29	9	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Delroy Lindo
37	32	8	SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Pictures Walt Disney Home Video 1524	Animated
38	NEW		LOVE IS A GUN (R)	Trimark Pictures Vidmark Entertainment 5807	Eric Roberts Kelly Preston
39	34	11	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
40	36	17	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi

◆ 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. © 1995, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from page 72)

"There Goes A Bulldozer!" appearing amidst a plethora of animated product. KidVision/A*Vision's upcoming video line taken from the hit PBS animated series "The Magic School Bus," itself based on the popular books from Scholastic, is expected to be a big hit in '95, according to the Video Flash tracking service of New York-based Alexander & Associates.

Alexander also expects to see much more direct-to-video feature-

length product, such as Disney's "The Return Of Jafar" and MCA/Universal's new "The Land Before Time II: The Great Valley Adventure." However, the market research firm notes, this up-and-coming genre presents a tracking dilemma: should it be considered theatrical or non-theatrical, since it fits neatly between the two? "Jafar" performed like a theatrical product," Alexander says.

One title doing extremely well

based almost entirely on word-of-mouth is FoxVideo's "My Neighbor Totoro," a Japanese movie featuring the most breathtaking animation ever seen on video. Though "Totoro" did have a very limited theatrical run, its numbers (which have resulted in a four-months-and-counting run on the chart) were generated neither by massive ad campaigns nor merchandise tie-ins—just by the fact that it is simply one of the most ravishing chil-

dren's features ever made.

As for Barney the Dinosaur, rumors of his demise are nothing more than wishful thinking by the grown-up section of the population that, needless to say, doesn't get the Barney mystique. Though sales of Barney merchandise are reportedly down, the purple T. Rex's videos are still moving right along. "Barney's Imagination Island," in fact, was No. 4 and rising as of this writing, and two other ti-

ties, "Live In New York City" and "Waiting For Santa," were also charting.

"The videos have done exceedingly well," says Alexander of the Barney titles, which are produced and manufactured by the Lyons Group. "If the Barney craze is tailing off that drastically, why is Universal Studios opening a multimillion-dollar Barney pavilion?"

And, though a shakeout is surely in the cards somewhere, another craze that shows no sign of letting up is the reality-based, big-machine, live-action genre. A*Vision's titles have been among the most visible, but independent companies have sprung up seemingly overnight with special-interest kids' titles exploring not only trucks and earth movers but airplanes, spaceships, skyscrapers, tugboats, trawlers, and many other similar subjects.

If 1995 is to see a slowdown of this still-booming genre, it certainly won't be during the first quarter.

KIDBITS: MCA/Universal Home Video has released its direct-to-video feature, "The Land Before Time II" (\$19.98 cassette, \$24.98 laser disc). It's the first of three planned sequels, and features an original musical score and songs... A&M Children's Video Division lent its support to Shari Lewis' recent Broadway debut in a big way. "Lamb Chop On Broadway," which ran Dec. 6-11 at the Richard Rodgers Theatre, benefited from radio and retail promotion throughout the metropolitan New York area. Coconuts, Sam Goody, RKO Warner Video, and Blockbuster were among the participating stores, some of which hosted Lamb Chop appearances. Plus, radio stations WPLJ, WBZO, WMJC/WGFM (New York and New Jersey), and WEZN and WRKI-AM (Connecticut) have away tickets to the show and Shari Lewis cassettes... CBS/Fox will release four new \$9.98 episodes of "Mister Rogers' Neighborhood" Jan. 18. Each contains a coupon redeemable for half off the regular, \$16 price of a hand-crafted, hardwood replica of Mister Rogers' trolley... Boston-based independent KidVidz, along with duplicator Allied Entertainment and Ingram Entertainment, is donating its Parents' Choice winner, "Squiggles, Dots & Lines," to children in hospitals nationwide. The 1,500 copies will be shared among some 25 pediatric units.

BILLBOARD SINGS THE PRAISES OF LASERDISC & KARAOKE

A BILLBOARD SPOTLIGHT

Laserdisc and Karaoke continue to captivate audiences worldwide. With over 8,000 titles available, laserdisc software sales are up 20% from last year and many karaoke systems are now utilizing laserdisc technology.

Billboard tracks the performances of these two flourishing markets in our March 4th spotlight issue.

Guarantee your message a standing ovation!

Let Billboard be your venue for reaching our 200,000 readers in 107 countries!

ISSUE DATE
March 4

AD CLOSE
February 7

LOS ANGELES
Deborah Robinson
213-525-2303

NEW YORK
Ken Karp
212-536-5017

LONDON
Christine Chinetti
011-44-71-323-6686

JAPAN
Aki Kaneko
213-661-8884

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

SHELF TALK

(Continued from page 73)

revenue, says sell-through sales and multimedia VP **Tim Fournier**.

Among the contributing factors are LIVE's "Profit Builders," a program that gives added margins to dealers who bring in selected sell-through titles. The margins vary from 3%-5%.

"It's really been a challenge, because we're finding that retailers aren't selling a lot," he says. "From our feedback, retail sales came back a little in November, but it's still tough."

However, Fournier says LIVE shipped 3 million units of its Christmas Classic collection, including "Rudolph The Red-Nosed Reindeer." LIVE's Avid line, with "Terminator 2" and "Dirty Dancing" at \$9.95, also helped drive sales.

PLAYING IT SAFE: Blockbuster will offer free rentals of two "Nick News Special Editions" dealing with AIDS/HIV and child abduction.

The two specials, "A Conversation With Magic" featuring **Magic Johnson**, and "Stranger Danger," aired on Nickelodeon and have been available on video through Sony Wonder. Each is hosted by **Linda Ellerbee**. Nickelodeon and Blockbuster are owned by Viacom.

The titles will be placed in Blockbuster's community service section beginning Jan. 24. Nickelodeon will repeat "Stranger Danger" Jan. 22 and "A Conversation With Magic" Jan. 29 to raise awareness about the free rental offer.

Separately, Sony Wonder will offer a \$2 rebate on two debut titles from "Rocko's Modern Life," a Nickelodeon animated series. The tapes "With Friends Like These..." and "Machine Madness" arrive in stores Feb. 14, priced at \$12.98.

The rebate offer will be advertised on more than 5 million Cracker Jack boxes in March. Nickelodeon-themed prizes also will be placed inside the packages.

In other promotions, Sony Wonder will run an online contest with CompuServe to promote "The Adventures of Tintin," due in stores Feb. 14 at \$12.98. Videos and books are the prizes. **Benoit Peters**, "Tintin" expert and author of "Tintin And The World Of Herge," will be the featured online guest.

POWER FOOD: Nearly every video company searches to hook up with a packaged-goods company for marketing opportunities. But Saban Entertainment has gone one step further by forming its own foods division to bypass the hassle of finding cross-promotional partners.

Saban Foods' first product is—you guessed it—"Mighty Morphin Power Ranger" granola bars, macaroni and cheese, and spaghetti rings.

More than 8 million granola bars will feature a panel advertising
(Continued on next page)

VIDEO PEOPLE

Jack Kanne advances to the newly created position of sales and marketing executive VP at Paramount Home Video.

Steven Beeks, formerly of Republic Entertainment, is named executive VP of newly formed Hallmark Home entertainment. **Doug Dohmen**, previously with Republic, joins as sales director.

Gary Delfiner is leaving as head of acquisitions and development for Republic Entertainment, formerly Republic Pictures, to form Gemini Entertainment, a new production venture. However, he will continue at Republic as a consultant. The move, effective Jan. 4, gives Republic first crack at Gemini's output. **Glenn Ross** resigns as Republic Entertainment senior VP of marketing.

Patti Bodner joins BMG Video as marketing VP, the position she previously held at New Line Home Video.

Robert Wittenberg, formerly a senior executive at Video Products Distributors, is named senior VP of sales at MGM/UA Home Entertainment. **Blake Thomas** joins as senior VP of marketing. **Corie Hazen**, formerly of FoxVideo, has been named sell-through product manager.

Marty Jorgensen, formerly of Ingram Entertainment, joins Video Products Distributors as senior VP of marketing and purchasing. **Russ Frazier** becomes dis-



KANNE

THOMAS

JORGENSEN

RUSHIN

tribution senior VP, **Tom Kietly** director of sales, **Denny Curley** specialty accounts sales director, and **Jim Roberts** MIS and operations director.

Karen Daniel advances to senior director of special markets at PolyGram Video.

Kimberle Lynch has been appointed senior VP of Columbia TriStar Home Video. She is responsible for legal affairs and distribution-related business affairs.

Joseph Porrello resigns as senior VP of acquisition and production for Peter Pan Industries to pursue independent video production and children's programming. He can be reached temporarily at 212-599-1222.

Michael Katchman advances to sales VP at Orion Home Video.

John Ruscine has been named president/CEO of CBS/Fox Video.

Arin Wolfson joins Alexander & Associates as general manager of the Video Flash research service. He replaces **Amy Innerfield**, who resigned for personal reasons.

Suzanne Green has been appointed special markets manager at A*Vision Entertainment.

A. Steven Young succeeds **Mark Engle** as executive director of the National Assn. of Video Distributors.

Mary Flynn, formerly of Ingram Entertainment, and **Timothy McCreary**, formerly of Academy Entertainment, join A-Pix Entertainment as Western regional sales manager and Southeastern regional sales manager, respectively.

Joe Vertullo has been promoted to sales director of Vidmark's Sell-Thru Division.

Timothy Barkas joins the Video Software Dealers Assn. as publications editor.

Eitan Gonen has been elected president of Matrix Video Duplication, replacing **Alon Carmel**, who resigned. **Simon Swart** has been given additional responsibilities as chief financial officer.

Randy Parker joins LIVE Entertainment as manager of international administration.

Elections at ITA: **Donald Rushin** of 3M to board chairman; **James Ringwood** of Maxell Corp. of America to president; **Phil Clement** of Rank, **William Kopatich** of Verbatim Corp., and **Phil Pictaggi** of MCA Home Entertainment to VPs; and **Charles Van Horn** to executive, succeeding **Henry Brief**, who has retired.

Pamela Hogan, formerly with National Geographic Television, has been named to the newly created post of director of Reader's Digest U.S. Video Publishing.

Jeffrey Dawes joins Graff Pay-Per-View as director of strategic planning and corporate development.

Billboard

FOR WEEK ENDING JANUARY 7, 1995

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	4	55	BAD GOLF MADE EASIER ABC Video 45003	19.98
2	1	11	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98
3	3	5	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95
4	2	11	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95
5	6	9	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95
6	5	27	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
7	7	57	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
8	9	23	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
9	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
10	10	31	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
11	20	132	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
12	17	35	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
13	8	23	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
14	16	9	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
15	11	49	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
16	RE-ENTRY		THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95
17	RE-ENTRY		WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98
18	15	15	THE STORY OF WORLD CUP USA '94 PolyGram Video 8006315633	14.95
19	19	9	WRESTLEMANIA VII Coliseum Video WF090	39.95
20	12	17	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	13	KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3	19.95
2	2	35	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
3	7	5	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
4	8	141	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
5	12	3	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95
6	5	37	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
7	3	153	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	14.95
8	11	13	KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT Video Treasures 9759	19.98
9	20	5	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994	19.99
10	RE-ENTRY		MEN OF STEEL: ABS OF STEEL A*Vision Entertainment 185	14.95
11	RE-ENTRY		STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
12	RE-ENTRY		O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN Uni Dist. Corp. 5101-3	14.95
13	9	101	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
14	10	57	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
15	13	23	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
16	RE-ENTRY		JANE FONDA'S FAVORITE FAT BURNERS ♦ A*Vision Entertainment 55008-3	19.98
17	15	43	JANE FONDA'S YOGA EXERCISE WORKOUT ♦ A*Vision Entertainment 55021-3	19.98
18	19	21	T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98
19	4	11	STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
20	16	3	HOLLYWOOD LEGS BY MARTIN HENRY Wood Knapp Video WK1224	12.98

♦ 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. ©1995, Billboard/BPI Communications.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	1	9	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
2	8	63	HOW THE GRINCH STOLE CHRISTMAS! Metro-Goldwyn-Mayer/MGM/UA Home Video M201011	1966	14.95
3	6	7	MUPPET CLASSIC THEATER Jim Henson Video/Buena Vista Home Video 5810	1994	19.95
4	4	13	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲ Dualstar Video/BMG Kidz 30051-3	1994	12.98
5	2	65	ALADDIN Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
6	7	9	THE STORY OF CHRISTMAS Hemdale Pictures Corp./Hemdale Home Video 7096	1994	14.95
7	RE-ENTRY		A CHARLIE BROWN CHRISTMAS Paramount Pictures/Paramount Home Video 15265	1990	16.95
8	3	21	THUMBELINA Warner Bros. Inc./Warner Home Video 24000	1994	24.96
9	22	36	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	12.98
10	18	30	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	12.98
11	17	54	RUDDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	12.98
12	12	13	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲³ Dualstar Video/BMG Kidz 30050-3	1994	12.98
13	11	424	DUMBO ♦ Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
14	14	9	MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95
15	5	31	THE RETURN OF JAFAR Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
16	13	11	BARNEY'S IMAGINATION ISLAND The Lyons Group 2003	1994	14.95
17	20	21	MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276	1988	19.98
18	15	9	BARNEY: WAITING FOR SANTA The Lyons Group 98041	1992	14.95
19	19	113	BEAUTY AND THE BEAST Walt Disney Pictures/Walt Disney Home Video 1325	1991	24.99
20	NEW ▶		MIGHTY MORPHIN: KARATE CLUB Saban Entertainment/A*Vision Entertainment 42028-3	1994	12.95
21	23	19	BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002	1994	19.99
22	16	264	PINOCCHIO ♦ Walt Disney Pictures/Walt Disney Home Video 239	1940	24.99
23	RE-ENTRY		REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS ♦ Nickelodeon/Sony Wonder LV49209	1993	14.98
24	21	135	101 DALMATIANS Walt Disney Pictures/Walt Disney Home Video 1263	1961	24.99
25	9	17	THE PRINCESS AND THE GOBLIN Hemdale Pictures Corp./Hemdale Home Video 7113	1994	24.95

♦ 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. © 1995, Billboard/BPI Communications.

SHELF TALK

(Continued from preceding page)

"The Official MPR Karate Club" video. The tape, which has been available since Nov. 23, is a level-one karate instructional and sells for \$12.95.

Meanwhile, Saban will launch Spanish versions of the first five Mighty Morphin cassettes. The \$12.95 titles will be dubbed in Spanish and repackaged with Spanish liner notes.

EXEC MOVES: MGM/UA Home Video has hired **Blake Thomas** as senior VP of marketing. Thomas re-

ports to executive VP **David Bishop** and is responsible for creating and implementing campaigns for home video and other MGM/UA consumer products, such as CD-ROMs.

Thomas joins MGM from ad agency DDB Needham Worldwide. He is the second executive to be added to MGM's marketing department in a month. **Robert Wittenberg** recently was hired as senior VP of sales (Billboard, Dec. 24).

MOVIE PICKS: FoxVideo has selected 12 unreleased titles to be added to its Studio Classics line.

Included are "The Diary of Anne Frank," "Anastasia" starring **Ingrid Bergman**, and "Compulsion." A new selection goes out on the first Wednesday of each month.

FoxVideo selects the titles based on the preferences of the 250,000 consumers in its Movie Club. The titles are priced at \$19.98.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Raul Di Blasio, "Piano De America," BMG U.S. Latin, approximately 85 minutes, \$14.98.

Argentinian pianist extraordinaire Di Blasio presents nothing short of an aural delight in this concert video culled from his recent performance series at the Jackie Gleason Theatre in Miami Beach. Released in concert with his latest BMG U.S. Latin album, "Piano De America 2," the video includes plenty of close-up shots of Di Blasio putting his passionate personal stamp on a variety of show tunes and other contemporary numbers. As an added treat, Di Blasio, who continues to garner recognition in the States, is joined for a finale of "What A Wonderful World" by Florida vocalist Wendy Pederson.

Glen Campbell, "Branson Video Classics," Ventura Entertainment Group/Tapeworm Video Distributors (805-257-4904), 70 minutes, \$19.95.

Seasoned performer Campbell, who spends his summers on stage at his Goodtime Theatre in the heart of nouveau country music mecca Branson, Mo., gives fans their money's worth and more in this live performance. Included in the definitively Branson-style show are classics such as "Gentle On My Mind," "By The Time I Get To Phoenix," "Rhinstone Cowboy," "Galveston," "Wichita Lineman," and full stage-production show closer "Southern Nights." Campbell, who throws in some stand-up comedy (topics include growing up in Arkansas and traffic jams) for good measure, also offers some new tunes, including a tongue-in-cheek tribute to Branson penned by Paul Overstreet.

CHILDREN'S

"Sing-Along Songs: The Circle Of Life," Walt Disney Home Video, 30 minutes, \$14.95.

Elton John's singing it, and now children everywhere can chant along with "The Lion King" theme as they participate in Disney's latest interactive sing-along video. Hosted by the always-lovable Jiminy Cricket, the animated program includes seven songs from Disney

classics old and new. There's also "Part Of Your World" from "The Little Mermaid," "Belle" from "Beauty And The Beast," "Everybody Wants To Be A Cat" from "The Aristocats," "Prince Ali" from "Aladdin," "I Just Can't Wait To Be King" from "The Lion King," and Jiminy's favorite, "When You Wish Upon A Star" from "Pinocchio."

"Just Planes For Kids: Nathalie Prepares For Takeoff," Just Planes Videos (800-PLANES-6), 30 minutes, \$14.95.

Live-action trip to the airport includes lots of takeoffs and landings that will delight young airport enthusiasts. The video also follows 6-year-old narrator Nathalie, who is about to embark on her first flight, as she joins the pilot in the cockpit of the jet as well as out on the runway for a preflight check of the wings, wheels, etc. High-flying fun that does a good job of informing viewers, too. Second series title, "Nathalie's First Flight," due out next month, picks up where the first title leaves off.

HEALTH/FITNESS

"Tony Little's Fat Free Lower Body Reduction," "Upper Body & Abdominal Reduction," PPI Entertainment (201-344-4214), approximately 60 minutes each, \$12.98 each.



Television infomercial giant Little flexes his muscles in the fat-free arena with this pair of videos that focus on burning calories via a program of area-specific, "no impact" exercises. Both programs use Little's time-clock graph, making them compatible with three fitness levels. In addition, participants can further vary the routine by doing the exercises with or without

weights. As with his TV program and previously released videos, the ever-energetic Little takes particular pride in talking with his audience and providing verbal motivation. His growing legion of fans will eat up these new exercise opportunities.

DOCUMENTARY

"Visions Of Angels," Quality Video Inc. (612-893-0903), 30 minutes, \$9.99.

A documentary in only the loosest sense of the word, poetic program analyzes the possibility of the existence of angels from the viewpoint of those who claim to have been visited and inspired by them. Majority of the video, however, concerns itself with, literally, visions of angels—scenes of nature in motion accompanied by a Close Encounters"-like and other new age instrumental music.

Daytona's most celebrated drivers, as well as those who make the rules, assess the action, and work the pits, provide a complete picture. Sporty and a tad sentimental, series also includes the new "Who Are The Top Ten Drivers Of All Time?" and "The NASCAR Fantasy."



TRAVEL

"The Best Of Aspen And Snowmass," Brentwood Home Video (818-879-9090), 45 minutes, \$9.99.

Part of Brentwood's delightful, nine-title "Best Of North American Skiing" series, "Aspen And Snowmass" is a well-researched guide to the sister resorts and their surrounding Colorado terrain. Comprehensive without being too promotional, the program offers travel tips for the skier and nonskier alike, including information on the plethora of ski slopes; accommodations; shopping, dining, and nightlife; alternative activities; and the towns' histories, dating back to the silver boom. Photography is crisp and clear, and video packaging for each title in the series is uniform.



SPORTS

"The Daytona Experience," A*Vision Entertainment (212-275-2900), 60 minutes, \$19.95.

Part of A*Vision's new NASCAR Premiere Collector's Edition, "Daytona" is a sizzling look at the history of and most salient moments in the stock-car race every driver longs to win. Hosted by Benny Parsons, a Winston Cup racing champion, program surveys the Daytona 500 and tracks its progress since the Florida speedway's opening in 1959. Past and current interviews with

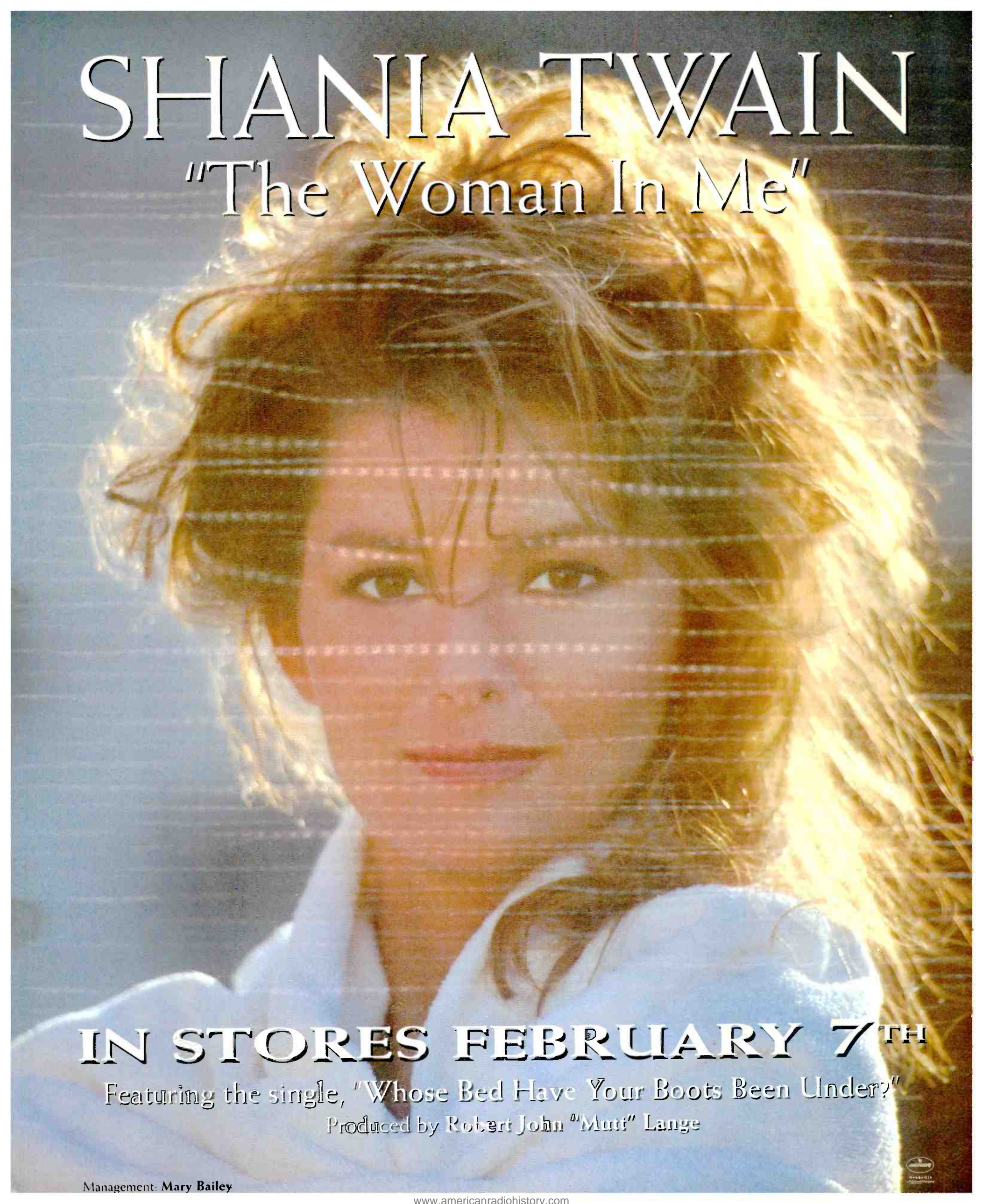


Series also includes travel guides to Breckenridge, Steamboat Springs, Copper Mountain, Lake Tahoe, Taos, Killington, Mont Tremblant, and Winter Park. Retailers should take advantage of the winter and spring ski seasons by stocking up in either the travel or sports sections.

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.

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!



SHANIA TWAIN

"The Woman In Me"

IN STORES FEBRUARY 7TH

Featuring the single, "Whose Bed Have Your Boots Been Under?"

Produced by Robert John "Mutt" Lange

Management: Mary Bailey

www.americanradiohistory.com



CLASSICAL MUSIC MONTH DEEMED A HIT

(Continued from page 78)

place." Micallef says.

Streetside enjoyed a 69% increase in sales during September over the same month last year, and Weatherall says radio promotions were the "most important part" of the campaign for Streetside. Classical stations KFUP St. Louis and KXTR Kansas City, Mo., ran an hour of commercial-free programming each day that featured one of the participating CMM labels as well as 30-

second spots encouraging listeners to introduce a friend to classical music. In addition, the stations conducted cross-promotions with Streetside on classical product.

Albany, N.Y.-based Trans World Entertainment is another happy CMM participant. Mark Jenkins, classical music buyer at the 700-store chain, declines to cite specific figures, but says Classical Music

(Continued on page 95)

THE CD LISTENING STATIONS

INTERACTIVE POINT-OF-PURCHASE SYSTEMS

FEATURING RELIABLE TOP-QUALITY COMPONENTS

FULL ONE YEAR WARRANTY INCLUDED

LEASING OPTION AVAILABLE



MODEL CDLS 406T

TABLE-TOP MODEL

6 TITLES/UNIT

DIM: 27.25"H X 25.5"W X 24"D



MODEL CDLS 101

SINGLE DISC

DIM: 7"H X 20"W X 13"D



MODEL CDLS 212

12 TITLES/UNIT

DIM: 56"H X 25.5"W X 23.25"D

CONTROL PANEL FEATURES: VFD SCREEN, DISC SELECT, TRACK SELECT, STOP & VOLUME

MODULAR COMPONENTS (WITHOUT FIXTURE) AVAILABLE

MANY DIFFERENT MODELS AND COLORS TO CHOOSE FROM

COMING SOON: VIDEO, CD-ROM, AUDIO BOOKS, VIDEO GAMES...

DEVELOPED BY HIGH LEVEL MARKETING LOS ANGELES, CALIFORNIA (818) 769-7700

Starship Music Flies High As A Singles Rackjobber

SINGLES GOING STEADY: Singles sales have always been a tough business to manage, and 1994 proved to be one of the most difficult yet for the format. According to SoundScan, 1994 singles sales are down a whopping 10% from 1993.

Considering that decrease, it's remarkable that during 1994 Starship Music in Norcross, Ga., created a business from scratch that is now generating sales of about 100,000 singles a month.

Back in February, the company began racking hit cassette singles in about 100 convenience stores. The rack, which takes up one square foot of space and is about 21 inches high, holds about 40 titles and 144 units in total. With the singles priced at

\$3.99, the test proved so successful that Starship decided to "get serious about the business," says Michael Goldwasser, the company's VP. Starship now racks 2,000 locations, mainly convenience stores.

The test showed that if a song has at least five weeks of airplay in a market, it has impulse demand. In addition, Goldwasser claims there is a pent-up demand for singles that record stores are not meeting.

Using airplay information from Broadcast Data Systems, Starship customizes three racks—pop, R&B, and a hybrid of the two genres—for each market and then places the appropriate rack into a store, depending on its trade area. Every three weeks, a salesman pulls up to a rack location, leaves the new rack, and takes the old one back to the company's warehouse, where the product is recycled. "We are in and out of a store within five minutes," Goldwasser says.

In talking to people who buy singles at racked locations, "we found that most of our customers hardly go into record stores, but like the chance to buy that one song they loved from hearing on the radio, even if it was from six months ago," he says. That gives the racked singles long legs, which allows Starship to recycle them instead of piling up returns, Goldwasser says.

In general, Starship is finding the wholesale business to be a growth area. In April 1992, the company entered the one-stop business under the name the Music Network. At the time, it was filling a void created by the closing of Justin Entertainment. When Nova Distributing went under almost a year later, Music Network's business quadrupled, and Goldwasser says the one-stop has achieved sales of about \$20 million for 1994. Initially, the one-stop operated with three salesmen and carried a limited number of SKUs. Today, it has 10 salesmen and stocks about 50,000 titles.

Meanwhile, the Starship chain, which has 14 locations in North Carolina, South Carolina, and Georgia,

is still being operated aggressively, even with expansion on hold, Goldwasser says.

OOPS: Cema, Liberty, and EMI Records Group North America managed to pull one of the quickest turnarounds in recent memory and got 3 million Garth Brooks greatest hits albums out in the streets in time for it to become one of the biggest gifts of the holiday selling season. But the breakneck speed at which they had to work—as of Nov. 1, the album wasn't even slated to come out at all, never mind by its Dec. 13 street date—resulted in one oversight.

The wording on the album cover implied that a CD Zoom, which contained snippets of songs from Brooks' entire catalog, would be handed out for free

with each sale of the album. But after the street date was moved up to Dec. 13 from Dec. 20, the company didn't have time to send the CD Zoom to accounts,

and store clerks consequently had to deal with many customer complaints. It wasn't until the Dec. 13 street date that Cema issued a letter to accounts, clarifying the situation and telling store managers to have consumers mail away for the CD Zoom at the address listed on the album.

MAKING TRACKS: Right after Billboard closed its final issue for the year, there was a shake-up in the sales department at Atlantic Records. Nick Maria, senior VP of sales; Mike Carden, national director of sales; and Bill Black, national director of sales, are out, leaving VP of sales Pete Anderson, who already had been overseeing the day-to-day operations for the department, clearly in control of the label's sales effort... In another stunner, John Esposito, chief operating officer for Nobody Beats The Wiz, is leaving the chain to become VP of field sales at PGD... Out in Minneapolis, Bob Pollack, who headed up the music and video effort at Target, is leaving the chain to become VP of marketing at Warner Home Video International... John Grandoni, formerly with the defunct Cavages chain, has joined National Record Mart as merchandising coordinator.

GREEN IS GOOD: Just so you know, Celestial Harmonies, a Tucson, Ariz.-based independent label, has announced a formal environmental policy for CD packaging. According to a press release, the label's goal is to "reduce the amount of waste in CD packaging, incorporate recyclable materials into all elements of music product production, minimize the toxicity in the packaging material used for CDs, and record artists whose environmental positions are in accord with the company's policies."

Although some labels already use recycled paper in packaging, the press release claims that no other major or independent label has stated an environmental policy for packaging CDs.

ADVERTISEMENT

KIDS TRACK



Rhythm of the Pride Lands

THE MUSICAL JOURNEY CONTINUES...

WALT DISNEY INTRODUCES, Rhythm of the Pride Lands, an exciting new album inspired by the music of The Lion King. Composer Hans Zimmer, together with internationally renowned artist Lebo M and producer Jay Rifkin, bring you eight original recordings that evoke the harmonies and rhythms of Africa.

This exciting, powerful musical celebration also includes new recordings of "The Lion Sleeps Tonight" and a special duet version of "Hakuna Matata" featuring Lebo M and artist Jimmy Cliff.

Break-through Marketing Support Continues...

- A music video featuring the single, "Hakuna Matata," performed by Lebo M and Jimmy Cliff.
- Consumer offer in over 1 million Lion King home video's and licensee products.
- An AT&T consumer offer in specially-marked albums.
- Movie-tunes in-theater air-play of the singles.
- Extensive merchandising with display contest at retail.
- Major public relations campaign.



The music of Disney's *The Lion King* moved us.

The harmonies of *Rhythms of the Pride Lands* will inspire us.



RECORDS

© DISNEY

Abbey Road Distributors

COMPLETE SELECTION

CD'S
TAPES
CD-ROM
KARAOKE
LASERDISC
ACCESSORIES
CASS. SINGLES
12" & 7" VINYL
VIDEO CASSETTES
+ FULL LATIN CAT.

5 LOCAL OFFICES TO SERVE YOU NATIONWIDE

Orange County	(800)827-7177
Los Angeles	(800)795-6874
Atlanta	(800)758-6710
Philadelphia	(800)733-3397
Milwaukee	(800)558-9066

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Sony CEO Stresses Retail Role In Digital Future

BY MARILYN A. GILLEN

NEW YORK—However else it may ultimately be remembered, the unfolding new year promises to be one in which long-rumored technologies blossom into fact and trailblazing products begin to take root at retail.

This week's Winter Consumer Electronics Show will be a showcase for many of those future products, spotlighting everything from multisession CDs to video CD players to highly revved computers.

Sony Music Entertainment chairman and Sony Corp. of America president/CEO Michael P. Schulhof will describe his company's role in several of these new arenas during his CES keynote address Jan. 6 in Las Vegas.

But first, as the final X's were still being marked off on 1994, Schulhof talked with Billboard about some of the new business and retailing paradigms that those new technologies will demand, as well as Sony's moves into the online and video-game hardware arenas.

BILLBOARD: CES this week offers a peek into one possible future of home entertainment—the all-digital one—with computers that can access digitally delivered music and provide online links with “virtual record stores.” Should retailers be frightened?

MICHAEL P. SCHULHOF: No, retailers have to be pro-active. There are opportunities in the future that are not

threats to retailers' business.

Retailers have to do more to ensure their place in the future electronic marketplace. They will have to do more to enhance the shopping experience. They have to do more to get consumers out of their homes and into stores. They can do this by making the shopping experience an entertaining one, and by using many of the technologies available to market their products.



SCHULHOF

BB: How do you feel about the call for “entertainment superstores”?

MS: Entertainment superstores are broader applications of entertainment to retailing. I think the way Tandy has de-

signed its Incredible Universe stores is an exciting development. If you look at the music business and what Musicland is doing with their Media Play stores, you'll see exciting ideas. They draw consumers and excite their imaginations.

It makes sense for electronics retailers to embrace more formats and products. Today, if you are going to sell computers, you should sell some form of telecommunications product to complement that business. How many computers these days are not equipped with a modem?

BB: When, and if, consumers can buy, say, an album online, will they still want to go out to buy the CD?

MS: Human nature requires interaction with other people—the kind of interaction which specifically occurs in record stores. I believe people will still want to experience firsthand the emotional as-

pect of stores, malls, etc. It's a destination as well as a social experience.

BB: Sony is making its first foray into video game hardware with the PlayStation. Any news on that front?

MS: At this time I can only talk about the PlayStation relative to its launch [late last year] in Japan, where in the first morning of the two-day weekend we sold nearly 100,000 units. Clearly, it looks like a promising game format.

BB: What are “hot” growth areas?

MS: We talked about the PlayStation already. Sony Online is one of our most exciting new start-ups. We're getting between 10,000-15,000 people signing on per day. And that's with one of our divisions involved. By the new year, we expect to have Sony Electronic Publishing online, and that will be followed closely

by Sony Signatures, Sony Electronics, and Sony Pictures. It's one of the best examples of Sony integrating all of its operations.

Personal digital communicators are a future growth area. For instance, our MagicLink is getting a favorable response, and as wireless communications continue to grow, personal communicators should be a big part of that business.

I think MiniDisc is the future in optical audio recording technology. We're convinced that the generation which has grown up with the compact disc is eager to embrace a new disc-based recording medium. MD will fill that consumer need.

The music industry will soon finalize a multisession CD playable on both conventional compact disc players and CD-ROM drives. It holds enormous potential for the future.

Sony Music, Graphix Zone Team For 3D Dylan Disc

NEW YORK—Bob Dylan's “Highway 61” has gone interactive and will open to consumer traffic well in advance of that other roadway, the fabled information superhighway.

“Highway 61 Interactive,” which will be unveiled by Graphix Zone and Sony Music/Columbia Records at the Consumer Electronics Show this week, revisits the artist's music, his life, and his

still-changing times through a vast storehouse of famous, rare, and previously unreleased audio- and videoclips; interviews; photographs; complete lyrics; and seven vividly detailed, 3D-rendered settings, ranging from '60s Greenwich Village to a '90s supper club.

The hybrid disc, playable on both Macintosh and Windows platforms, is

due in stores Jan. 31 at \$59.95.

“We attempted to not only chronicle Bob Dylan's music, but also to tell some stories along the way,” says Angela Aber, executive VP of Irvine, Calif.-based Graphix Zone, which previously produced “[Prince] Interactive” with Warner Bros./Paisley Park.

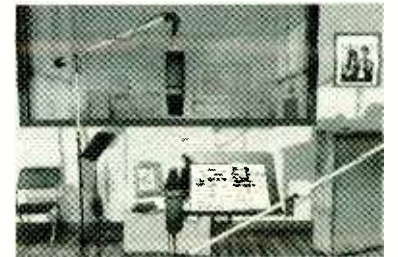
“So we have created photo-realistic, 3D environments that convey the feel, the flavor of various periods in time, and also speak to the social and political environment in which Dylan was creating,” Aber says.

Users, then, can stroll down Greenwich Village's Bleecker Street, dotted with “hot objects” such as newspapers, and wander into a re-creation of the early '60s coffeehouse where Dylan was discovered. Among others hanging out inside are Allen Ginsberg reading poetry; on the radio are vintage DJs discussing the then-new artist.

Other virtual settings to explore include the '60s-era Columbia Recording Studio, where Dylan laid down “Like A Rolling Stone” and other classics. Inside the studio are Al Kooper explaining how he ended up playing organ on the song, even though he wasn't invited to and didn't really know how to, anyway, and the album's producer discussing the session.

From there, users can travel to a Greenwich Village coffeehouse in 1975, or perhaps go onstage or backstage at the 30th anniversary Bob Dylan concert special, and talk to the likes of Eddie Vedder, Eric Clapton, and Lou Reed. Another environment takes users into New York's Supper Club in 1992 where Dylan performed.

Video segments are small windows on the screen, but cleverly placed ones. Clapton's backstage interview, for instance, is seen reflected in the mirror above his dressing-room table; performances from the 30th anniversary concert appear in monitors as users wander around backstage. “We tried to do things that took advantage of the limitation of the videos,” Graphix Zone president/CEO Chuck Cortright says. A separate MPEG version is planned.



One of the disc's virtual environments is a re-creation of Columbia's 1965 studio where “Like A Rolling Stone” was recorded.

RARE MUSIC

And then, of course, there is the music—decades' worth of samples, including 10 complete songs and four full-length music videos.

One of those complete songs is a “redbook” audio track of Dylan's previously unreleased electric version of “House Of The Rising Sun,” recorded two years prior to the 1964 hit version by the Animals. That track can be played back on computers, as well as standard audio CD players.

Other rarities include all of the outtakes from the recording session for “Like A Rolling Stone,” from the first rehearsal to the final cut; a live recording of Jimi Hendrix performing “Like A Rolling Stone” at Monterey Pop '67; a rare version of “Blowin' In The Wind”; unreleased footage from Dylan's 1992 Supper Club shows; and a collection of Dylan's drawings.

Such rich content suggests a wealth of cooperation, and Graphix Zone got that from the artist, his management, and from his longtime label home, Columbia Records, which collaborated with the publisher on the project.

“They simply opened up the archives for us,” says Cortright.

In addition to assisting with content, Columbia parent Sony Music also will have a role in the disc's distribution, getting the CD-ROM out into its music and video channels. Cortright says Sony's plans entail asking retailers to flag the “Dylan” bin cards in the stand-

(Continued on page 86)

A Year Of Firsts For Vid-Game Market

From Doom II To Hollywood Titles, It's A Serious Biz

NEW YORK—The video-game market offered some answers and even more questions in 1994. CD-ROM rental, video-game ratings, mushrooming hardware “platforms,” dueling trade shows, and shifting marketing and distribution strategies were only some of the issues the industry stared down.

On the software side, action-soaked fighting games with roman numerals in their titles proved good development bets, as both id Software/GT Interactive Software's PC game “Doom II: Hell On Earth” and Acclaim's Sega title “Mortal Kombat II” slayed the competition, racking up sales exceeding 500,000 copies apiece. The former broke more than sales records. The PC game, based on a highly successful shareware title, broke out of the PC marketing ghetto, getting the kind of mainstream consumer push—including a slate of national TV ads—normally reserved for traditionally better-selling Sega/Nintendo games.

Another big game seller broke through technological bounds. Nintendo's “Donkey Kong Country,” unveiled by Nintendo chairman Howard Lincoln at the final installment of Summer CES, employs a technology called Advanced Computer Modeling to render exceptional 3D graphics. Sales suggest the public approves: The 16-bit SNES game surpassed 500,000 units sold in its first week on shelves.

An intriguing technology also was used by chief competitor Sega for its

fourth-quarter centerpiece game, “Sonic & Knuckles.” The title employed “lock-on” technology to enable the game to add extra game-play levels and characters to earlier “Sonic” games, as well as functioning as a game in itself. Sega declined to discuss sales.

On the PC gaming side, several notable trends emerged. The addition of cinematic, live-action sequences seems tied to an even larger trend toward a movie aesthetic in PC titles, which carried through from the featured stars (Charlton Heston, Dennis Hopper, Mark Hamill, to name only a few), to the budgets (which run into the millions), to the all-out marketing campaigns put behind them.

The latter reflected yet another element added to the gaming mix this year—the greater involvement of major Hollywood film studios. Rather than simply licensing out game rights, as they had in the past, studios this year formed interactive divisions designed to keep properties in house. With the last-minute addition of Disney, all the Hollywood majors now have such divisions.

What that means on the marketing level is a synergy that has not been seen before between film property, video game, and home-video release. MGM/UA Home Video, for instance, included ads for the “Blown Away” CD-ROM game on copies of the home video release; the CD-ROM, meanwhile, included a 30-second clip from the film “Blown Away,” serving as a pre-street-

date ad for the video.

Fox Interactive led the way on an extension of the synergy concept from “spinning off” to “knitting together,” launching game and film simultaneously. It tested the tack with “The Pagemaster.”

MGM/UA and Sega led the way on another front, with an early year pact to develop “properties” that can be released as games and/or films.

HARD CHOICES

On the hardware side, the year saw its first casualty in Tandy's under-\$300 VIS set-top unit, which the company decided in April to discontinue.

3DO and CD-i both saw prices fall, and manufacturers rise, in 1994. Philips unveiled a \$299 Magnavox model of its CD-i system, while the 3DO multi-player manufactured by Panasonic has fallen from an introductory price of \$699 down to nearly \$350. Licensee Goldstar joins Panasonic as a 3DO manufacturer in 1995. A 3DO upgrade—designed to take the 32-bit units to 64 bits—is due in '95.

Speaking of upgrades, Sega augmented its solid installed-player base with the introduction of a 32-bit upgrade for its 16-bit Genesis system. The \$149 32X had holiday preorders of more than 1 million units, according to Sega, and was expected to sell out of its initial 600,000-unit shipment by Christmas.

On the horizon are even more op-

(Continued on page 86)

Classical Music Month Deemed A Hit Coalition Making Plans For Next Year

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—An outpouring of unified industry support made the inaugural Classical Music Month a September success, according to members of the coalition that spearheaded the event.

Thanks to that success, the Classical Music Coalition, an umbrella organization comprising representatives of the National Assn. of Recording Merchandisers and local arts, commercial, and educational institutions, is already planning for next year's monthlong event.

NARM, the major classical labels and their distribution arms, and the indies and their distributors have agreed to a \$50,000 merchandising campaign for Classical Music Month 1995. In addition, next year's event will include the addition of several more cities to this year's core seven (Billboard, June 18).

With local committees in leading metropolitan areas such as Boston, New York, St. Louis, Los Angeles, and Chicago spearheading events—including retail promotions, concerts, radio tie-ins, and outreach programs in their particular cities—Classical Music Month was “simply put, a home run,” says Joseph Micallef, chairman of the Classical Music Coalition and president of Portland, Ore.-based classical distributor Allegro.

“There were several surprises that occurred during the month,” he adds. “The number of different organizations wanting to participate in various committees—and the cities that were not even on the list that came out of the woodwork—was just phenomenal.” Micallef also says that all facets of the music industry, from the major labels to the indies, also gave their full support. Sony Music developed CMM posters, PolyGram designed and printed T-shirts and sweat shirts, Warner Bros. arranged at no cost the manufacture of classical cassettes to be distributed among various schools, and others made contributions as well, says Micallef. “It really was an industrywide effort.”

Education and exposure of classical music to a younger demographic was a key component of the campaign, which aims to broaden the

genre's audience beyond its typical consumer, the 50-plus male.

“Music education in schools has been cut back so dramatically that there was a sense that the industry should step up to the plate and address some of the issues,” Micallef says. Aside from the coalition distributing classical tapes and a study guide in selected schools, several retailers, including J&R Music World, Trans World Entertainment, and Tower Records, sponsored in-store and local classical concerts for children.

“We've got to develop a younger audience, because if we don't, the

people who are listening now are going to be 6 feet under the ground one day and then what?” says Robin Weatherall, classical music marketing manager at the 24-store, St. Louis-based Streetside Records chain and a key organizer in that city.

Streetside is among the multitude of retailers that took full advantage of the campaign and reaped the rewards. “If this whole program has done one thing, it underscored to the rest of the music industry just how much support for classical music product there is in the market-

(Continued on page 80)



Luscious “Ingredients.” Tower Records staffers chat with Luscious Jackson after the band's recent in-store performance at Tower in New York. The band members also signed copies of their Grand Royal/Capitol album “Natural Ingredients.” Shown, from left, are Marivi Magsino, Capitol marketing manager; Dave Benzine, Tower record sales manager; Tim Devin, Tower GM; Russ Solomon, Tower president; and band member Jill Cuniff; Barbara Schwartz, Capitol label director; and band members Gabby Glaser, Kate Schellenbach, and Vivian Trimble.

Rap, Vinyl Fans Boogie To Columbus' Groove Shack

BY PAT HADLER

COLUMBUS, Ohio—In a city now dominated by national chains, it's against the odds for independent music retailers to stay afloat. Yet one indie, which specializes in hip-hop vinyl, is attempting not only to survive, but flourish. Columbus-based Groove Shack Records is a textbook example of how to carve out a chunk of the market by catering to its specialized customer base. “We go against the grain of everything you think a record store is, and most of that is purposeful,” says co-owner Marty Jones. “We try to do everything the big boys don't do.”

Groove Shack Records is the virtual antithesis of a conventional strip-mall music store. The retailer is pure hip-hop with an emphasis on new and used 12-inch singles and LPs. Customers are permitted to hear records before they



The co-owners of Groove Shack, which specializes in vinyl recordings, are Marty Jones, left, and Mike Curry. (Photo: Pat Hadler)

purchase. Mail-order service is available to those customers who fax in their orders, some from as far away as Sweden and Australia.

While most retailers pin their success on location, Groove Shack Records is located in a transitional neighborhood of Columbus, sandwiched in between downtown and the Ohio State University campus. Drug deals, fencing, and prostitution take place by the clock outside the storefront; yet most of Groove Shack's customers are hip-hop-loving locals who are nonplussed by the action and drop in to say hello as much as buy records.

“The biggest thing we've got going for us is that we're totally knowledgeable about hip-hop,” says co-owner Mike Curry. “People trust our opinion—we're not some kid in a shirt and tie who's out of touch with the music. We're here to stay in touch with our roots.”

Yet when Groove Shack opened in June 1993, it took some convincing before the locals could accept that the store's owners—a couple of white boys from the 'burbs—knew hip-hop inside and out. “That's something we've had to overcome as far as our customers not believing we were real and not trying to exploit them,” says Jones. “It was tough at first, and there are still some people who won't shop here because we're white. But over time, we've proved ourselves.”

And Groove Shack's sales figures speak for themselves. The 1,200-square-foot store is expected to tally sales of \$150,000 this year. The shop carries some 1,800 R&B, hip-hop, break-beat, soul, and funk titles, with 60% of sales coming from vinyl, 30% from cassette, and a meager 10% from CDs. Sales of 12-inch singles double those of LPs. Some 75% of the stock is new, with the remaining used records having been purchased from collectors. In addition to music, the shop carries a limited supply of peripherals: the requisite T-shirts, hats, and blank tapes.

Groove Shack does a healthy international mail-order business, which now accounts for about \$200 a week in sales. Many of the company's customers are radio station and club DJs searching for imports, remixes, and collectibles.

To be generous, the interior of the

store could be described as early grunge with painted murals, patched carpet, and used fixtures. Customers are encouraged to gently paw through the racks in search of that special album, or to request a tune on the turntable. Says Jones, “We wanted the Groove Shack to look and feel like a shack instead of a place in a strip mall, or else we would have had to call it something like Waves.”

Actually, it was the best spot the two could afford when they opened shop. Somehow the formula has worked, and they have created a hip-hop haven that lifts the spirits and gets the blood pumping. “This is what we really wanted to do,” says Jones. “It was never an option to open a general record store.”



The venture really began 14 years ago when Jones and Curry were in high school. The two friends shared a mutual passion for funk, R&B, and, later, hip-hop, and used to “mind-trip” about opening a record store.

“We thought it could be the coolest thing we could do,” says Jones. “There would be no corporate life for us—our dream was to sell records, grow our hair long, and just hang out.” But after college, the two went on to pursue their separate careers; Jones went into sales, and Curry, with a master's degree, became a social worker for troubled adolescents.

The opportunity for entrepreneurship presented itself when Jones was laid off from work. Then the dream resurfaced. During the ensuing 18 months, he and Curry worked on their business plan and began to court bankers. Armed with \$25,000 in capital used to renovate the space and purchase initial product, Groove Shack debuted with little fanfare. About half of the store's product in those early days came from Curry's private collection of 1,500 rare soul and funk albums. “It hurt every time one walked out the door,” he says with a wry grin. “But

that's what kept us going.”

Jones is responsible for day-to-day operations and employs three part-timers, while Curry, who still works full-time as a counselor, searches for obscure records for special customers and publishes the company's quarterly hip-hop magazine. With the exception of small ads placed in their own bimonthly newsletter and special collectors and hip-hop magazines, the store does virtually no outside promotion.

“We found that the bulk of our sales comes from word-of-mouth,” says Jones. “Local print and radio ads have done very little for us.”

Promotions, such as the recent DJ contest held at the Columbus Convention Center, are store-sponsored. Drawing a crowd of more than 200, the contest featured five hip-hop DJs from Columbus and Cleveland, all vying for the top prize, in addition to a performance by Intalec, a solo artist represented by Curry.

The Groove Shack also hosts open-mike contests Friday evenings and typically attracts some 40-50 enthusiasts. “It gives everyone a chance to have a shot, even little kids, and helps us stay true to our customers,” says Jones. “And if we have a little extra money that week, we tape it and put it on public-access TV. No one else is doing that.”

The partners are admittedly militantly anti-CD and champion the resurgence of vinyl, citing Pearl Jam's recent re-release as an example of its popularity. “I honestly think vinyl sounds better, if you have equal equipment—a good needle, good speakers, and an amp,” says Jones. “Vinyl sounds thicker and is full of heart, whereas with a CD if you turn it up, you think it sounds good, but it's got a high hiss to it and a cold feeling.” Additionally, CDs provide little profit margin for the company, which cannot compete on price points or selection with big chains.

Although they are thrilled with the success of the store, the two have set their sights even higher. They would like to open other locations and eventually come out with their own hip-hop label.

“We're like little weasels,” says Jones. “We smell a crumb, and we'll go after it, while the big boys are standing around taking the larger pieces of bread. But that's how we survive.”

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822-4410

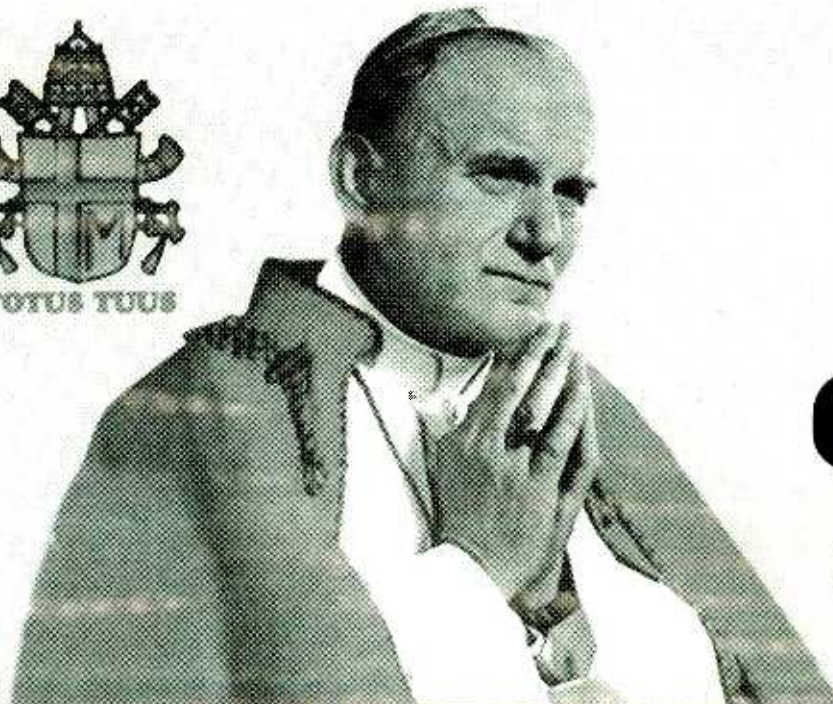
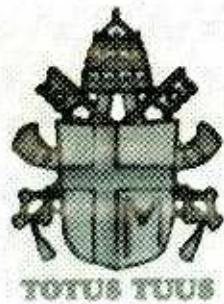
Write or call for FREE sample!

Patents 4813534 & 4895879

THE ROSARY RECITED IN ENGLISH BY THE POPE

DIGITAL QUALITY

THE ROSARY BY THE POPE



TELEVISION
CAMPAIGN

AS SEEN
ON
T. V.

CONTAINS
3
CD'S



THE POPE PRAYING IN ENGLISH

**THE ONLY RECORDING EXPRESSIVELY BY
POPE JOHN PAUL II
IN ENGLISH FOR THE AMERICAN FAITHFUL.**

STREET DATE DECEMBER 27TH !

DISTRIBUTED EXCLUSIVELY BY SONY DISCOS.

Place your orders now for the authentic Papal recording without translations !



TRIPLE CD M3CD-81511-2



DOUBLE CASSETTE M2XC-81511-4



MEMBER OF
NAIRD

DNA To Hold 1st Sales Confab; Ronnie Dawson's Got The 'Beat'

DNA BONDING: Cambridge, Mass.-based Distribution North America will be kicking off 1995 with its first-ever sales conference on Jan. 19-21.

The distributor, which is the re-configured version of Rounder Dis-

tribution, will hold its employee huddle in Woodland, Calif., home of DNA's joint-venture partner Valley Record Distributors Inc. Valley handles the operations end of the partnership, with DNA responsible for sales activities.

The get-together is significant on a couple of accounts. The tribes will be gathering immediately following the shift of Rounder Records' product from the REP Co. in Minneapolis to DNA. REP bought out Rounder's interest in the company last year.

Rounder isn't the only item bouncing over from REP: The Minnesota company's former sales VP **Pip Smith** will preside at the DNA conference as its VP of sales, a title he has held since moving there in early December. Smith shares the sales mantle with longtime DNA staffer **John Ruch**.

According to DNA GM **Duncan Browne**, a number of the company's distributed acts will perform at the

Pop, the Philadelphia alternative-rock indie, has signed an exclusive pressing and distribution agreement with Alliance's AEC Music Distribution. The label's existing joint venture relationship with Shanachie Records (specific to the New Jersey band **Melting Hopefuls**) remains in effect ... Yippee! **Razor & Tie Records** in New York has signed **Graham Parker**. The great singer-songwriter's first album for the label is

due in March, with a tour set to kick off the same month ... Mammoth Records in Chapel Hill, N.C., has inked veteran Nashville country-rockers **Jason & the Scorchers** and the old-timey hometown act **Squirrel Nut Zippers** to recording contracts.

FLAG WAVING: They call him "Rockin'," and the sobriquet is very (Continued on next page)

THAT WAS THEN
Encore!
Distributors Inc.
THIS IS NOW
10 YEARS
ENCORE.
distributors inc.
New logo, new decade, same philosophy.
1-800-334-3394 Fax: 303-292-6969

DECLARATIONS OF INDEPENDENTS™
by Chris Morris

confab, including the **Bobs**, **Maria Muldaur**, **Pete Anderson**, the **Black Watch**, and the **Halibuts**.

ODDS 'N' ENDS: Rykodisc in Salem, Mass., will be contributing \$170,000 in proceeds from its all-star benefit album "Born To Choose" to the National Abortion and Reproductive Rights Action League and the Women's Health Action Mobilization. The compilation was released in October 1993. Checks will be presented March 2 at NARAL's Media Project Awards in New York ... Alliance Entertainment Corp. is handling International Star Records' U.S. release of **Pope John Paul II's** album "The Rosary." The album shipped more than 300,000 units here in December. "The Rosary" has been a very popular item in Europe to date, while American media coverage of the album was ubiquitous during the pre-Christmas season ... DI offers congratulations to one of our favorite musicians, Antone's Records A&R director **Derek O'Brien**, for collecting best-studio-guitarist kudos in Guitar Player magazine's annual readers' poll. O'Brien has long been a key member of the Antone's nightclub house band in Austin, Texas, and has produced and played on many albums for its label offshoot ... Former Moody Blues keyboardist **Mike Pinder** has started up his own independent label, One Step Records, in Malibu, Calif. Its debut release is Pinder's instrumental set "Among The Stars" ... Longtime hip-hop scribe **Dimitri Ehrlich** has stepped into the music arena with "Everything Is Naked," the debut album by his group **Dimitri & the Supreme 5000**. The set has been released by the New York indie Fierce Records ... Blood Records in Villanova, Pa., has hired **Gina Galli** as its head of radio promotion and publicity. Galli formerly worked for Roadrunner and A&M ... Pavement Music in Oakbrook Terrace, Ill., has hired former Energy Records retail promotion director **Pat Egan** as its director of retail marketing ... Big

Higher Octave Music
is pleased to offer this series of 'New Age Classics,' 2 albums on 1 CD, remastered and available for the first time on compact disc.

DREAMER / FANTASY William Aura (HOM 7058)	FOREST / MOUNTAIN Peter Davison (HOM 7062)
LOVELY DAY / TIMELESS William Aura (HOM 7064)	GLIDE / STAR GAZER Peter Davison (HOM 7065)
AURASOUND I / AURASOUND II William Aura (HOM 7068)	TRACES / MUSIC ON THE WAY Peter Davison (HOM 7069)

These extended play CD's contain music designed to create a peaceful sound environment for your enjoyment and well-being. We invite you to relax your mind, open your heart and ride these soothing waves of sound to an inner oasis of harmony and balance.

Billboard's #1 Independent Adult Alternative/
New Age Label 1991, 1992 & 1993

"As in music, so in life"

Higher Octave Music
23715 W. Malibu Rd. #358 Malibu, CA 90265 (310) 389-1515 • Fax (310) 580-1525

H.L. DISTRIBUTORS, INC.
Tired of leaving messages on voice mail and hoping someone will call you back? YOU SHOULD HAVE CALLED H.L.!

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

1-800-780-7712
LOCAL: 305-262-7711 • FAX: 305-261-6143
6940 S.W. 12 Street Miami, FL 33144
SERVICE IS OUR MAIN PRIORITY

Solo™
THE "ARMOR-CLAD" CD PLAYER

- Cold-Rolled Steel Enclosure
- Hard-Wired Control Panel
- Volume/Track Controls
- Reinforced Headphones
- Jewel-Box Display
- Automatic Shut-Off
- Full Power Return
- Easy Mounting

telescan now for free catalog.
Call 1-800-835-7072
Full line suppliers of interactive merchandising systems including CD Changers, Music, Video & Audiobook sampling systems and interactive touch screen kiosks.

Billboard Spotlight's INDIES



THE ESSENCE OF THE INDEPENDENTS A BILLBOARD SPOTLIGHT

Indie Labels and distributors continue to have a huge impact on the music industry, as new and established artists cling to the values of the small, independent labels.

Billboard takes its annual look at the "indie" scene.

Show your spirit and promote your new releases and successes to Billboard's 200,000 readers worldwide.

*Bonus distribution at Narm

ISSUE DATE: 2/25

AD CLOSE: 1/31

CONTACT YOUR BILLBOARD REPRESENTATIVE TODAY !

NEW YORK: Ken Piotrowski: 212-536-5223 • LA: Leale Stein: 213-525-2329 • NASHVILLE: LEEANN PHOTOGLO: 615-321-4294

GAMING GETS SERIOUS

(Continued from page 77)

tions. Nintendo announced "Virtual Boy" in the fall—a 32-bit "virtual reality" table-top game system due in Japan and the U.S. next April. Sega's 32-bit "Saturn" just launched in Japan (where sales were expected to hit 200,000 by Christmas) and is due state-side by year's end. Also expected by year's end is Nintendo's cartridge-based Ultra 64. The wild card is Sony, which enters the video game hardware market with the 32-bit PlayStation.

On the retail side, the '94 game market was a mixed bag. Sega CDs and Nintendo cartridges? Love 'em, said home video retailers at the Video Software Dealers Assn. convention, where discussion centered not on whether, but on how best to conduct video-game rental, and how to recover the sales dollars being lost to deep-discounting mass merchants.

The *whether* shifted to CD-ROM PC product, which found retailers eager but wary. Blockbuster's test of CD-ROM rental, which found a large number of returns, suggested caution might be the best route for the time being. Uniform packaging was keyed in on as an issue in need of resolution.

Two issues that *were* resolved were ratings (a self-regulated system is in place) and Nintendo rental (now company sanctioned). And, finally, CES dropped its plans for its debut "CES Interactive" show, which had been set for May '95. The rival Electronic Entertainment Expo emerged the victor.

MARILYN A. GILLEN

DYLAN 3D DISC

(Continued from page 77)

ard audio CD aisles to alert consumers to look for the newest Dylan disc in the interactive section.

Graphix Zone will undertake its own distribution into computer software stores, something that was handled by software specialist Compton's New Media on Graphix Zone's debut music CD-ROM, "[Prince] Interactive."

"[Prince] Interactive," which launched last June, had sold in excess of 60,000 copies by early December, with "strong" numbers reported in music stores such as Virgin Megastore and Tower Records, according to the company.

The switch to self-distribution for software channels is "just part of a larger plan we had for the company from the beginning," Cortright says.

There are other changes between the first and second CD-ROMs that go beyond the obvious content differences. Chief among them is the interface, which has been made more user-friendly.

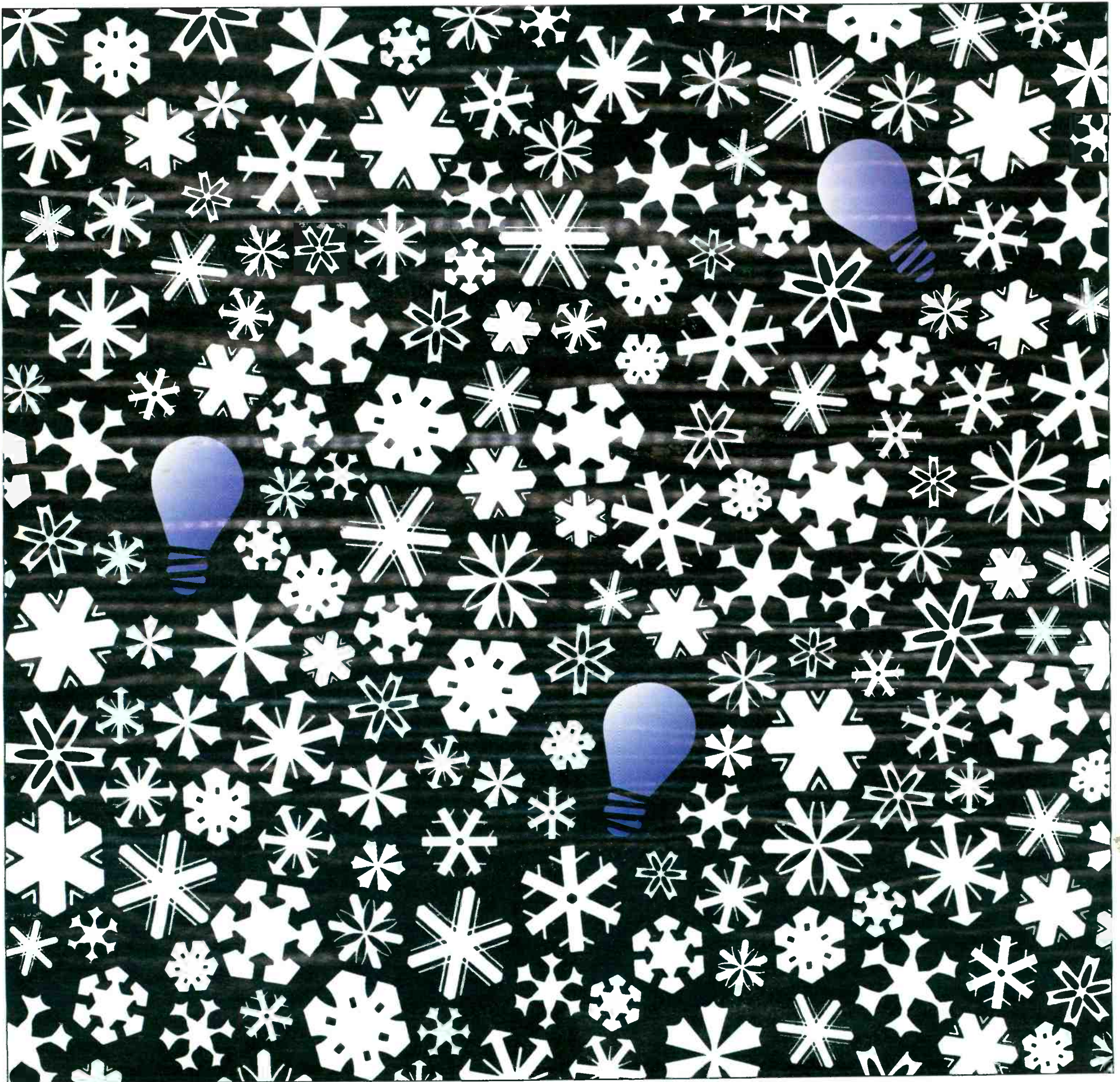
"With 'Prince Interactive,' the only way to navigate through it was to start at the beginning and work your way through it in an interactive fashion," Cortright says of the highly "experiential" title that gave few, if any, directions or guidance. "But we found out that there are people who want to jump right into parts of the title—they don't want to have to 'earn' their way back into the recording studio, for instance, by solving a puzzle."

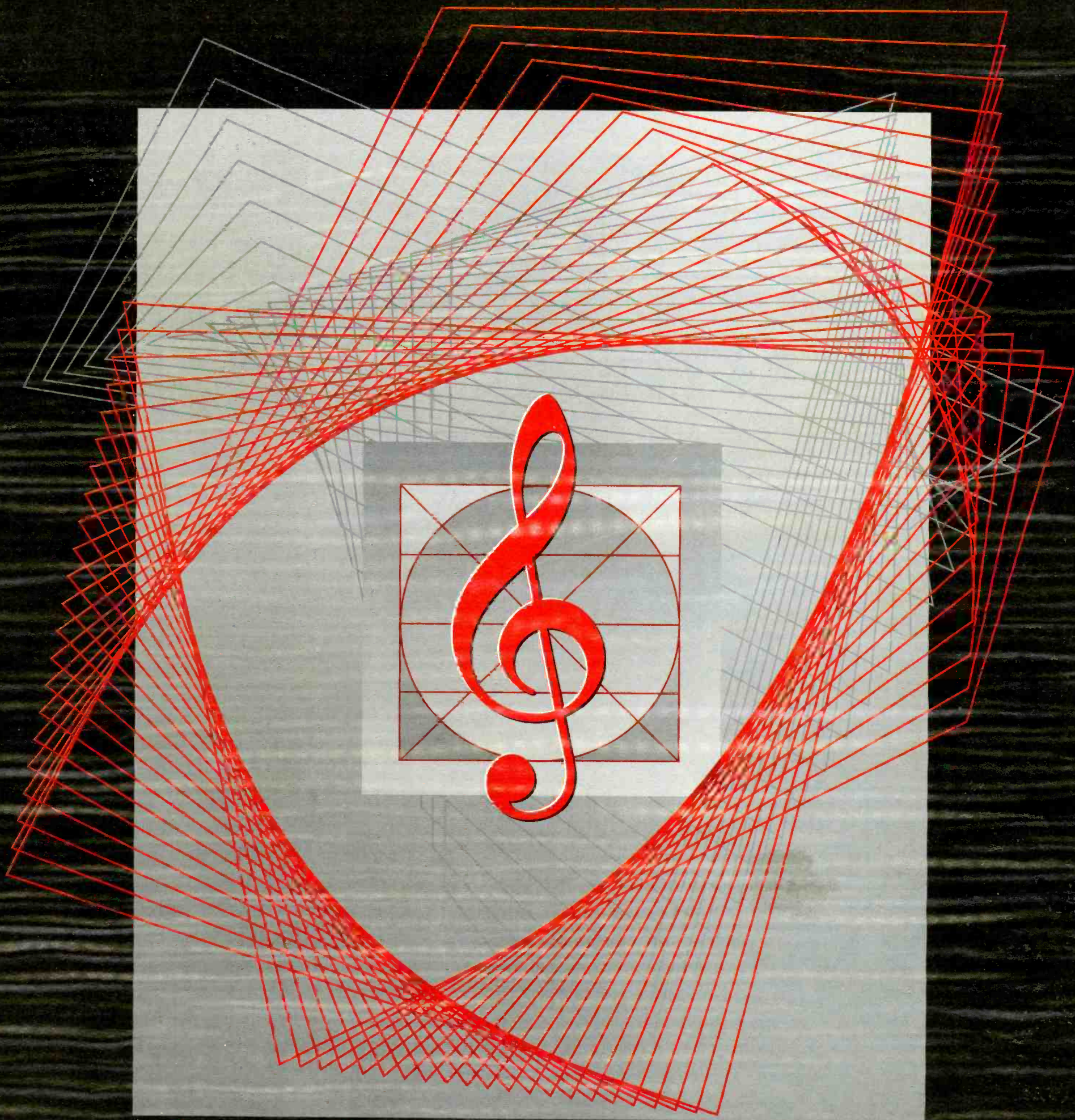
Graphix Zone hasn't scrapped that "experiential" approach to navigating, he says, but has supplemented it on "Highway 61 Interactive" with other, more direct navigational systems including a timeline, a photo collage, and a collection of album covers.

MARILYN A. GILLEN

CEES

BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW





The Daily Practice of Perfection

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



Digital
Audio Disc
Corporation

1800 N. Fruitridge Ave., Terre Haute, Indiana 47804 • 812-462-8100
A Subsidiary of SONY CORPORATION OF AMERICA

CES Provides Music To Ears Of Audio Industry

The Show Is Home To A Range Of Cutting-Edge Formats, Multi-Channel Speakers And High-End Home Theater

BY STEVE TRAIMAN

"Music is the whole purpose of this audio industry, and all of us are strictly at the service of that commodity. We're slaves to the creators, and our task is to bring that experience into the home, recreating that live experience." So says Thiel Audio Products' part-owner and president, Kathy Gornick, who is a member of the board of directors of the Electronics Industry Assn./Consumer Electronics Group and chair of the Specialty Audio Subdivision. The loudspeaker manufacturer's message will come across loud and clear at the upcoming Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas.

Among highlights of interest to record-industry attendees are at least eight confirmed demonstrations of Dolby's multi-channel Surround (Sound) AC-3 circuitry; third-generation portable, car and hi-fi MiniDisc (MD) players and player/recorders from Sony and others; and new 18-bit personal stereo and hi-fi Digital Compact Cassette (DCC) models from Philips Consumer Electronics.

"We have broadened our line—as have many other hi-fi companies—to accommodate a growing market for multi-channel audio," Gornick observes. "As more new music is released in multi-channel formats, the market as a whole is forecasting double-digit growth for speakers and any components related to home theater.

"The outlook for high-performance products is extremely positive once we—and the consumer—get past [thinking of] music as only a 'two-channel' experience. Home theater is a great opportunity for bringing the message of high-performance audio and video to a greater audience."

HIGH-END HOME-THEATER

Both the Mirage and Sahara hotels are centers for high-end audio and home-theater exhibits, with a growing number of new multi-channel recordings expected to be heard throughout the halls. Several high-end audio workshops are expected to draw retailer interest, including "Home Theater Leader Or Audio Skid Mark?" moderated by Corey Greenberg of *Home Theater Technology* magazine and "Selling The High-End Home Theater Experience," moderated by Andy Regan of Transparent Audio. Also scheduled are "Editorial Roundtable: What's Hot For '95," chaired by Michael Fremer of Absolute Sound, and "What Dealers Want From Manufacturers," moderated by Steve

Saunders of *High Performance Review*.

Larry Poor, Dolby Labs' director of technology marketing, reports eight confirmed Dolby Surround AC-3 demos at CES, from Pioneer, Denon, Yamaha, Kenwood, Enlightened Audio Designs (EAD), JBL/Runco, Perreux and Audio Design Associates (ADA). He expects a "semi-production" model from EAD and laserdisc players from Pioneer and others in the first quarter. Stand-alone and component AC-3 decoders and demodulators are expected in the second half of the year.

"With the new AC-3 circuitry, six channels of information [left, center, right, left surround, right surround and bass effect] can be folded into one," Poor explains. "When the laserdisc standards changed several years ago, freeing up one analog audio channel, Pioneer took its track for Dolby AC-3."

According to Mike Fidler, Pioneer senior VP of new technology, the new players will be backward compatible to play all existing laserdiscs and the first AC-3 encoded titles, due in the first quarter.

Says Poor, "It's important to note that this is evolutionary, not revolutionary, and an obvious improvement over what we've already had with Dolby Pro Logic. We're very pleased with all this industry interest, particularly from artists and recording studios, as well as from a growing number of hardware manufacturers."

MD AND DCC UPDATE

For MiniDisc, "there's good news and bad news related to titles," notes Bob Sherwood, VP of sound technology marketing for Sony Software Corp. "Sales are up two, six, eight times over a year ago, but the numbers are still very small. With a new recordable format, we're asking consumers to buy

both record and playback software that carries a high price in a difficult time for the consumer electronics market."

Sherwood is very enthusiastic about results of a recent *Rolling Stone* promotion that polybagged an MD on the cover with 1.15 million copies earlier this year. "It produced more than 40,000 calls the first month and 100,000 total," he recalls. "Most importantly, the *Rolling Stone* 'MD Of The Month' feature is kicking off in this month's issue and will run for a year. Pink Floyd is the featured artist, and for the first time we've got a group's entire catalog on MD—down to the original LP artwork; they should become collectibles.

"Our 'Mini Money' promotion earlier this year also was successful, showing how affordably the product can be

priced [11 to 13 MDs were offered with various hardware purchases], and we hope to do something like that with our third-generation hardware around mid-year," Sherwood continues. "We now have nearly 500 MD titles, mostly Columbia and Epic with some Capitol, EMI and Warner, and we're constantly working to get other label commitments. We candidly expect to lose some of our record-only accounts that have been with us from the start, but we'll support the 1,300-plus that remain with something fresh on the counter every month."

On the MD hardware side, Rick Clancy, Sony Electronics VP of corporate communications, reports that Sony had sold more than 700,000 units worldwide as of September. In the U.S., there are two portables, three car models, two hi-fi decks and a table-top unit with clock radio, as well as 60- and 74-minute recordable blank MDs. In the computer area, at the November Comdex show in Las Vegas, Sony had a new portable external MD-Data unit, and an internal drive integrated into an IBM Thinkpad.

"At CES, the focus will be on Sony's leadership in a variety of digital products and technologies, with MD a key element in the mix," says Clancy. "We expect samples and/or prototypes of several third-generation consumer products for introduction later in '95, including new hi-fi, car and portable products. Ford is the first U.S. manufacturer to offer an MD option for some of its models, and we expect other commitments this year. We're into the second generation of professional units for radio stations, where we see a growing interest in MD as an

(DCC), but Sheryl Foyer, executive director of the DCC Group of America, emphasizes, "It was always meant to be a long-term commitment, and we knew there would be a lot of ups and downs." While there are more than 500 titles available in the U.S. and more than 1,000 worldwide, she confirms that there have been only scattered releases the past 10 months "due to the vast catalog we've already got out there."

David Blaine, senior VP of business development and new technology for PolyGram Group Distribution, was more candid. "The PolyGram labels haven't released very much key product because the retail climate was just not supportive," he says. "Our retailer support has been very good, and we continue to work with them to maintain a DCC presence with key accounts. We're now in a holding pattern until we see how things go in Europe, where Philips is assessing the climate for new hardware at lower price points. If they believe they can jump-start DCC in Europe, we will do the same here through Philips Consumer Electronics."

The hardware company will introduce two new DCC models at CES, notes Andy Mintz, director of marketing, and Rocky Caldwell, director of product planning. Both will be available in the first quarter. The DCC-170 personal portable stereo is very compact, with 18-bit resolution for superior recording and playback, at \$399 suggested list. The DCC-951 component hi-fi home unit, at \$499 list, also offers 18-bit resolution, vs. 16-bit for earlier models, and a faster-tracking turbo drive. Philips expects an upturn in interest for the recording features and blank tape sales for both 60- and 90-minute lengths.

Foyer notes that a new DCC Music Source software-fulfillment program is in place by which hardware purchasers use an 800 number for convenient title ordering. She also anticipates more joint hardware/software promotions like the successful August event with Panasonic at Los Angeles' Universal Studios Amphitheater during the "Tommy" engagement.

"We think [CES] will be a blockbuster for the audio industry," concludes Thiel's Gornick. "All our key dealers and distributors from around the world are coming—from about 23 countries—and we hear the same from many other hi-fi and consumer electronics firms. We expect to see even more record/tape retailers than last year, and we promise them a real 'earful' to remember." ■



Kathy Gornick of Thiel Audio Products

overdue replacement for the NAB cartridge system. And for retailers, we've got a second version of our in-store MD kiosk display available now, featuring portable units for consumer playback."

The picture isn't as bright for Philips' Digital Compact Cassette



DCC And MD Don't Help Japan's Ailing Electronic Recession, But Video Games, Video CDs And Laserdiscs Could Provide A Cure

BY STEVE MCCLURE

TOKYO—Despite new products such as video CD and CD-R and signs of an economic upturn, the Japanese consumer-electronics market remains in the doldrums.

DCC and MD have proven to be less than resounding successes in the Japanese market, although Sony's aggressive marketing of MD appears to have helped that format establish at least something of a niche here. DCC co-developer Matsushita, in contrast, hasn't exercised that kind of effort in pushing that format, which appears doomed in Japan.

"I don't think MD or DCC will take off here—the average consumer needs a new format like they need a hole in the head," says one Tokyo-based audio dealer. "The market is pretty dead; there's no 'boom' product like CD was 10 years ago."

In the long term, CD-R will likely become the recordable digital medium of choice, according to Barry Dargan, electronics industry analyst for S.G. Warburg Securities (Japan). CD-R will—presumably—be compatible with existing CD decks, unlike DCC and MD, which can only be played using dedicated hardware.

Continued on page 90

But CD-R prices will have to come down just a bit before the format catches on. Marantz Japan, for example, recently displayed its CD-R 610MKII unit, priced at 690,000 yen (\$6,900).

Attendance figures for the last few Japan Audio Fairs support claims that the industry has seen better days. In 1992, official attendance at the five-day event was 240,000. In 1993, it was 199,000, and this year it fell to 133,000.

Besides the lack of the kind of products that could fire the public's imagination, the recession—the worst in Japan since the end of World War II—has seriously dampened consumer demand.

There are signs, however, that the recession is ending and that demand for consumer electronics will pick up. One market segment for which the industry has high hopes is video games, now that the 32-bit era has begun.

PLAYING THROUGH HARD TIMES

Dargan says he expects to see stiff competition among makers of 32-bit game machines in the months ahead. Companies throwing their hat into the 32-bit ring include Matsushita, Sony, Sega, Pioneer, JVC and Fujitsu. They believe such machines will serve as the basis for eventual home multimedia terminals.

"It's a very crowded field," says Dargan, pointing out that these and other companies' next-generation game machines are mutually incompatible.

Dargan sees video CD as a winning format. "The VCR has had its day," he claims. "People are used to random access."

Video CD also represents a threat to the laserdisc format, which will be of great concern to Pioneer, the LD

format's main backer. But reports of LD's demise are premature, since development work is still continuing on the anticipated next generation of video CD, which likely will be based on the MPEG-2 standard. Says one industry insider, "The White Book stuff [MPEG-2] is still some time away."

A Pioneer spokesman says the company thinks video CD will continue to be used mainly for karaoke, while movie fans will still opt for LD. The consensus here, however, is that ongoing moves toward higher-quality video CD have got Pioneer worried.

Meanwhile, Sanyo recently announced its development of quadruple-density CD-ROM technology, which will allow playback of 135 minutes of digital motion pictures based on the MPEG-2 standard. Sanyo says the first consumer-use models will be available in 1996.

As a reminder that Pioneer isn't the only company backing LD, Sony recently announced plans to introduce a new High-Vision laserdisc deck, the HIL-C2EX, which at 298,000 yen (\$2,980) will likely appeal only to the upper end of the market.

Sony also has announced the technical specifications—including image size, resolution and compression method—for Picture MD, which is based on the MD Data format announced in July 1993. Sony says Picture MD will allow storage of color still images on 64mm MiniDisc software using the JPEG still-picture compression method. An individual disc will be able to store 365 images in a 4x3 format with 480 lines of picture resolution, along with 45 minutes of audio.

A Sony spokesman says the first consumer-use Picture MD hardware could be available in Japan as soon as the latter half of 1995. ■

The Industry Releases A Flashy Flood Of Home-Entertainment Hardware, But What Do Consumers Really Want?

BY MARILYN A. GILLEN



Compaq's all-in-one Presario computer includes a CD player, video game player, speaker phone, answering machine and fax.



It's all out there, at last. If 1994 was top-heavy with posturing and positioning by hardware manufacturers with big ideas about the future of home entertainment and their place in it, this is the year to see what sticks. This is the year the marketplace talks back.

Newer, faster, flashier—and, happily, sometimes cheaper—game systems are being added to the hardware lineup from an expanding number of consumer-electronics players, including Sony, Sega and Nintendo, each with an eye on consumers' wallets. Where those dollars go will speak volumes about what people really want—and are really willing to pay for. Fact, not theory.

At the same time, newer, faster, flashier—and seriously cheaper—multimedia PC systems will be

whirring to life in millions more homes than had them last year. San Jose, Calif.-based market researcher Dataquest predicted sales of 17.5 million CD-ROM drives in 1994, as compared with the 6.7 million units that were shipped in 1993. (In another study, however, Dataquest found 40% of the people surveyed said they never use their CD-ROM drives.)

The MPC growth, nonetheless, is coming at a spiraling, not steady, rate. Estimates range as high as 20 million or more MPCs installed by the close of 1997.

And these clearly aren't just machines for home offices, anymore. Compaq's Presario line is billed as a CD player, video game machine, answering machine, speaker phone, fax—and, oh yeah, computer—all in

one box. All for under \$1,900. Hewlett-Packard is touting a similar "entertainment system in a box" approach at a similar price point.

Dell Computer alone expected to sell more than 500,000 multimedia PCs in 1994.

Video CD capabilities, being ported over to computers through add-on boards from Sigma Designs, Philips (for its CD-i titles), Creative Labs (for the 3DO system) and other manufacturers, promise to spark this market segment even further with the offer of disc-based movie playback with VCR quality on computers.

If, as expected, record labels embrace an enhanced-CD scenario this year—releasing top-drawer albums with bonus multimedia tracks—a new, younger demographic can be expected to migrate into the MPC hardware camp.

The computer accessories market, too, is expected to remain hot this year, as those who own PCs without multimedia capabilities upgrade them with CD-ROM drives, sound boards and speakers. Few new PCs now ship without such capabilities.

The newest add-on expected to bow this year is for CD-R: external CD-R decks designed for multimedia PCs that offer the opportunity to record music and data onto CDs. Creative Technology, a leading provider of CD-ROM multimedia upgrade kits such as Soundblaster, says it will roll out its "Digital Edge" CD-R nationwide beginning this month at "under \$2,000."

Though the price is steep, Creative Technologies' director of product marketing for video and CD-ROM, Richard Buchanan, says it is expected to come down fairly swiftly toward "mainstream" targets.

The price "could be \$1,000 in a
Continued on page 92

Software Developers Supply A Plethora Of Titles To Meet The Multimedia Demand

BY BRETT ATWOOD

While multimedia retailers and software developers recover from the highly competitive Christmas season, the next wave of hot multimedia titles is already heading to shelves for early 1995.

Expect several high-profile, big-budget game titles to grab attention at CES, including the long-awaited sequel to the best-selling "The 7th Guest," titled "The 11th Hour" (Virgin Interactive, PC/Mac CD-ROM, 3DO); the interactive version of the TV series "Star Trek: The Next Generation—A Final Unity" (Spectrum Holobyte, PC CD-ROM and 3DO); the five-disc horror epic "Phantasmagoria" (Sierra, PC CD-ROM); the bone-chilling mystery adventure "Ecstatica" (Psygnosis, PC



"Astronomica"

CD-ROM); and a star-studded, modern version of the decade-old classic computer text adventure "Planetfall" (Activision, PC CD-ROM).

Adventure seekers have plenty of clues to unravel in 1995, as a new crop of mystery games is on the way, including the time-travel saga "Buried In Time" (Sanctuary Woods, PC/Mac CD); the dinosaur epic "Lost Eden" (Virgin Interactive, PC CD-ROM); the

Pigface-scored "MTV's Club Dead" (Viacom New Media, PC CD-ROM); the outdoor adventure game "Legacy," co-produced by Robert Redford (Illumina Productions, LaserActive); the eccentric "The Riddle Of Master Lu" (Sanctuary Woods, PC/Mac CD-ROM); and the multi-disc animated "King's Quest VII" (Sierra, PC CD-ROM).

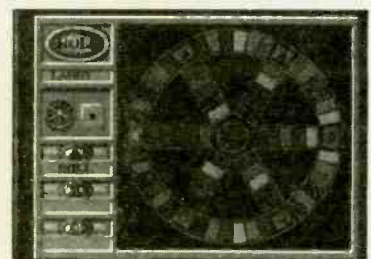
Arcade action-game fans can look forward to the humor-filled "Gex" (Crystal Dynamics, 3DO); "Dr. Mario And Tetris" (Nintendo, Super NES); "Star Blade" (Panasonic, 3DO); "Loadstar" (Rocket Science, PC CD-ROM and Sega CD); the Don Bluth-animated coin-op classic "Space Ace" (Readysoft, Sega CD, 3DO, PC/Mac CD-ROM); and the space adventure "Creature Shock" (Virgin Interactive, PC CD-ROM, 3DO and CD-I), as well as the network-compatible "Magic Carpet" (Bullfrog/Electronic Arts, PC CD-ROM).

Activision plans to reissue several classic Atari 2600 cartridge games on a series of PC CD-ROMs, titled "Atari Action Packs." Fifteen 2600 games will appear on each disc. In addition, Activision has updated the classic "Pitfall" Atari 2600 game with the sequel "Pitfall: The Mayan Adventure" (PC/Mac CD-ROM, Sega CD and Sony PSX).

In the tradition of last year's mega-violent "Doom," Id Software unveils its latest shareware shoot-'em-up, titled "Heretic," on the Internet for PC.



"Creature Shock"



"Trivial Pursuit"

Chapters two and three are available only by direct-mail from Id. In addition, the original Id game "Doom" hits Jaguar and Sega 32X platforms.

Hand-to-hand combat games looking for knock-out sales include "Supreme Warrior (Ying Heung)" (Digital Pictures, 3DO, Sega CD, Sega 32X and PC/Mac CD-ROM) and the robot battle games "Iron Assault" (Virgin Interactive, PC CD-ROM) and "Rise Of The Robots" (Mirage/Time Warner Interactive, PC CD-ROM and 3DO).

Strategy-game brainiacs will want to

ponder the possibilities of "Conqueror" (Software Sorcery, PC CD-ROM); the mystery political simulation "Reelect JFK" (Quadra/Compton's, PC/Mac CD-ROM); a revised version of the classic "Lemmings" (Philips, CD-I); the war game "Panzer General" (SSI, PC CD-ROM); and interactive versions of the board games "Clue" and "Trivial Pursuit" (Virgin Interactive, PC/Mac CD-ROM and Sega CD).

For simulation stimulation, hop

Hand-to-hand combat games looking for knock-out sales include "Supreme Warrior," "Iron Assault" and "Rise Of The Robots."

aboard "H.A.W.C." (Virgin Interactive, PC CD-ROM) and the flight-battle game "Flying Aces" (Rocket Science, Sega CD and PC CD-ROM).


Science fiction-themed games include "CyberClash" (Crystal Dynamics, 3DO); the campy "Space Pirates" (American Laser Games, PC CD-ROM, Sega CD and 3DO); "Star Fox II" (Nintendo, Super NES); the Japanimation sequel "Return To Cyber
Continued on page 92

The packaging is uniquely space age. Maybe that explains its gravitational pull.



© 1994 FUJI PHOTO FILM U.S.A., INC.



Fuji's redesigned line of audiocassettes and today's enthusiastic music lovers seem to have a strong attraction to each other. Maybe it's the realistic, crisp sound of Fuji's advanced Double Coating technology. Or the product configuration and price points that are right for every consumer—from our top-rated DR-I to the exceptional new Fuji Z. Or the value-added promo packs and eye-catching displays. Whatever the reason, wait until you see how many customers gravitate toward your registers.  FUJI. A new way of seeing things.®

year," he says. "And in two years or so, \$500 is a reachable target."

NAME OF THE GAMES

On the video-game front, the new hardware entrants are a mix of the familiar and fantastical.

Many of the new products are alternate versions of ones we've already seen—lower-priced CD-i models, for instance, or another manufacturer's take on the 3DO system—while others are something else entirely.

On the former front, Philips' CD-i platform, which sprang to new life last year with a shot of adrenaline from some well-received software titles and the introduction of a much-lower-priced model (the sleek \$299 Magnavox unit), now has a host of players at a variety of price points to choose from. Philips is expected to extend CD-i's reach further into homes this year, with the introduction of integrated units, such as an integrated TV/CD-i/digital video unit, and a CD-i stack system incorporating a CD-i player, tuner, amplifier and double cassette deck. Another CD-i "stack" reportedly will include a seven-disc CD-i changer.

Another veteran set-top player—3DO—sees its manufacturer ranks expanded this year with the launch of the Goldstar 3DO, which shipped in time for the 1994 holiday season. Goldstar's multiplayer carries a suggested retail of \$399 and offers a double-speed CD-ROM drive, FMV capability (with an added cartridge) and CD-quality sound. It joins Panasonic's REAL 3DO player (also selling for \$359 to \$399) in the set-top game system market.

The MPEG full-motion-video adaptor, long touted as "coming soon" by Panasonic, is still in the plans, according to a company executive.

On the something-else-entirely

WINTER CES

front, there is Nintendo's hardware surprise: the spiffy little Virtual Boy, due stateside next spring. The 32-bit "virtual reality" tabletop game system is due out in Japan and the U.S. next April; U.S. pricing had not been set by press time but can be expected to be accessible. (Nintendo is touting this new system as "VR for the masses.")

To play games on the system, users look directly into two small displays to view stereoscopic images created by red light-emitting diodes (LEDs). Players reportedly will see high-resolution 3-D images against a black background.

The immersive effect will be enhanced by stereophonic sound and a new, double-grip controller, according to Nintendo.

Nintendo of Japan predicts Virtual Boy sales there of 3 million hardware units and 14 million software units by March 1996.

The machine will require dedicated software—as do many of the this year's new entrants. Three software titles will launch with the Virtual Boy system, according to Nintendo, to be followed by two or three new titles per month.

Other "new" hardware products out this year are walking a middle ground, one a few steps—and plenty of bits—higher than that trod by kindred units but not entirely unfamiliar. Think Sega 32X, maybe—a \$149 upgrade whose impressive late-winter sales bore out Sega president Tom Kalinske's view that a viable, and apparently voracious, "interim" 32-bit market exists.

Kalinske says "only 600,000 units" were ready to ship in time for the holiday season, and as of late November predicted a complete sellout.

Beyond that interim, things promise to get even more interesting. Perhaps the most closely watched new

entrant as the year kicks off is Sony, which is making its first foray into the video game hardware marketplace with its PlayStation home video-game system. The 32-bit unit, which debuted in Japan in December and will be launched in the U.S. this fall, promises to deliver VHS-quality video, superior 3-D imaging, CD-quality audio and movie-like special effects. More than 160 software publishers already have expressed support for the system, which is being marketed by new corporate unit Sony Computer Entertainment Of America.

In other big-bow news, Sega and Nintendo will finally take the wraps off their long-discussed "next-generation" machines later this year. If Sega's 32X is a "step-up," the Saturn is a whole new level of game play, according to Sega's Kalinske. The CD-ROM-based, 32-bit machine went on sale in November in Japan. It's due stateside this fall, and U.S. pricing had not yet been determined at press time.

Also up from Sega is the code-named "Neptune," a stand-alone 32X unit that will precede Saturn in the market. The price is pegged by Kalinske at under \$200.

Nintendo's new unit, the 64-bit Ultra 64, is a cartridge-based game system using advanced processing chips that promise to deliver a gameplay speed not possible with slower-accessing CD-ROM-based systems. It, too, will be out in the U.S. by fall, according to the company. And it's got plenty of software support behind it already.

With those final fall launches—and barring the never-unlikely "surprise"—the major multimedia pieces will be firmly in place by the end of 1995. And the marketplace—the ultimate 600-pound gorilla—will weigh in with its opinion. ■

City" (Philips, CD-I); the multi-vehicle action shooter "Saturnide" (Morpheus Interactive, 3DO); and the triple-disc sequel to the best-selling disc "The Lawnmower Man," titled "Cyberwar" (SCI, PC/Mac CD-ROM and Sega CD).

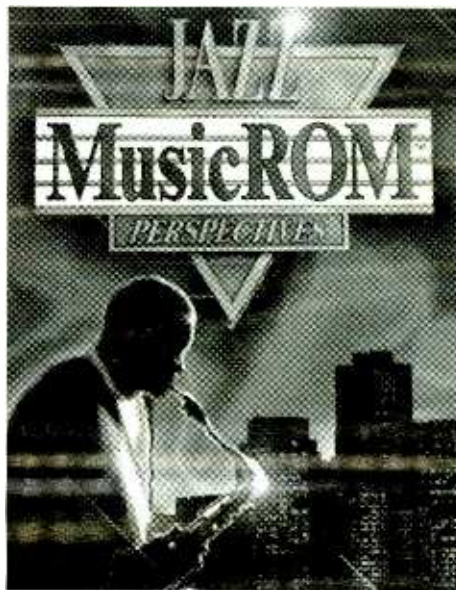
Between zapping aliens and shooting tanks, those who seek a bit of educational enlightenment can investigate the docu-disc "Vietnam" (Medio, PC CD-ROM); the astronomy reference game "Astronomica" (Hyper-Quest, PC/Mac CD-ROM); the historical "American Journey: 1896-1945"

toon-themed "Kid Vid Grid" (Jasmine, PC CD-ROM).

Sports games to catch in 1995 include "75 Seasons: The History Of The NFL" (Turner, PC CD-ROM); "World Cup Golf Hyatt Dorado Beach" (U.S. Gold, PC CD-ROM, Sega CD and 3DO); "Virtual Racing Deluxe" (Sega, Sega 32X); "NFL Instant Replay" (Philips, PC CD-ROM); "Mountain Biking" (Media Mosaic, PC CD-ROM); "Front Page Sports: Baseball '95" (Sierra, PC CD-ROM); and an updated version of the top-selling golf program "Links 386-CD" (Access, PC CD-ROM).

Music-themed multimedia includes "On The Charts: IRS Records 1979-1994" (Troon, PC CD-ROM); "Rock 'N Roll Your Own" (Medior/Compton's, PC/Mac CD-ROM); "Haight Ashbury In The Sixties" (Rockument/Compton's, PC/Mac CD-ROM); "William Orbit's Strange Cargo III" (Troon, PC CD-ROM); and the jazz and reggae editions of the audio-enhanced "MusicROM" series (SelectWare, PC CD-ROM).

Interactive movies coming soon to a retailer near you include the zombie shooter "Corpse Killer" (Digital Pictures, Sega CD, Sega 32X, 3DO and PC/Mac CD-ROM); the "Quantum Gate" sci-fi sequel "The Vortex" (Hyperbole, PC CD-ROM); the animated horror film "Braindead 13" (Readysoft, Sega CD, 3DO, PC/Mac-CD and Jaguar-CD); an interactive version of the syndicated television show "Thunder In Paradise" (Philips, CD-I); "The Daedelus Encounter," starring Tia Carrere (Mechadaeus, PC CD-ROM); and the controversial "Night Trap," which comes to Mac CD-ROM and Sega 32X amidst debate about its violent content. ■



The jazz edition of MusicROM

(Ibis/Compton's, PC CD-ROM); and the interactive version of the PBS television mini-series "Wild West" (Jasmine, PC CD-ROM).

For kids, there is the animated "Once Upon A Forest" (Sanctuary Woods, PC/Mac-CD); "The Crayon Factory" (Philips, CD-I); "What's My Story?" (Digital Pictures, PC/Mac CD-ROM); and the Hanna Barbera car-

Van der Kieft says that course could change, and the chain will be actively looking at music products at this week's Consumer Electronics Show.

HIGH PROFILES

Based on the results of the San Francisco test, Van der Kieft says Blockbuster has selected 2,500 of its 4,000 music and video stores as "profile" multimedia locations. Profile stores are those locations with enough traffic flow and correct demographics to support CD-ROM and other multimedia products. Not all of the 2,500 profile stores will begin stocking multimedia products, and Blockbuster is in the process of choosing the locations. Van der Kieft was not specific on when Blockbuster would finish the list.

Other retailers continue to dabble in multimedia products. Minneapolis-based Musicland basically has confined CD-ROM to its Media Play megastores; Tower Records and Tower Video have been testing the CD-ROM products in a few of its 109 stores, and The Warehouse has settled on Sega-CD as its format of choice.

"We're watching CD-ROM very closely, and we're impressed with the growth," says Warehouse VP of rental and sell-through products George Rogers. "What we're concerned with is the technical expertise needed to work the products. It's not a plug-and-play product."

Borders Books & Music, the Ann Arbor, Mich.-based division of Kmart, recently has expanded its CD-ROM titles to seven of its 81 stores. "CD-ROM has finally reached a point where it has a breadth of title choices," says Borders merchandise manager Kurt Wringquist. "But we don't want to throw it into all 81 stores, because we still have to iron out any bugs and train our store staff."

Wringquist notes that the chain used the same roll-out strategy when it added music and video to its stores.

One reason video and music retailers are skittish about committing to multimedia may be the tremendous amount of competition they face selling their core products, especially in major markets.

"It's surprising, but multimedia is not taking off in the major metropolitan areas," says Ingram Entertainment's manager of multimedia, David Balfour. "It's the smaller rural areas that are having the most success."

Outside of computer software stores, Balfour estimates that about 500 music or video stores now carry multimedia products, compared to 50 as of March 1994.

Although it's a rough estimate, others say approximately 80% of the business is with 10 to 15 computer-software chains and about 4% of video and music stores carry the product, according to David Goodman, president of U.S. Laser Video Distributors.

"Despite the hoopla, not a lot of retailers are going gung ho with multimedia," says Albert Price, president and CEO of New Market Sales Inc., a Wilmington, N.C. special-interest video distributor now branching out into multimedia products.

GETTING THE 411

In addition to scouting out the new products at CES, retailers will also be looking for accurate fourth-quarter sales figures for CD-ROM computers. According to Inteco Corp, the Norwalk, Conn.-based computer-software research firm, the installed base of CD-ROM drives will more than triple—from 3.6 million in 1993 to 11.4 million—once holiday sales are tabulated.

"One of the most important barometers for growth is Christmas sales," says Blockbuster's Van der Kieft. "CES is the place to find out what sold, how successful Philips CD-I and 3DO were, and what are the real numbers on PC and CD-ROM penetration."

Although most dealers and distributors sat out the past fourth quarter, they're optimistic that holiday sales will give the medium the boost it needs.

Other problems—such as too many competing formats, product incompatibility, lack of marketing, high price points and too few really good titles—will have to be worked on throughout 1995. ■

The Hard And Soft Sell Technique While Multimedia Sales Are Going Swimmingly At Computer Stores, Music And Video Retailers Are Still Testing The Interactive Waters

BY EILEEN FITZPATRICK

For the past two years, the publicity machines at various computer software companies have done an excellent job perpetuating the tale that disc-based entertainment is the wave of the future. Everyone has been talking about CD-ROM, 3DO, CD-I—but to buy this entertainment product, one must visit a computer store. Few music and video retailers have yet to go beyond the test-marketing phase in their commitment to building the category.

Though software companies provided a flood of more than 1,200 disc-based products for computers or one of half a dozen other formats this past fourth quarter, industry observers predict that maybe one-third of the new products saw any shelf space.

"This past fourth quarter, there was a chaotic buzz but not much expansion," says IVI Publishing director of new business John W. P. Holt.

"We were knocking on the door of the Towers out there, but it's tough to get them to move wholeheartedly."

Even retail's most celebrated test at 57 Blockbuster Video stores in the San Francisco Bay area has been "consolidated" to 15 stores since it began more than a year ago. Despite the fact that the test was scaled back, Mike van der Kieft, director of business development at Blockbuster Entertainment, considers it a success. "The test was successful in certain stores, and now that we have a business, we're ready to roll it out to the rest of the country," he says.

Blockbuster pulled the product from five Blockbuster Music locations after it determined music consumers weren't interested in renting games. Game rentals accounted for 77% of the business in the other test locations. With the number of music-based titles on the release schedule,

**ANNOUNCING A
MERCHANDISING
STRATEGY
SO COMPLETE,
EVEN OUR
COMPETITION
WILL BE MOVED.**

WHAT COULD WE BE THINKING?

Actually it's what we know: Your goal is maximum category performance. And we have the system in place to achieve it.

TDK ExpertSM Category Management develops the merchandising strategy for your entire blank media category—all brands, all SKUs.

We analyze your changing market and current programs, formulate your product mix, planogram and promotions strategy, and provide you with a results-based plan.

The process is simple: We do the work, you sell more product. Including our competition's.

All of which is a first for the blank media category. And everything you should expect from a category expert.

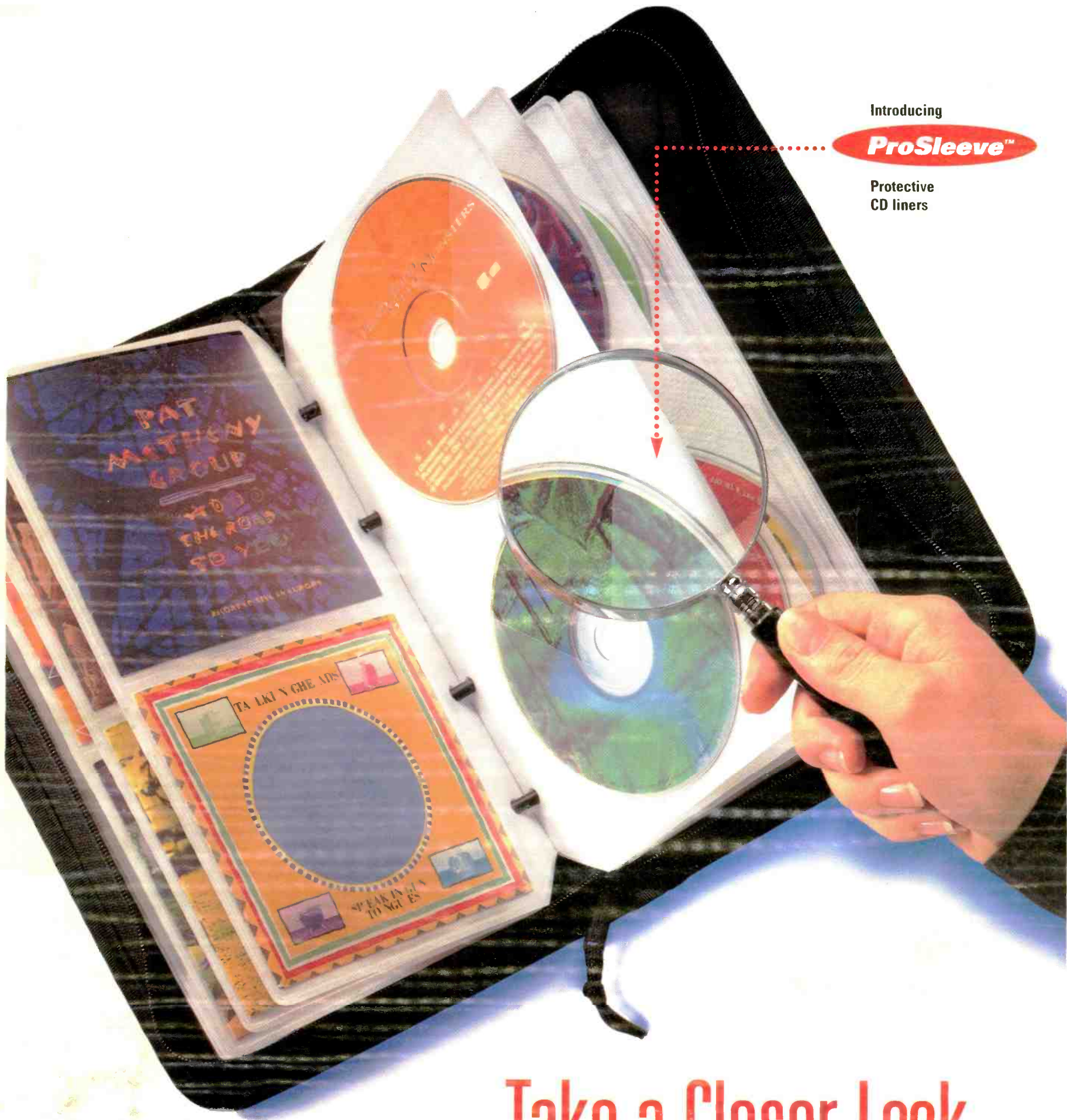
TDK
EXPERT
Category Management.

*Just ask your TDK representative,
or call 1-800-TDK-TAPE.*

Introducing

ProSleeve™

Protective
CD liners



Take a Closer Look.

All CD wallets and organizers are not alike. In fact, many can cause ink transfer from the CD graphics onto the vinyl sleeves. Not so with Case Logic. Our organizers feature **ProSleeve™ technology**, with a special polymer material that eliminates ink transfer and is **safe for CDs**. They have separate pockets for discs and liner notes, a thumb-cut for easy access, and a soft inner lining that protects the delicate optical surface of CDs. And like all Case Logic products, they come with a lifetime warranty. But then that's just what you'd expect from the quality leader.



FOR ALL
CD
FORMATS

Case Logic offers CD organizers with ProSleeve™ protective CD liners that hold 12, 24, 36, 48, 72 and 100 CDs. They're perfect for all CD formats, including CD-ROM.

CASE LOGIC

Everywhere there's music.

Case Logic, Inc. 6303 Dry Creek Parkway, Longmont, Colorado 80503
Telephone 303-530-3800 / Toll Free 800-447-4848

Update

LIFELINES

BIRTHS

Girl, Keitan Mariah, to **Kevin and Leanne Cloud**, Oct. 31 in Burbank, Calif. He is a drummer and producer, formerly with Rhythm Syndicate and the Byron Allen television show. He is also co-founder of the Cloud 'N' Skies production company. She is an employee at Stephen J. Cannell Co.

Boy, Daniel Edward, to **Dexter and Jan Beane**, Nov. 10 in Baltimore. He is a buyer for J.E.K. Enterprises.

Boy, Jay Edward, to **Jeffrey and Lisa Stothers**, Nov. 21 in London. He is albums buyer for HMV U.K. Ltd.

Twin boy, Eddie, and girl, Nicole, to **Lou and Mary Robinson**, Nov. 22 in New York. He is national director of video promotion for RCA Records.

Girl, Casey Erin, to **Carl and Marcia Caprioglio**, Nov. 26 in Redondo Beach, Calif. He is president of Oglio Records.

Boy, Jordan Hunter, to **Gary and Robin Kulla**, Nov. 27 in Miami. He is owner of Target Music Distributors.

Boy, Mickey Lee, to **Trevor and Deborah Lennon**, Nov. 29 in Rochester, N.Y. He is a DJ at WMAX.

Boy, Noah Scott, to **Brian and Jennifer Rawlings**, Dec. 5 in Los Angeles. He is creative director at Disney Music Publishing. She is a comedian and producer of Igby Com-

edy Cabaret's weekly showcase.

MARRIAGES

Pat Thrall to Zoe Yanakis, Nov. 23 in Newburgh, N.Y. He is lead guitarist for Meat Loaf. She is VP of studio operations for Power Station Studios.

David Nives to Miriam Silberman, Dec. 11 in New York. He is a salesman for REP Sales in New York.

Terry Power to Gigi Pacquing, Dec. 27 in Los Angeles. He is executive producer of Power Films.

DEATHS

Ernest Calabria, 66, of a heart attack, Nov. 11 in New York. Calabria was a guitarist who began his career as a teenager with a jazz trio. He then studied classical guitar and performed with the Metropolitan Opera Orchestra. He recorded a classical album of Paganini's sonatas for violin and guitar on Boston Records. He also worked extensively as a studio musician. He was Harry Belafonte's accompanist for nine years and appears on 14 Belafonte albums. Over the course of his career, he accompanied Nana Mouskouri, Miriam Makeba, Steve Allen, Burt Bacharach, Dinah Shore, Tony Bennett, Josephine Baker, Marlene Dietrich, Diahann Carroll, Melba Moore, and Eartha Kitt. He collaborated with Barbara Massey on the album "Barbara And Ernie—Prelude To," for which the duo co-wrote the songs. He is survived by his brother, Frank, and several nieces and nephews.

Harry Tobias, 99, in St. Louis Dec. 15. Tobias was the lyricist of such standards as "Sweet And Lovely," in collaboration with Gus Arnheim and Charles Daniels; "It's A Lonesome Old Town," with music by Charles Kisco; "Miss You," in collaboration with his brothers Charles and Henry; and "Sail Along Silvery Moon," with music by Percy Wenrib. Because his brothers Charles and Henry were also songwriters, the family was dubbed the Royal Family of Tin Pan Alley. Harry Tobias was born in New York City on Sept. 11, 1895, and continued to write songs, it is said, each day since his first published song, at age 16. The first one was called "National Sport," a tribute to baseball great Ty Cobb. He is survived by his daughter, his brothers Milton and Henry, and grandchildren and great grandchildren. Funeral services were held Dec. 20 at Mt. Sinai Memorial Park in Hollywood, Calif.

Paul Medina, 37, of a stroke, Dec. 17 in Dallas. Medina was director of on-air promotions for ABC Radio Networks/Satellite Music Network. An 18-year veteran of radio broadcasting, he worked at KLRX-FM Dallas, KLUV Dallas, and KKTU-FM Dallas before joining Satellite Music Network in 1990. In addition to handling promotions for the ABC/SMN 24-hour formats, he also worked on-air as a DJ on ABC/SMN's "Pure Gold" format. He is survived by his wife Kim, his son Chris, and his daughter Ashley.

Noel Pointer, 39, of a stroke, Dec. 19 in Brooklyn, N.Y. Pointer was a jazz violinist, pianist, singer, and composer. He made his solo debut at age 13 as a classical violinist with the world-renowned Symphony Of The New World Orchestra, and soon appeared with the Chicago Chamber Orchestra and the Detroit Symphony Orchestra. While still in his teens, he performed with the Apollo Theatre Orchestra, the Westbury Music Fair Orchestra, Radio City Music Hall, Love Unlimited, and the Dance Theatre of Harlem, and performed in the orchestras of several Broadway musicals, including "Dreamgirls" and "Guys & Dolls." He began his jazz recording career in 1977 with the platinum-selling "Phantazia," and went on to record six more solo albums. Two of those albums, "All My Reasons" and "Direct Hit," were nominated for Grammy Awards. His most recent album was "Never Lose Your Heart" on the Shanachie/Cachet imprint. Pointer served as a musical adviser to the National Endowment for the Arts and the U.S. Information Agency. He is survived by his wife, Chinita; his daughters, Danai and Danielle; his son, Noel Jr.; his parents, William and Louvinia Pointer; his brother, the Rev. William Pointer Jr.; and his sister, Olive Harney.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Secada Session. EMI singer/songwriter Jon Secada discusses music with New York City schoolchildren at the Hard Rock Cafe as part of the Grammy Education Outreach Program.

CALENDAR

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. 10-11, **NARM Technical Conference**, Ft. Lauderdale Marina Marriott, Ft. Lauderdale, Fla. 609-596-2221.

Jan. 12-15, **Performance Magazine's 15th Annual Summit Conference**, Doral Resort and Country Club, Miami, Fla. 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, Calif. Melissa Subatch, 212-536-5018.

Jan. 21-23, **National Assn. Of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, **New York NARAS A&R/Producers Luncheon**, honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, the Supper Club, New York. Jon Marcus, 212-245-5440.

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. 15-19, **Urban Network Power-Jam**, Riviera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 27, **NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

CD PLUS TITLES

(Continued from page 10)

format matures.

Initially, Sony's CD Plus titles will be PC-based, according to Ehrlich. However, the company is in the midst of developing hybrid discs that will be compatible with Macintosh.

"When all's said and done, we don't want to have a Mac version, a PC version, and the audio," says Ehrlich. "In the short term, we want the hybrid disc and the audio. Long-term, we can envision one SKU."

At first, Sony will supplement its CD Plus titles with "driver" software necessary to operate the discs. Although the company has not yet decided how it is going to accomplish this feat, scenarios include packaging the driver with the CD Plus or downloading it by modem onto the user's PC.

CD Plus is a joint project by Sony and Philips that employs Microsoft Corp.'s Windows operating system. Announcement of the technical standard upon which the format will be based was expected by the first week of the year, just prior to the Winter Consumer Electronics Show, scheduled for Jan. 6-9 in Las Vegas.

As the industry awaits word on the CD Plus standard, the new technology committee formed last summer by the Recording Industry Assn. of America is preparing to hire a PR firm to promote the new format, according to RIAA president/COO Hilary Rosen (Billboard, Oct. 29). She says "virtually every record company wants to be in the enhanced-CD business."

Sony Music will demonstrate its CD Plus software at CES as part of Sony Electronics' CD-ROM product presentation, according to a Sony spokesman.

GOOD WORKS

FROM B'WAY WITH LOVE: "The Best Of Broadway," a March 28 Rhino Records release of a 20-track CD compilation (11 on cassette), will benefit the Neil Bogart Memorial Fund, the West Coast division of the T.J. Martell Foundation, which funds clinical research for the treatment

and cure of pediatric cancer, leukemia, and AIDS. Bogart, a leading record executive, died of lymphoma in 1983 at the age of 39.

The CD and cassette, listing at \$16.98 and \$11.98, respectively, will be available at retail and through mail order at 1-800-432-0020. For more info, contact Liz Morentin at Rhino, 310-474-4778.

CLASSICAL MUSIC

(Continued from page 80)

Month was a "phenomenal success." He adds, "We heightened the profile of classical music in the stores and ran a two-week event sale. We also used the Classical Music Month logo in stores and used it in all of the advertising we did."

Trans World also educated its field sales staff about the campaign and the classical genre in general. He says the chain wanted its sales staff, who had not been too focused on the genre, to understand how important classical music is.

And the good news continues for retailers. Both Jenkins and Weatherall say classical music sales have remained high throughout the fall. "We intended [CMM] to be a jump-start," Jenkins says, "and that certainly has proved to be the case."

THE BLUES AND THEN Some: Isaac Tigret, founder and CEO of House Of Blues Entertainment Inc., has established the International House Of Blues Foundation, whose goal is to promote racial harmony by supporting educational and community-based programs that will increase multicultural awareness through a focus on the history of blues and related issues, including folk art and race relations. The programs, developed in Massachusetts, will serve as a model for New Orleans, Los Angeles, and New York locations. Programs include educational tours, Blues Ambassador Scholarships, a resident artist program, and a resource center.

Since the tours were started in April 1993, more than 5,000 students within many school districts have been reached. For more info, call 213-650-2514 or fax 213-650-2551.

FOR THE RECORD

The Eternal hit "Oh Baby I..." was written and produced by Tommy Faragher and Lotti Golden. Their names were omitted from a story on the act in the Dec. 3 issue.

In the Dec. 24 issue, the obituary of reggae singer Garnett Silk was written by Elena Oumano. Her name was spelled incorrectly in the original byline.

A&M Fosters Hearing Safety Cal-OSHA Audit Targets Risks In Studios

BY PAUL VERNA

A surprise visit last fall to A&M Recording Studios by representatives of the California Occupational Safety and Health Administration has increased awareness of the occupational hazards of the pro audio industry, especially the hearing loss resulting from exposure to loud music.

In response to the Cal-OSHA audit of the Los Angeles studio complex, A&M executives have taken such safety measures as administering baseline hearing tests to all employees who work in a studio; following up with annual monitoring; and providing high-quality, custom ear plugs to employees who are exposed to dangerous levels of sound, says Steve Lawson, president of the Society of Professional Audio Recording Services.

SPARS itself has put the issue on its agenda, going as far as inviting Cal-OSHA representatives to its meetings. Says Lawson, "I think we will probably discuss [the Cal-OSHA situation] at our February board meeting and figure out what to do. My guess is we would send out some sort of guideline of suggested practices, like we have in the past. There's certainly never a SPARS mandate, but I'm sure we'll have standards that we'll recommend to our members."

Lawson adds that SPARS may incorporate the topic of compliance into its annual workstation conference, to

be held in Minneapolis this May. He expects representatives from A&M to deliver a presentation to SPARS at that time. (A&M Recording Studios VP and chief engineer Shelley Yakus was unavailable to comment at press



Representatives from SPARS, A&M Recording Studios, and Cal-OSHA met recently to discuss occupational safety in the pro audio industry. Shown, from left, are SPARS president and Bad Animals principal Steve Lawson; industrial hygienist Cora Gherga; Cal-OSHA district manager Ginger Henry; A&M Studios VP and chief engineer Shelly Yakus; and SPARS chairman Howard Schwartz of Howard Schwartz Recording.

time.)

Ginger Henry, Los Angeles district manager for Cal-OSHA, says she is impressed with the response by A&M and SPARS. "When we go into a facility, we take an employer by surprise because we don't announce our visit, and I think A&M has taken the ball and really run with it. I don't think we can speak highly enough of A&M,"

she says.

The day Cal-OSHA showed up at the A&M lot, Yakus initially tried to postpone the meeting, according to Henry. "because there was a lot going on at the workplace. But when we established that we could not postpone things, that we had to work with them, they really worked with us," she says.

Rick Rice, public information officer for the California Department Of Industrial Relations, adds, "As a result of the A&M citation, it's almost as though the industry has taken note. A&M has been extremely cooperative. We wish we had employers

(Continued on page 98)



Alabama In Tennessee. RCA recording act Alabama has begun work on its upcoming album at Emerald Studios in Nashville. Shown at the sessions, standing from left, are Emerald GM Milan Bogdan, Emerald VP Andrew Kautz, and producer Emory Gordy Jr. Seated, from left, are engineer Alan Schulman and Alabama members Teddy Gentry and Randy Owen.

Steve Albini's Credo: 'Do No Harm' To A Rock Band's Natural Sound

BY BRADLEY BAMBARGER

An acknowledged indie rock avatar, Steve Albini is known not only for his aesthetic convictions and technical know-how but for his suffer-no-fools attitude and unstinting protectiveness of bands' artistic and financial welfare. Not content to simply counsel against extra-musical influence and corporate bias, he walks his talk by declining to take a percentage of an act's album sales and even disclaiming the title of "producer," preferring a "recorded by" credit instead.

Albini "recorded" two of the most powerful albums of 1993: Nirvana's "In Utero" and P.J. Harvey's "Rid Of Me," helping raise the emotional ante of each by emphasizing stark settings and intense dynamics. Leading up to those latter-day song cycles were such formative records in the alternative revolution as the Pixies' "Surfer Rosa" and the Breeders' "Pod," both of which benefited from his hand.

Albini's most productive alliance has been his longtime association with Chicago's Touch And Go Records. He has been behind the board for nearly the entire oeuvre of the Jesus Lizard—including the band's masterwork, "Liar"—as well as three albums for the band Mule, all via Touch And Go. Also a performer, Albini's past projects for the label have included the band Big Black, a key influence on today's "industrial" sound. His current band, Shellac, just issued a Touch And Go album titled "At Action Park."

From budgetary concerns to the actual processing of sounds, the Hippocratic motto of "do no harm" is Albini's overriding credo when making records. "I have a lot of respect for

rock bands as institutions. If a band is allowed to operate naturally, it will make as good a record as it's capable of," he says.

"Facilitating [a recording] can be something really simple, like making sure band members are comfortable physically, or not yelling at the band," he adds. "Or, some people can only play like themselves on certain equipment or with certain idiosyncrasies. You have to respect the fact that the band does what it does for a reason, and those reasons can be intensely personal."

Record makers who don't have engineering backgrounds "are part of the problem," says Albini, who stresses that the role of a "producer" is one of ensuring technical solutions. "A lot of people making records don't have a grasp of the process. They do it thinking that it's some abstract art form that doesn't need to be comprehended on a technical or procedural level. [In those cases] you'll end up with a record that isn't formally completed, but that's finished when the bell rings."

When selecting studios, Albini strives to find the "best value for a band's money." Lately, he has worked at the Black Box studio near Angers, France, where he recorded a Matarador album for the German band 18th Dye, as well as part of Shellac's album. And along with an appreciation for the cost-benefit ratio of recording facilities comes a high regard for restraint in using their tools. Albini says the sound of his records has improved dramatically as he has grown to resist the "fiddling impulse."

"In quest of a distinctive sound, people endlessly process things," he says. "But because so many people use that method, those sounds have become quite commonplace. In the last few years, I've learned to leave things alone. Now when I set up a microphone and like the way it sounds, I consider the job done."

A self-described "microphone junkie," Albini is especially addicted to mics made in Eastern Europe. He points out that because vacuum-tube electronics was the standard in Eastern Europe long after the West graduated to solid-state technology, the Eastern bloc audio community had the chance to perfect vintage mic styles. In particular, he favors Neumann Gefell microphones for their headroom and frequency response.

"Modern equipment has far more flexibility, but the attention to sound quality isn't necessarily there," Albini says. "With vintage stuff, you usually get a stunning sound, though with much more limited applications. It just depends on what you're after."

Eschewing automation, Albini prefers consoles with a simple, "well-thought-out audio path," including Neve and Neotek boards, as well as vintage Flickingers with all-discrete electronics. And though he once disavowed equalizers, Albini has grown fond of the EQ³ by Night Technologies for its "startling lack" of dreaded phase shift.

The biggest artistic influence on Albini is "going to see live music," he says. "You're always trying to capture that, to make a record that's like the first time you go see a band, and its personality just leaps off the stage and grabs you. When you do that, it's a really satisfying feeling."

The intensity of the early Jesus Lizard albums was captured live in the studio, says Albini, "pretty much the way records were made in the beginning of recorded music—the whole band standing in front of microphones playing its songs... Those albums I'm proud of having worked on. I think they're important records for our generation."

Albini begins work on a new Palace Brothers album for the Drag City label soon. Future plans include recording a new Silksworm album, as well as possible tour dates with Shellac.

AUDIO TRACK

NEW YORK

RAKE'S PROGRESS has been at the Magic Shop working on its upcoming debut for Herb Alpert and Jerry Moss' new Almo label. Nick Sansano produced the sessions... Island Records group the Beggars has been working on its debut release at Room With A View. Sessions are being produced by Michael Brauer and engineered by Michael Been, who is working behind the SSL 4064G console. Assisting on the sessions are Bruck Dawit and Alvaro Alencar... Profile recording artist Tucka Da Huntaman was at Homeboy Recording Studio cutting an upcoming single, "Da Hunt Is On." Tony Stoute produced the sessions, and P. Dennis Mitchell engineered... At Baby Monster Studios, engineer Bryce Goggin completed final sequencing and pre-mastering on upcoming projects from Gemini Records act Poster Children and Restless Records group Band Of Susans.

LOS ANGELES

PRIORITY RECORDS act the Pharcyde was at Skip Saylor Recording mixing a self-produced sin-

gle, "Pandemonium." Rick Clifford engineered the sessions, with assistance from Eric Flickinger... Producer Howie Epstein (also Tom Petty's bassist) was at Image Recording producing Oh Boy recording artist John Prine's latest album. Tom Lord-Alge mixed the sessions on the SSL 4056E with G Computer. Assisting was Steve Gallagher... React group Da Nayborhoodz mixed its debut album at Echo Sound with engineer Bob Morse.

NASHVILLE

WORD recording act Point Of Grace was at Woodland Digital working on an upcoming project with producer Scott Williams. Bill Deaton engineered the sessions... RCA recording artist Jon Randall was at the Sound Emporium working on his upcoming sophomore album for the label. Producing the sessions were Garth Fundis and Sam Bush. Dave Sinko engineered.

OTHER LOCATIONS

RAVE ON act the Reducers completed its "Shinola" album at Trod (Continued on page 98)

PRO
FILE

Very Necessary

Engineers
Al Machera
Andre Debourg
Producers
Herby Azor
Tommy Shannon
Steve Azor
Dee Dee Roper
Cheryl Salt James
Sandi Pepa Denton
Mark Sparks
Dave Winn
Artist
Salt 'n Pepa
Studio
Bayside Sound
Recording Studios

Come On Feel

Engineers
The Robb Brothers
Producers
The Robb Brothers
Artist
The Lemonheads
Studio
Cherokee Recording Studios

August and Everything After

Engineers
Pat McCarthy
Scott Litt
Producer
T-Bone Burnett
Artist
Counting Crows
Studios
Ocean Way Recording Studios
Conway Recording Studios
The Village Recorder
Sunset Sound

The Colour of My Love

Engineers
Guy Roche
Humberto Gatica
Felipe Elgueta
Frank Wolf
Dana Jon Chappelle
Producers
David Foster
Guy Roche
Walter Afanasieff
Artist
Celine Dion
Studios
Record Plant
Conway Recording Studios
The Plant Recording Studio

Talking Timbuktu

Engineers
Mark Ettl
Larry Hirsh
Producer
Ry Cooder
Artists
Ali Farka Toure
Ry Cooder
Studio
Ocean Way Recording Studios

All-4-One

Engineers
Dave Reitzas
Felipe Elgueta
Mick Guzauski
Steve McDonald
Producer
David Foster
Artist
All-4-One
Studios
Chartmaker Studio
Record Plant Recording
Studios
Cornerstone Recorders

Dookie

Engineer
Neil King
Producer
Rob Cavallo
Artist
Green Day
Studio
Devonshire Studios

Notorious

Engineer
Pete Greene
Producer
Barry Beckett
Artist
Confederate Railroad
Studio
OmniSound

God Shuffled His Feet

Engineers
Tom Lord-Alge
Dan Harjung
David Vartanian
Producer
Jerry Harrison
Artist
Crash Test Dummies
Studios
Musichead Recording
DV Productions

New Miserable Experience

Engineer
Andy Barrett
Producer
John Hampton
Artist
Gin Blossoms
Studio
A B Recorders



Passion and Patience Rewarded.

Artists create music. But it takes the extraordinary talents of engineers, producers and studios to capture that artistry, and propel it to the top of the Billboard® charts. And when it happens

on 3M™ Audio Mastering Tape, we're proud to present 3M Visionary Awards to the collaborators on both sides of the board. For information call 1-800-752-0732. We won't be satisfied until you are.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 17, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	ALBUM ROCK
TITLE Artist/ Producer (Label)	HERE COMES THE HOTSTEPPER Ini Kamoze/ S. Remi (Columbia)	CREEP TLC/ D. Austin (Laface/Arista)	PICKUP MAN Joe Diffie/ J. Slate J. Diffie (Epic)	EXCITED M People/ M People (Epic)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	PALM TREES/THE CRIB (New York) Salaam Remi	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STRONG ROOM (London, ENGLAND) James Reynolds	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	Trident Series 65B	SSL 6056E/G	Sony 3348	Neve V3 with Flying Faders	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Tascam ATR-80	Otari MTR-100	Studer A827	Otari MTR-90	Studer A800 Studer A827
STUDIO MONITOR(S)	Westlake BBS-M10 Yamaha NS10M	Custom TAD	Westlake BBSM 15 Yamaha NS10	Neil Grant Boxer 5 System	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SOUNDWORKS (New York) Gary "Mon" Noble	D.A.R.P. (Atlanta, GA) Alvin Speights	SOUNDSHOP (Nashville) Mike Bradley John Dickson	UNIQUE (New York) Marc "MK" Kinschen	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000E G Comp.	SSL 4056G	Trident Vector 432	SSL 4000	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-90	Studer A827	Studer A820	Studer A800 MKIII	Studer A827
STUDIO MONITOR(S)	Yamaha NS10M UREI 813	Custom TAD	Westlake BBSM 15 Yamaha NS10	Genelec Yamaha NS10	Yamaha NS10 Augsperger
MASTER TAPE	Ampex 456	3M 996	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Carlton Batts	HIT FACTORY MASTERING Herb Powers	GEORGETOWN MASTERS Denny Purcell	SONY MASTERING Vlado Meller	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing

© 1995, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

A&M FOSTERS HEARING SAFETY IN STUDIOS

(Continued from preceding page)

who were this cooperative in other industries, but we don't. It's almost as though hearing loss is considered to go with the territory in this industry, but it can be avoided."

Lamenting his own hearing loss from exposure to loud concerts, Lawson, who is 40, says, "Those of us who grew up in the late-'60s and early-'70s are probably the first generation that got our ears blasted. And they're using new recording techniques now that are louder than anything we ever did. The level of bass—and kick drums now being fed through subwoofers and then back into microphones—is making the listening levels in the studio louder than they've ever been."

Lawson says he is committed to implementing safety measures at Bad Animals, the Seattle studio he co-owns with Ann and Nancy Wilson of Heart. But he frets about the cost associated with such a program.

"The biggest issue for recording studios is that there's not a hell of a lot of money left over at the end of the year, and all these regulations hurt us financially because we live in such a stupid world of price competition," he says. "Our rates are what the market will bear. It's hard to keep adding this and adding that, but we have to. So it's just going to be one more cost of

doing business that we'll add into the budget for '95."

Bad Animals has 25 employees, of which about 12 work in the studio, according to Lawson. He estimates that the hearing test and ear plugs will cost the studio approximately \$3,000-\$3,500, and suggests that employees might be asked to share in the expense.

Lawson says he realizes that recording studios cannot force their employees to abide by the Cal-OSHA guidelines ("You can lead a horse to water, but you can't make it drink"). He adds that studio people have a tendency to "crank it up" and probably will continue to do so despite the new awareness.

"But I think we all have to be extremely aware of the risks," he adds. "We have to give people in the studio the ability to not have to be subjected to [high] levels unless they want to be. It's gotta be a conscious decision on their part, 'cause if their client cranks it up, they need to be protected."

Another safety issue likely to be addressed by Cal-OSHA in a future meeting with SPARS is the use of solvents in the cleaning of recording equipment. Henry says the topic came up in the fall, "but wasn't fully addressed at the time."

AUDIO TRACK

(Continued from preceding page)

Nossel Studios in Wallingford, Conn. **Richard Brukner** produced the project . . . PolyGram recording act **Avatar** was at Sound Techniques in Boston recording its upcoming project for the company. **Chris Phoenix** produced, while **Dan Mackay** engineered on the Neve console with the assistance of **Ted Paduck** . . . GRP Records group **Spyro Gyra** was at Beartracks Recording Studios in Suffern, N.Y., working on an upcoming project. Group leader **Jay Beckenstein** produced the sessions, while

Doug Oberkircher engineered. Assisting was **Robert Siciliano** . . . Kicking Mule recording act the **Son Lewis Blues Band** was at Boulevard Studios in New Milford, N.J., completing its latest project. **Bob Messinger** produced the sessions, while **Geno Porfido** engineered behind the Soundtracs console.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Fly Me To The Ball. Sony-owned Digital Audio Disc Corp. recently sponsored the first Diamond Ball to benefit the Indiana chapter of the Leukemia Society of America. Columbia star Tony Bennett, center, entertained guests at the Indianapolis event, which raised \$128,000. Shown with Bennett, from left, are R. Scott Justvig, senior executive director of the Indiana chapter of the LSA; Frank T. Short, president of the board of trustees for the Indiana chapter of the LSA; James Frische, chairman/CEO of DADC, president of Sony Disc Manufacturing, and honorary chairman of the event; and Bradley Edwards, program coordinator for the Indiana chapter of the LSA.

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Ampex Recording Media Corporation 401 Broadway, M.S. 22-02 BT Redwood City, California 94063 (415) 367-3809

Call Jeff Serrette NY State - 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

FAX YOUR AD
212-536-5055

CALL TOLL FREE: 1-800-223-7524

Regular Classified: \$5.20 per word, minimum order: \$105.00
 DISPLAY CLASSIFIED:

1" - 1 Issue	\$146.00 PER
1" - 3 Issues	134.00 PER
1" - 13 Issues	127.00 PER
1" - 26 Issues	119.00 PER
1" - 52 Issues	98.00 PER

REVERSE ADVERTISEMENTS: \$18.75
 POSITION WANTED: \$70.00 PER COLUMN INCH
 BOX NUMBER: \$20.00/RADIO HELP WANTED: \$85.00 PER INCH

****REAL ESTATE TO THE STARS****
 For Real Estate information call Laura Rivchun
 In NY (212) 536-5173

Real Estate To The Stars
\$70.00 per inch

SERVICES

SERVICES

SERVICES

EUROPADISK LTD.
 Factory Direct... Best Values!
All Manufacturing In Our Plant!

SPECIALS - "With This Ad Only"

500 - Promo CD's - \$995
 (1,000 CD's \$1,550)
Delivery in 15 Business Days!
 Promotional Package includes: CD-R Reference, One Color CD Label with Layout, Typesetting & Film (to 63 Min.)

500 - Color CD's - \$1,995
 (1,000 CD's \$2,265)
 Retail-Ready: FULL COLOR Front & Tray Card, CD-R Reference, 2-Color CD Label, Graphics Layout & Film, Jewel Case & Shrink-Wrap (to 63 Min. / 20 Index Points)

500 - Cassettes - \$715
 (1,000 Cassettes - \$1,025)
 Retail-Ready: FULL COLOR J-Card, Test Cassette, Graphics Layout, Typesetting & Film, Cassette Label, Norelco Box & Shrink-Wrap (to 50 Min.)

500 - 12" Vinyl - \$1,105
 (1,000 12" Singles \$1,510)
 Retail-Ready 12" Single Package
 Direct Metal Mastering, 5 Test Pressings, Label Layout & Printing, Plastic Sleeve, Black or White Die-Cut Jackets, Shrink Wrap (to 14 Min. per side)

Best Values In The Industry!
 Call For Our Complete Catalog
EUROPADISK LTD.
 75 Varick Street, New York, NY 10013
 (212) 226-4401 FAX (212) 966-0456

TDK PRO SA BULK
 CUSTOM LOADED
 HIGH BIAS COBALT
 CASSETTES
 (UNLABELLED AND UNBOXED)

LENGTH	PRICE (each)
C-10	\$0.30
C-20	\$0.36
C-30	\$0.42
C-40	\$0.46
C-45	\$0.48
C-50	\$0.52
C-60	\$0.58
C-70	\$0.64
C-80	\$0.71
C-90	\$0.78

NOW!
 Recording Systems, Inc.
 & TDK

32 WEST 39TH STREET
 NEW YORK, NEW YORK 10018
 TELEPHONE: 212-768-7800 • 800-859-3579

CUSTOMER PICK-UP, MESSENGER OR MAIL ORDER
 WE CARRY ALL BRANDS OF RECORDING SUPPLIES AND ACCESSORIES

RECORD PROMOTION
EXPERIENCE! EXCELLENCE!
25+ YEARS!
 Working All Leading National Charts.
 "One Of The Foremost
 Names in Music Promotion"
 RCI Records Inc., 1-800-737-9752
 4721 Trousdale Dr., Nashville, TN 37220
 615-833-2052 • FAX 615-833-2101

FOR SALE

DON'T BUY CUTOUTS!
 Until You See Our Catalog
 Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
 7925 NW 66th St., DEPT J
 MIAMI, FL 33166
 Phone: (305) 591-2188
 Fax: (305) 591-7210

COMPACT DISCS • 95¢ EACH
 (Bulk from your C.D. ready master and label positives) minimum 1000
 Complete CD and Cassette Packages Available in quantities of 250/500/1000
1-800-874-4174
 CALL FOR A QUOTE
 Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE DISC
 1110-48th Avenue North • Nashville, TN 37209

Campus Records
 Wholesale Distributor of
 "Deletions / Overstocks" IMPORT
 874 Albany Shaker Road
 Latham, NY 12110
 (518) 783-6698
 (518) 783-6753 FAX
 EXPORT
 For a Unique Blend of Independent and
 Major Label Closures and Overstocks
 Deletions • Electronic • Reggae • C.A.W. • Industrial • Thrash • Metal • New Age • Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CUSTOM AUDIO CASSETTE BLANKS
 1 Min. - 126 Min.
 Loaded With:
BASF CHROME PLUS, CHROME SUPER & MAXELL XL II
 HIGH BIAS TAPE

BASF **AMPEX**
3M **TDK**
maxell **SONY** **SHAPE**

AUDIO/VIDEO CASSETTES:
DIGITAL MULTITRACK PRODUCTS

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG
 764 5th Avenue, Brooklyn, New York 11232
 In New York Telephone: (718) 369-8273
 24 Hour Fax: (718) 369-8275
NRS
 National Recording Supplies Inc.

TOLL FREE 1-800-538-2336

COMPACT DISCS
1000 for \$1990

REFERENCE CD NO CHARGE (GOMINMAX)
 DELUXE PACKAGE
 2-COLOR LABEL

PACKAGE INCLUDES GLASS MASTER, CD'S IN JEWEL BOXES, 4-PAGE COLOR BOOK AND INLAY CARD, SHRINKWRAPPED. YOU SUPPLY DAT MASTER OR 1630, FINISHED PRINTER'S NEGATIVES, AND FILM LABEL POSITIVE(S).

GUARANTEED QUALITY
 DON'T SETTLE FOR LESS THAN THE BEST

ALSHIRE
 CUSTOM SERVICE
 1015 Isabel Street, Burbank, CA 91510
 1-800/423-2936 TEL: 213/849-4671 FAX: 818/569-371E

COMPACT DISCS
ESP

EASTERN STANDARD PRODUCTIONS, INC.
 37 JOHN GLENN DR. BUFFALO, NY 14228
 (716) 691-7631 • FAX (716) 691-7732

NEW CASSETTE & CD COMBO PACKAGES!

CALL TOLL-FREE
1-800-527-9225
 FOR A FREE BROCHURE

OPERATING SUPPLIES
 Jewel Boxes • CD Blisters
 Security Packaging
 Plastic & Paper Sleeves
 Price Guns • Mailers • Dividers

WRAPPING & PACKAGING
 The Jewelmaster™ Packaging System
 Retail-level shrinkwrapping. Does CD's, Videos cassettes, LP's, posters & more... only \$189.95!
 Low-cost shrinkwrapping solutions for retailers & distributors. L-sealers available!
 Money-back guarantee!

MUSIC AND MORE...
 Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
 Novelties • Comics/Rags • Accessories • Blank Tape

PERFORMANCE DISTRIBUTORS
 2 Oak St., New Brunswick, NJ 08901
 Tel: 908.545.3004 Fax: 908.545.6054

YES!

KLARITY KASSETTE

COMBINATION SPECIAL !!
 500 TAPES AND 500 CD'S
 COMPLETE RETAIL READY PACKAGE!
 Combination Special Price... \$2,355

800-458-6405

COMPACT DISCS 500 - \$1099.00

FROM YOUR CD-READY MASTER:
Glassmaster
Free Layout & Design
2 Color Label Printing
Protective Vinyl Sleeve
 Convertible to our 1 Color CD Package
 anytime (from your Camera-Ready Art):
 1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap
 (including Composite Negs) add \$399.00.
 1 Color Rear Cards including Typesetting add \$100.00

CASSETTE SINGLE
 500 - \$499.95 (Reorder - \$349)
 1000 - \$799.95 (Reorder - \$659)

Includes:
 RUNNING MASTER
 TEST CASSETTE
 APEX PRINTING ON SHELL
 1 COLOR WRAP-AROUND CARD
 COMPOSITE NEGS • SHRINK WRAP

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

american pro digital inc.
CD & CASSETTE PRODUCTION

P.O. BOX 550
 ROOSEVELT TOWN, N.Y.
 13683-0550

Tel: (315) 769-0034
 Fax: (315) 769-0342

1-800-APD-DISC
 (2 7 3 - 3 4 7 2)

CUSTOM COMPACT DISCS
 Affordable single copy CDs starting at \$35. Write, call or fax for information.

46 PRODUCTIONS
 42W557 Hawk Circle, St Charles, IL 60175
 TEL (800) 850 5423
 FAX (800) 203 1725

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
 FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
 P.O. BOX A
 TRENTON, NJ 08691-0020

Retail Disc Manufacturing
 • CD, Cassette • Video Duplication
 • Full Graphics
 CALL FOR OUR BROCHURE
1-800-737-7624

SAMPLING SELLS!!
 Largest U.S. mfr. of Listening Posts guarantees you will sell More Music with our systems. Call NOW about our FREE test program.

telescan
 1-800-835-7072

BLANK TAPE & ACCESSORIES
 Widest Selection Anywhere!
 Call For Free Catalog
(800) 355-4400

LI. ROSENTHAL
 707 WELSH ROAD HORSNESHAM, PA 17044

COMPACT DISC / VINYL / CASSETTE PRODUCTION
DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY!

FREE CATALOGUE or SPECIAL QUOTE, CALL:
 ALIGNED AUDIO 1-800-869-6561
 or 718-788-6969 / FAX 718-499-0421

SMALL AD, BIG VALUE!

FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING

QCA (800) 859-8401

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225
 (513) 681-8400 • FAX (513) 681-3777

Your music on
CD
 Small quantities our specialty

Big Dreams Studio 708-945-6160

LOWEST PRICE!
 * CD's - LP's - Tapes *
 * Cut-Outs - Over Stocks *
 * Budget - Midline *
 * Call For Your Free Catalog Today!

MUSIC WORLD
 8555 Tonnelle Ave., N. Bergen, NJ 07047
 Tel: (201) 662-7600 Fax: (201) 662-8060

(Continued on page 100)

Radio

Country 1035 Off To Promising Start London Outlet Owned By CLT Awaits 1st Ratings

BY ANDREW VAUGHAN

LONDON—Country 1035, London's first country-formatted radio station, strides into the New Year with encouraging—if unofficial—listening figures and its ownership firmly in the hands of CLT Multimedia, the 60-year-old, Luxembourg-based operation that operates 23 radio and TV stations throughout Europe.

CLT previously held a minority stake in Country 1035, but recently increased that share to almost 100%.

Europe's first 24-hour, dedicated country radio outlet, 1035 was launched Sept. 1 with a high-profile press and advertising campaign. However, advertisers have been slow to pick up on the Fulham-based outlet, and it became apparent that additional funding was needed.

"It has been difficult to attract advertisers without official RAJAR [audience rating] figures, which are expected in late January," says Country 1035 founding chairman John Wellington. "[They] want figures, it's all very scientific, and the ads we've had tend to be what I call emotional advertising."

He adds, "CLT wanted a radio base in the U.K. They came to us, made an offer, and now they have majority control. They will do research and put some money in, and essentially it's now their train set. They will, of course, stick to the format because of the promise of performance, which means sticking closely to the music format as outlined by the Radio Authority."

Travis Baxter, U.K. radio managing director for CLT, says, "We didn't just want a radio station, we wanted a country station, because we feel there is a growing market ready for development. We were approached by Country 1035 in the summer to be a minority

shareholder, and we took a 17% stake. We felt the format had potential and would lead to opportunities elsewhere. It became apparent that the company needed more money, and we were happy to provide that.

"We have a commitment to the principle. We do not see country as a niche format—it has a broad appeal, and we will want to pursue the playing of popular country songs in an environment popular with listeners."

An unofficial first-month RAJAR figure gave Country 1035 a healthy 400,000 London listeners. While both Wellington and Baxter are adamant that such an early figure can be misleading, it appears that the station is building a solid audience. Wellington notes that a Garth Brooks competition resulted in more than 2,000 letters and the use of 10½ rolls of fax paper to handle entries.

One of Wellington's "emotional" advertisers, Dave Hastings of South London's Record Corner, says he had good consumer response to a series of ads on the station. "We had over 500 requests for mail-order leaflets as a result," he says.

However, record labels have been slow to use 1035 for their marketing campaigns. Jerry Crowley at leading Irish and country independent Ritz is unconvinced of the station's commitment to British country music, and the major labels are waiting on those all-important January ratings.

The station's playlist policy has also been criticized, particularly in its playing of oldies. Will McCarthy, head of the country department at Tower Records' flagship Piccadilly Circus store, says, "While 1035 has been very useful in increasing general awareness, it's hard to gauge the effect on sales because of the large number of oldies they play. For example, we get lots of requests for Clint Black's first album, which they've been playing tracks from, but we can't help because it's been deleted. That kind of thing is frustrating."

Martin Satterthwaite, 1035's head of music, says the playlist is made up predominantly from one of the U.S. trade publications' charts and from the CMT heavy rotation list. "We will also play stuff that we are promoting—artists who are touring, for example. Once we've seen figures and done research in January, we will be able to look again at where we are with programming."

Concert promotions have, in fact, been one of 1035's major successes. Its first was with MCP, for Hal Ketchum. MCP's Richard Beck says he is pleased with the results. "Ketchum was the first we did, and it worked very well. Ticket sales were very good, and we will be working with them again with Kathy Mattea."

Satterthwaite's only admitted disappointment so far has been the response from labels. "I think they will be waiting for figures like everybody else," he says, "but, aside from Sony and the Hit Label, interest in the station has been minimal. We have started bringing artists in for interviews, which I think has raised the profile somewhat."

As for the future, CLT's Baxter is content to leave things as they are until ratings and research are available in the New Year. "We will, of course, bring in our expertise in programming, sales, marketing, finance, and promotions, but there is no real point in changing things for the sake of it—or until we understand more about the performance of Country 1035."

This article is reprinted from Music Monitor, Billboard's sister publication in the U.K. Andrew Vaughan is editor of London-based Country Music International.



Hitsville. Motown founder Berry Gordy, right, out supporting his new biography, "To Be Loved: The Music, The Magic, The Memories Of Motown," visits Atlanta's WFOX for an on-air interview. Pictured with Gordy, from left, are WFOX's Spiff Carner and Randy Cook.

Gov't Action, Inaction Benefited Radio Broadcasters Await Republicans; Indecency Still Issue

BY BILL HOLLAND

WASHINGTON, D.C.—For the government/regulatory side of the radio industry, 1994 was a good year.

Positive gains in Congress included a radio ad disclosure bill, tucked into the larger banking reform bill signed into law by President Clinton Sept. 23. The new law will allow radio to take car leasing and other lease ads without having to broadcast prohibitive small-print disclosures. The reform is expected to bring millions into the annual ad revenue mix.

There were also victories for radio stemming from what Congress didn't do last session.

Campaign reform legislation, for example, died in conference; passage would have meant broadcasters would have to offer candidates lower-than-lowest-unit rates.

Also DOA was the recording industry's performance right bill, which, even with a radio industry exemption, might have set a precedent for new-technology royalty fees.

Other no-flies on Capitol Hill included the Communications Act rewrites, some of which didn't offer radio a competitive edge on the information superhighway; alcohol ad warning legislation; warnings of a Fairness Doctrine proposal, and several Congressional and administration attempts to pay for such things as GATT costs and illegal alien housing with spectrum taxes.

While broadcasters dodged new spectrum-fee proposals, they, along with cable and telcos, already saddled with new Congressional funding mechanisms, were expected to kick in \$95 million to the FCC budget.

NEW COMMISSIONERS NAMED

The administration finally got around to putting forward nominations for the remaining Democratic and Republican FCC seats this year. Congress approved the nominations of San Francisco communications attorney Rachelle Chong for the Republican seat and Maryland investment banker Susan Ness for the Democratic seat May 23.

It was also a year of change in which the Republicans, for the first time in 40 years, became the majority in both the Senate and House.

While it is unclear how Republican leadership will affect the broadcast industry on specific issues, recent

WASHINGTON ROUNDUP™

statements by Congressional leaders indicate a pro-business, non-regulatory approach once the majority leaders make good on promises to scale down Hill committees, subcommittees, and staff.

Post-election and post-adjournment government-relations advice came from National Assn. of Broadcasters president/CEO Eddie Fritts, who suggested that broadcasters should visit their new lawmakers before the 104th Congress convenes. Fritts was re-elected to his NAB position June 7.

Over at the FCC, broadcasters benefited in a number of areas, such as the smoothing out of rules governing local marketing agreements and duopolies. Also in the works were proposals for unattended station operation and less red tape for station files.

In September, broadcasters got an automatic ownership-cap adjustment of 20 AMs and 20 FMs, and the FCC granted minority broadcasters an adjusted ownership cap of 25 AMs and 25 FMs, which the NAB had wanted for smaller stations as well.

INDECENCY STILL AN ISSUE

There was a rocky FCC road for a few broadcast companies such as Infinity, which had to contend with new indecency complaints filed against morning man Howard Stern.

Infinity answered the commission's charges April 4 with a 117-page response (with 100 pages of supporting documents) asking the FCC to dismiss indecency fines totaling \$400,000.

Those fines didn't stop the commis-

sion from approving several contentious station sales to Infinity, including WPGC-AM-FM Washington, D.C., although that deal was approved at the same time the FCC issued a \$200,000 notice of apparent liability to Infinity. That latest penalty brought the company's unpaid fine total to \$1.8 million.

In March, Evergreen Broadcasting made peace with the FCC in a deal in which its outstanding indecency charges were dropped and Evergreen paid \$10,000 (while admitting no wrongdoing) in lieu of the total of \$39,750 in fines. Evergreen also dropped its suit against the FCC, which challenged the constitutionality of the commission's indecency rules.

For its part, the FCC agreed to publish clarified indecency guidelines to aid broadcasters. After being delayed several times, guidelines publication is expected in early 1995.

In another indecency issue, the U.S. Appeals Court agreed to hear in a full three-judge panel a challenge to the FCC's "safe harbor" rule restricting the hours in which indecent programming can be broadcast. Last year, a court panel told the commission the expanded rule was too broad. That ruling is still pending.

An appeals court also decided that the FCC's preferences to station applicants with "integrated" (on-site, community-related) ownership was "arbitrary and capricious," which has resulted in a temporary freeze of comparative renewals.

In July, a U.S. Appeals Court here threw out the FCC's recently upgraded fine system, saying the commission sidestepped due process and public input when the system was developed earlier this year.

The FCC's duopoly report, released this fall, found duopoly arrangements "healthy," but came up with few details or conclusions concerning the impact of the recent market shifts resulting from the rules.

FCC alphabet soup was in evidence last month as the new, digital-era EAS, or Emergency Alert System, replaced the outmoded EBS, or Emergency Broadcast System.

Country 1035 Sample Hour

Thursday, Dec. 8, 7:15 a.m.

Waylon Jennings, "Are You Sure Hank Done It This Way?"

Pam Tillis, "Mi Vida Loca (My Crazy Life)"

Joe Diffie, "Next Thing Smokin'"

George Jones, "The Race Is On"

Lee Roy Parnell, "On The Road"

Doug Stone, "Little Houses"

Chris Isaak, "Blue Hotel"

Mark Chesnutt, "I Just Wanted You To Know"

Alan Jackson, "Don't Rock The Jukebox"

Don Williams, "That's The Thing About Love"

Collin Raye, "My Kind Of Girl"

David Ball, "Thinkin' Problem"

Wynonna, "Girls With Guitars"

Toby Keith, "Should've Been A Cowboy"

Run C+W, "Reach Out I'll Be There."

Arbitron Plays Musical Chairs With Markets; Oldies Go 'BOOM!' At New Interep Format Web

THREE NEW MARKETS move into the top 100 under Arbitron's recently revised market size list, which is effective with the fall 1994 survey period. Des Moines, Iowa, is now market No. 89, up from No. 113 in fall 1993. Moving up from market No. 133 is Lafayette, La., which joins the top 100 markets at No. 98. York, Pa., moves into the No. 100 slot, up from No. 102.

Moving out of the top 100 is Worcester, Mass., which dips down one place and is now market No. 101. As previously announced, two embedded metros, Anaheim/Orange County, Calif. (market 16) and San Diego North County (No. 55), have been folded into the Los Angeles and San Diego markets, respectively.

Two markets in the top 10 have traded places. Houston is now No. 9, while Boston is No. 10. Other markets making significant upward shifts in size are Louisville, Ky. (52-48), Las Vegas (59-55), McAllen/Brownsville, Texas (70-66), El Paso, Texas (77-72), Stockton, Calif. (89-84), Mobile, Ala. (90-85), and Spokane, Wash. (95-91).

For the spring '95 survey, Arbitron will be combining two Florida markets, Fort Myers (No. 122) and Naples (No. 195) into one market, which is expected to rank at about No. 78.

The market rankings are based on metro survey area population.

In other news, the Interep Radio Store will launch a new format network in the first quarter of 1995. The network will be known as "BOOM! Radio," an acronym for "the best of oldies music." Like Interep's four other unwired format networks, BOOM! will be designed to market the format and to create opportunities for national advertisers to reach targeted demographic groups. The network will launch with approximately 110 stations.

The Electronic Industries Assn.'s Consumer Electronics Group has endorsed the FCC's Dec. 14 recommendation that FM broadcasters use Radio Broadcast Data Systems (RBDS) technology to transmit Emergency Alert System alerts during times of crisis. The EIA/CEG's executive committee also announced that it will provide up to \$500,000 in 1995 to promote RBDS to U.S. consumers.

PROGRAMMING: TWO NEW L.A. PDS

Warren Williams is upped from APD to PD at KLSX Los Angeles, replacing Ken Anthony, who exits.

Randy Lane joins KYSR (Star 98.7) Los Angeles as PD, replacing Greg Duncan, now at WENS Indianapolis. Lane was a consultant with Dan Vallie and Associates.

Former WOMX Orlando, Fla., PD Nick Sanders has been named PD/afternoon host at WCOF Tampa, Fla. He replaces Paul Franklin, now at WTQR Winston-Salem, N.C.

WUBE-AM Cincinnati flipped from a simulcast of country WUBE-FM to all-sports as "the Score" Dec. 29. The PD/afternoon host is Chris Schneider, who previously hosted a talk show at KMPC Los Angeles. The lineup of syndicated hosts includes the Fabulous Sports Babe, John Madden, Bob Costas, Ted Green, and Ron Barr.

WQIK Jacksonville, Fla., PD Lee

Rogers moves to KUPL Portland, Ore., for the same duties, replacing Dave Taylor, who exited.

As expected, KWNZ Reno, Nev., PD Chuck Geiger joins KISF Kansas City, Mo., for the same duties, replacing Alex Valentine, now at KDGE Dallas.

WEGR Memphis OM/morning man Tim Spencer is upped to senior rock program director for parent company Radio Equity Partners L.P.

R&B KVSP Oklahoma City signed



by Phyllis Stark

with reporting by Eric Boehlert and Brett Atwood

on a new sister station, R&B KJMM (Fresh Jams 105) Tulsa, Okla., Dec. 25. KVSP GM Russell Perry and OM/PD/MD Darnell Swift add those duties at KJMM. The lineup consists of the syndicated Tom Joyner morning show, followed by midday host Nikki Page, who previously hosted overnights at crosstown KTOW. Tulsa radio veteran Donny Drake hosts afternoons, followed by night jock K.K. Holladay, also from KTOW, and overnighter Mark Anthony, who had been doing weekends at KVSP.

KRCX Sacramento, Calif., flips from Spanish hits to regional Mexican programming.

N/T WGTO Orlando, Fla., has applied for the new calls WWZN. The local outlet that already had those calls changes to WPRD.

WANS Greenville, S.C., which had been simulcasting country sister station WRIX-FM, is now programming a diverse format of talk (7-11 a.m.), adult standards (11 a.m.-6 p.m.), sports (6-8 p.m.), and country (8 p.m.-7 a.m.).

KYNO Fresno, Calif., flips from oldies to all-sports Jan. 1. Also, crosstown adult standards combo KEYQ/KTHX-AM also flips to sports, but keeps the

syndicated G. Gordon Liddy show.

WQFN Grand Rapids, Mich., flips from hot AC to Jones Satellite Networks' easy listening format.

KESY-AM Omaha, Neb., splits off from simulcasting soft AC KESY-FM and picks up ABC/SMN's "Urban Gold" format.

WDMF Knoxville, Tenn., signs on at 1580, programming black gospel.

WMOC Chattanooga, Tenn., changes calls to WLMR.

WFWI Fort Wayne, Ind., production director Keith Harris is upped to PD, replacing Tony Coles, now at WLTW New York. WFWI also becomes one of the first affiliates of newly syndicated WFBQ Indianapolis morning men Bob Kevoian and Tom Griswold, beginning Jan. 9. Former WFWI morning man Jim Barron moves to middays, bumping Chris Love back to afternoons. Harris, who had been hosting p.m. drive, comes off the air.

Marty Griffin is upped to director of programming operations at KFMF/KPPL Chico, Calif. He has been PD at KFMF since 1989.

NETWORK NEWS: LATE LATE SHOW

As expected, CBS Radio Network will begin simulcasting the new CBS-TV program "The Late Late Show With Tom Snyder" when it debuts Jan. 9. The network is building a three-hour block of talk radio programming (11 p.m.-2 a.m. EST) around the one-hour Snyder show. The hours surrounding Snyder's show will be hosted by former WNCN New York morning man Elliott Forrester.

Tim Carroll has been upped from assistant director to director of operations for Metro Networks' Philadelphia office. Metro reporter Mark Davies becomes assistant director of operations.

Bob Dane joins WW1's entertainment division as senior director of affiliate relations in the Arlington, Va., office. He previously was director of marketing for Metro Networks' Washington, D.C., region.

PEOPLE: WNEW SHUFFLES LINEUP

WNEW New York has restructured its lineup for the new year, moving midday host Dennis Elsas and overnighter Ken Dashow to weekends. Late-night host Carol Miller moves to middays.



Ladies' Man. Jerry Lembo, VP of AC promotions at Columbia Records, recently hosted a luncheon for the women of New York morning radio at the Sony Club in Manhattan. Phyllis Stark, Billboard's senior radio editor, served as co-host. Pictured, from left, are WLTW's Rasa Kaye, WYNY's Shelli Sonstein, Stark, WBLS' Michel Wright, WCBS-AM's Debra Wetzel, Christine Nagy of WAXQ (Q104.3), WBBR's Jessica Ettinger, Lisa G of WQHT (Hot 97), Liz White of WMXV (Mix 105), Patti Steele of WHTZ (Z100), Lembo, and the National Music Foundation's Claire Stevens (formerly of Z100).

newslines...

ALAN GOODMAN has resigned as GM of WHTZ (Z100) New York to pursue an ownership venture. Sister WFOX Atlanta GM Clancy Woods is overseeing Z100 until a replacement is named.

JOE RUYAK is upped from acting GM to GM at Jarad Broadcasting's WIBF Philadelphia, replacing Ted Utz, who exited. Ruyak previously was the station's sales manager.

DEAN GOODMAN, GM of Paxson Broadcasting's WINZ/WLVE/WZTA Miami, is upped to president of Paxson's television division, while VP/sales Ronna Woulfe is upped to GM for both the radio and television divisions. Jay Hoker moves from his position as president of Paxson Networks Inc. to become president of Paxson's new radio division.

EARNEST JAMES joins WQUE-AM-FM/WYLD-AM-FM for VP/GM duties, replacing interim GM Jim Smith, who returns to sister KAKC/KMOD Tulsa, Okla., as GM. James was a radio consultant.

TONY YOKEN is upped from AE at WGKX Memphis to GM at local sister station WYKL. The latter station's former interim GM, John Bibbs, retains those duties at WGKX.

KEN COSTA, VP of marketing information at the Radio Advertising Bureau, has retired after 30 years with the RAB to open a marketing consultancy. Also, Dick Rakovan joins the RAB as senior VP/stations for the Eastern region. He most recently was GM at WWRC/WGAY Washington, D.C.

STATION SALES: WNLC/WTYD New London, Conn., from New London Broadcasting L.P. to Hall Communications for \$3.5 million; WDFM Fort Wayne, Ind., from Robert Wolfe to Steven Lankenau for an undisclosed price.

RICH ALLEN, Western regional manager at CBS Radio Representatives, adds VP stripes.

EMILY BEYS has been upped from AE to VP of sales/team leader at McGavren Guild Radio in New York.

Afternoon host Scott Muni's shift is changed from 2-6 p.m. to 3-7 p.m. Night jock Tony Pigg's hours change from 6-10 p.m. to 7 p.m.-midnight. Overnights will be handled by part-timers.

WIYY (98 Rock) Baltimore MD Jonathan Shapiro exits for the new APD job at the WDRE Radio Network. No replacement has been named.

At WDRE, Mike Parrish is upped from assistant MD to MD.

WDIZ Orlando, Fla., MD Tim Travis exits and has not been replaced.

Jennifer Wood is upped to APD at KNCI Sacramento, Calif., and Tom Adams is upped to APD at local sister station KRAK. Both retain their MD and midday host duties. KRAK also gets a new morning team, Brian Chase and Monica Lowe. They replace Joey Mitchell and Vanessa Thomas, who exited last month. Chase previously

was PD/morning man at crosstown KHYL. Lowe hosted evenings at crosstown KQPT. Thomas joins KSAN San Francisco for P/T work.

WPNT Chicago midday host Jim White exits radio. Morning man Steve Cochran extends his shift an hour to 10 a.m. MD Lynne Murray changes her shift from 9-11 a.m. to 10 a.m.-2 p.m.

Delilah returns to Boston radio as evening host at WSSH-FM. She had most recently been at WMGK Philadelphia.

WEZB (B97) New Orleans morning men John Walton and Rick Rumble are out. A replacement is expected to be named shortly.

WJLB Detroit evening host Tre' Black exits to pursue a record deal.

Former KDMX Dallas morning man Bobby Mercer joins KPTY (formerly KFGI) Austin, Texas, for that shift, replacing Steve Kerr, now at sister KKMJ. Also, Bill Lee joins KPTY for afternoons. He previously was a swing jock at ABC/SMN's AC format.

WTKS Orlando, Fla.'s evening "Passion Phones" host, Erin Somers, moves her show to WIOD Miami, where she replaces former night host Randi Rhodes. Somers' show continues to air on delayed broadcast to WTKS, and will be simulcast on WIOD sister station WSUN Tampa, Fla.

WXKS-FM Boston night jock Lisa Traxler is looking for a new gig in album rock or modern rock. She can be reached at 617-769-3598, not at the phone number that appeared in the Dec. 17 issue.

WRKS New York morning show producer Margot Jordan exits and is looking for a new opportunity; reach her at 718-493-7079.

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

BOYZ II MEN'S "On Bended Knee" (Motown) holds at No. 1, but by a reduced margin, as TLC's "Creep" (Arista) is the biggest overall gainer on the entire chart. "Creep" is also the biggest sales gainer on the chart and is No. 1 in sales. It sold almost 125,000 units this week, well ahead of "Knee," with about 104,000 units. "Creep" may go to No. 1 next week or the week after. "Knee" is still No. 1 in airplay by a large margin. No other titles inside the top 10 look strong enough to challenge for No. 1 in the next two weeks.

THIS WEEK, you'll notice that some of the older records on the chart have gone up a few notches. This happens every Christmas season, due to the surge of teenage record buyers flooding stores during the holiday season. Rap titles by **Rappin' 4-Tay**, **Craig Mack**, **Da Brat**, and **Bone Thugs N Harmony** are among those that benefited most from this youth-based sales surge. Airplay, on the other hand, was off slightly for many songs, as stations reduced rotation given to currents to make way for Christmas music. For example, **Melissa Etheridge's** "I'm The Only One" (Island) gains overall points, but is pushed back a notch on the chart as her version of "Happy X-Mas (War Is Over)" garnered increased airplay, reducing stations' opportunity to spin "Only."

TOM PETTY'S "You Don't Know How It Feels" (Warner Bros) is the biggest sales gainer below the top 20, so it wins this week's Greatest Gainer/Sales award. Its sales gain was complemented by top 10 airplay rankings at WAPE Jacksonville, Fla.; WBZZ Pittsburgh; WDJX Louisville, Ky.; and WSTW Philadelphia. Runner-up is **Brownstone's** "If You Love Me" (MJJ/Epic). "If" is already top 10 at WPGC Washington, D.C., and WERQ Baltimore, and is moving up quickly at WHJX Jacksonville; WJMN Boston; WFLZ Tampa, Fla.; and KMEL San Francisco. This week's Hot Shot Debut is "Candy Rain" by **Soul For Real** (Uptown/MCA). Almost 70 percent of its points are from sales, with the bulk of exposure coming from WQHT New York and WPGC Washington. **The Tractors** debut on the chart with the country-crossover Christmas single "Santa Claus Boogie" (Arista). The debut of "Boogie" is based entirely on sales. It is rare that a Christmas single debuts on the Hot 100 at all, let alone from the country side. **Deadeye Dick's** "New Age Girl" (from "Dumb And Dumber") (Ichiban) peaked at No. 40, fell to No. 43, and has now turned around and is up to No. 27 with a bullet. This turnaround is most likely due to added exposure for the video, featuring clips from the hit comedy. "Girl" ranks No. 1 in airplay at WPLY Philadelphia and WIXX Green Bay, Wis.

OVERALL, sales activity increased so much this week that the singles by all of the following artists were pushed back (by as many as five to seven positions) despite gaining overall points: **Real McCoy**, **Melissa Etheridge** (as previously mentioned), **Gloria Estefan**, **the Pretenders**, **Vanessa Williams**, **the Four Seasons**, **Candlebox**, **Keith Murray**, **Elton John**, **Lucas**, **Aaliyah**, **Mazzy Star**, **Silk**, **Martin Page**, **Lords Of The Underground**, **Huey Lewis**, **Dru Down**, and **Freedy Johnston**.

ATLANTIC BRINGS McCOY TO TOP OF HAT FIELD

(Continued from page 3)

The Texas native is hoping to maintain his momentum with a new album, "You Gotta Love That," due Jan. 24. The album's debut single, "For A Change," has reached No. 33 in its fourth week on the Hot Country Singles & Tracks chart.

Atlantic Nashville president Rick Blackburn became aware of McCoy through Charlie Pride, with whom the singer had been touring on and off for several years. The label had high hopes for its new find when it signed him as the first artist on its fledgling country roster in early 1990, only to see his first two albums, 1991's "At This Moment" and 1992's "Where Forever Begins," perform poorly at radio and retail. Those albums have sold 71,000 and 70,000 units, respectively, according to SoundScan.

Adding to McCoy's frustration was the fact that newer, younger Atlantic signees Tracy Lawrence and John Michael Montgomery scored big hits with their debuts, helping to establish the label as a force in country music in the process.

"The company thought I was nuts," Blackburn says with a laugh. "I couldn't get a direction on Neal, but I knew he was special. I'd been looking for someone like him for a while."

What separates McCoy from the rest of the hat pack is a no-holds-barred,

Nash-Vegas-style stage show that includes dancing, acrobatics, and even a version of Harry Belafonte's "Banana Boat (Day-O)."

"Country music can bore you, but Neal is far from boring," Blackburn says. "The guys at radio were really entertained by Neal, and that's unique in country."

McCoy's onstage antics are certainly not the everyday honky-tonk fare, and with his first two releases, which were produced by Nelson Larkin and James Stroud, respectively, Atlantic, perhaps afraid it had signed too much of an entertainer, attempted to push the singer in a traditional direction.

"No discredit to Nelson or James, but they probably did try to take me a little too far down that traditional road," McCoy says.

For McCoy's third (and potentially final) go-around, Barry Beckett was brought in to produce, and the chemistry was finally right.

"Rick thought Barry and I would be a great combination because of his Muscle Shoals R&B background," says McCoy. "I grew up listening to and playing a lot of that stuff. Barry recognized that. He basically said, 'Let's try to find songs to fit Neal's voice.'"

The album, "No Doubt About It," did indeed showcase McCoy's vocals in a

lower, more soulful register, and it hit the bull's-eye at country radio. The title song and debut single quickly rose to No. 1 on the country singles chart.

"I remember Neal from the days when he was touring with Charlie Pride, and I couldn't be happier for his success," says J.D. Cannon, music director at WFMS Minneapolis. Cannon is typical of country radio executives nationwide who have gotten to know McCoy through the singer's constant promotional visits and live performances. "He's a lot of fun, and he's great at remembering names," Cannon adds. "Neal's got those marketing skills, and he's had so many people rooting for him that it was just a matter of the right song, and the support was there."

Not content to stop at radio, and despite lackluster sales of his first two releases, McCoy has done countless benefit performances and has managed to make himself a familiar face at retail over the past few years.

"He's done some convention stuff for us, and he puts on a great show," says Dave Roy, director of purchasing for the North Canton, Ohio-based Camelot chain. "I always thought that once the mass audience got a taste of this guy, there would be no stopping him."

In a genre that has not put a lot of emphasis on the performing aspect, with singers traditionally standing stock-still behind their microphone stands, McCoy is unusual if not unique. And while bands like Sawyer Brown have done much to pioneer high-energy country shows, McCoy credits Garth Brooks with making the world safe for his flamboyant performances.

"Garth deserves most of the credit, because he really took it that one step further," McCoy says. "He showed country fans that we can do a lot more for you if you'll just let us. Even though a lot of us were doing it before him, it was not at that magnitude."

At this point in his career, McCoy is more than happy to give the fans exactly what they want, and from both the creative and marketing standpoints, artist and label are not about to mess with the successful formula established with "No Doubt About It." McCoy and company took great pains to make sure "You Gotta Love That" would be a repeat of the last album, right down to employing many of the same musicians and songwriters.

"We finally got what we were looking for with 'No Doubt About It,'" says McCoy. "We did try to do more uptempo stuff this time, but basically the approach was, 'If it ain't broke, don't fix it.'"

As he prepares to get to work behind what most in the industry consider his sophomore album, McCoy still feels he has a long way to go and a lot to learn.

"I'm still not as at home in the studio as I'd like to be," he says. "But entertaining is really more important to me than the other aspects of this business. I live for that part."

U.K. MUSIC MONITOR

(Continued from page 3)

and monitoring more than 50 radio and music TV stations.

The publication's charts will reflect a Monday-to-Sunday week for both sales and airplay data. Among the new and unique features in Music Monitor will be a U.K. Hot 100 Singles chart. It will be the first U.K. singles chart to combine sales and airplay elements for all rankings from No. 1 to No. 100. Audience size for each record will be computed by cross-referencing BDS data with RAJAR listener ratings.

"Music Monitor will combine accurate and responsible journalism with a fresh, innovative outlook on the uniquely creative, dynamic U.K. marketplace. We believe the industry will prosper from having access to real numbers and quality editorial coverage," says Howard Lander, president and publisher of the Billboard Music Group.

The Billboard Music Group publishes specialized publications, including Billboard, Amusement Business, Musi-



Cover of special prototype edition of Music Monitor.

LA DIFERENZIA

(Continued from page 105)

has provided some exposure, but Randle says, "We are dealing with the patchwork of syndicated shows, and as a result we don't want to rely too heavily on videos."

Randle says promotion of the act is boosted by the label's relations with the act's manager, booking agent, and publicist. The act is managed by Nashville-based Glenn Smith Presents and booked by the William Morris Agency. Publicity is handled by Media West in Fort Worth, Texas. It is an unusually high-powered lineup for a new act in the Tejano market.

The rest of La Diferenzia is songwriter/keyboardist Miguel Spindola, drummer Jose Benavides, accordionist Simon Arausa, guitarist Jesse Moya, and three brothers from Rockford, Ill.: Raul (saxophone), Arnoldo (keyboards), and Omar (bass) Cardenas.

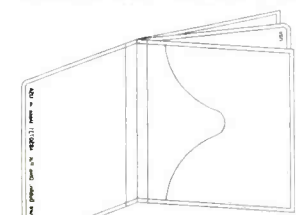
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	AGE AIN'T NOTHING BUT A NUMBER	AALIYAH (BLACKGROUND/JIVE)	14	12	3	FAT BOY	MAX-A-MILLION (S.O.S.)
2	5	4	DOWN 4 WHATEVA	NUTTIN' NYCE (POCKET TOWN/HOLLYWOOD)	15	14	6	RICH GIRL	MICHELLE ONE & LOUCHE LOU (VP)
3	7	6	PARTY	DIS-N-DAT (EPIC STREET/EPIC)	16	9	7	ROCKAFELLA	REDMAN (RAL/ISLAND)
4	8	12	WHOOPI! (THERE IT WENT)	TAG TEAM/MICKEY/MINNIE/GOOBY (LIFE)	17	18	2	OLCHE CHLUM (SILENT NIGHT)	ENYA (REPRISE)
5	4	4	SOUR TIMES	POR-TISHEAD (LONDON/ISLAND)	18	—	6	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
6	6	6	NIKA	VICIOUS (EPIC STREET/EPIC)	19	—	1	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
7	17	4	WHEN THE THOUGHT OF YOU ...	DAVID BALL (WARNER BROS.)	20	—	1	YOU'RE A MEAN ONE MR. GRINCH	WHIRLING DERVISHES (CONTINUUM)
8	19	3	STORM IN THE HEARTLAND	BILLY RAY CYRUS (MERCURY)	21	—	1	IF I COULD MAKE A LIVING	CLAY WALKER (GIANT)
9	23	2	WHEN LOVE FINDS YOU	VINCE GILL (MCA)	22	—	1	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST)
10	24	7	HEADLINE NEWS	"WEIRD AL" YANKOVIC (SCOTTI BROS.)	23	—	1	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
11	—	1	NIGHT IS FALLIN' IN MY HEART	DIAMOND RIO (ARISTA)	24	—	1	WHERE I WANNA BE BOY	MISSIONES (STEP SUN)
12	13	5	ONLY ONE ROAD	CELINE DION (550 MUSIC)	25	21	2	VOCAB	FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
13	11	2	THAT'S JUST WHAT YOU ARE	AIMEE MANN (IMAGO)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

That's the ticket for multi-CD promos . . .

Safety-sleeve Multipaks™



- Holds 2 - 12 discs & graphics
- Easy to handle, unbreakable
- Many options available - including self mailers

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



CHRISTIAN MCBRIDE GETS TO IT WITH VERVE DEBUT ALBUM

(Continued from page 3)

ings and performances of others—fellow youngbloods and seasoned veterans alike—have been universally acclaimed for their unimpeachable taste and correctness. Rarely has jazz heard such an experienced sound from a player so young.

"The most obvious thing about him is that he's the greatest performer to come along on his instrument in 25 years," says Richard Seidel, VP at Verve and the album's co-producer along with Don Sickler. "Can you think of anyone else? Maybe Jaco [Pastorius] or Stanley [Clarke]... If there are five qualities you look for in a bass player, they are: a great sound, great intonation, great time, great accompaniment, great soloing... Christian's got them. Plus, if you want to add something else, he's soulful."

To spread the word, Verve sent a five-track solicitation sampler of McBride's original compositions from the album to retail outlets and distributors. Additionally, the label presented to radio, retail, and the press a single-disc teaser titled "Double Decker"; it featured McBride's funky rendition of "Deck The Halls," and served as a Christmas card from the label.

More than any other young bass player, McBride has the potential to transcend the perceived limitations of his instrument. He is a broader musician than those who follow the party line on tradition. Deeply steeped in the history of jazz and the history of his instrument, McBride is not just a swinger or a bebopper. Instead, his tastes cover a wide range of rhythmic musics, including the pop and soul originating from his hometown, Philadelphia.

Verve VP Chuck Mitchell, who is in charge of marketing the album, wants to make consumers aware that McBride's personality matches his instrument. "We're preparing an elaborate electronic press kit to bring that out," says Mitchell. "Yes, he plays bass, and yes, he's got a rich jazz heritage. But he's also down with James Brown. The bass is a bedrock instrument in his life, and he's got the attitude to make that a

sexy marketing fact."

In person, McBride is warm and confident, quick to light up a conversation with a wide smile. "I've been influenced by Ray Brown, and Freddie Hubbard, and Wayne Shorter, and Bobby Watson, to name a few," he says, "but I've also been touched by James Brown. The groove or the rhythm is the first thing that matters. James Brown won't deal unless there's a groove. The same for me—I have to be the backbone of whatever's going on. If you listen to Count Basie's rhythm section, with Poppa Jo [Jones] and Walter Page and Freddie Green, you hear that they had a simple, beautiful pocket. That's the goal: to be able to do that, to master the groove."

Verve views McBride as a telegenic performer who is as much an entertainer as a jazzman. Its electronic press kit uses footage culled from this year's Mellon Jazz Festival in Philadelphia, where the native son was awarded a day of honor.

LEGENDARY EARS

McBride's dispatches on the bass have a shape and definition that are rare. While other bass players operate in the realm of the low-end buzz, McBride crafts notes that have articulation and bounce. His contours are precise, his choices thoughtful; he makes his instrument sing.

Add to the mix his legendary ears. By most accounts, he's got perfect pitch, the ability to hear relationships between notes and their voicing possibilities, and a sonographic

memory. He hears a piece of music once, and he has it down.

That kind of outsized talent certainly attracts attention—so much so that McBride has been a first-call bassman for the likes of Hubbard, Wynton Marsalis, Joshua Redman, Betty Carter, James Williams, and McCoy Tyner, among others. Appearing on McBride's album are saxophonist Redman, pianist Cyrus Chestnut, trumpeter Roy Hargrove, trombonist Steve Turre, and drummer Lewis Nash. Along with the album's title track, "Gettin' To It," McBride's other original compositions on the album are "In A Hurry," "The Shade Of The Cedar Tree," "Sitting On A Cloud," "King Freddie Of Hubbard," and "Black Moon."

Now, the real question confronting McBride (and Verve) is this: After years of selfless service to the efforts of others, can he make it as a leader? His colleagues on "Gettin' To It" think so. "He's the one guy who can break the mold of bass players," says Redman. "When he solos, he speaks to me. It's his ability to communicate and his sensitivity. It's almost a spiritual skill. He makes music out of any situation. As a leader he's going to call on skills he hasn't yet used. He has tremendous charisma. [Charles] Mingus had it, Ray [Brown] has it. Most bass players who have it show it in the context of their bands. I see him as a Mingus or a Jaco."

Chestnut agrees. "He's got musicianship for his age that few people possess," he says. "That's why he

gets respect from others. Many people think that horn players or piano players are the only ones who can step out front and do things. Christian can put the bass out front and show that it's a viable instrument."

Adds Hargrove, "A lot of young cats are too hip to play with beauty. Christian's not like that. He's not scared to play pretty, and he likes to get greasy. That's a good combination."

CHILD PRODIGY

Initially influenced by his bass-playing father and uncle, McBride took up the electric bass at age 8. Three years later, he began formal training on acoustic. Two years after that, he was playing professionally.

After graduating from Philadelphia's famed High School for the Performing Arts in 1989, McBride enrolled at New York's Juilliard School of Music. His presence around town created an instant buzz among insiders including saxophonist Bobby Watson, who hired him for an engagement at Birdland. His rise, from that moment on, was meteoric.

Before landing with Verve, McBride was courted by nearly every major label. (It's been rumored that he eventually signed with Verve because its parent company, PolyGram, holds the James Brown catalog.)

"Gettin' To It" is not a typical bass player's album. McBride is not showcased in a flamboyant manner, nor is he placed front and center, overshadowing his bandmates. His

presence and authority, however, are unmistakable, from the radio-friendly funk of the title track to his solo tour de force on "Night Train," to the uplifting treatment of "Splanky," on which McBride proves himself the descendant of trio mates and spiritual godfathers Milt Hinton, age 84, and Ray Brown, 68.

Given the admiration and respect he commands from fellow musicians, how does McBride see himself in relation to others?

"My fundamental approach is to make the music work. I think any good musician wants to contribute his personality, his own two cents, and shape the music without dominating it. I do whatever it takes to make the music sound good. My primary focus on 'Gettin' To It' was to cover a lot of bases—no pun intended—to play with my peers, to play with my heroes.

"One of the problems I've had with players from the younger generation is they don't have the desire to be around the older musicians. I mean, Hank Jones is still around, Tommy Flanagan, Roy Haynes, Ron Carter. These people are a phone call away. I have always felt that if you want to play this music properly, you have to be around the right people. Almost every older musician I've worked with has had the attitude, 'I'm honored that you want to play this music; therefore, whatever you need to know, I'll tell you.' That's the way it should be. You can learn a lot from guys who have been there before. I'm hoping to be one of those guys."

ALTERNATIVE ACTS HAVE AN IMPACT

(Continued from page 3)

tus since last January, about half were album alternative or modern rock acts.

Of the remaining Impact artists, there were seven country acts, seven hip-hop or R&B acts, and one act each in the jazz, reggae, comedy, AC, and world music categories.

Heatseekers Impact status is achieved when an album is launched from the Heatseekers album chart of new and developing artists into the top half of The Billboard 200.

The 40-position Heatseekers chart, which bowed in October 1991, features acts from all genres who have never charted at No. 100 or higher on The Billboard 200.

A total of 34 labels had Heatseekers Impact acts in 1994. Warner Bros. and Atlantic topped the pack of distributing labels with six Impact acts each in 1994; Geffen and Arista tied for second with three each.

(The standings are based on the full calendar year and differ from the "Year In Music" list in the Dec. 24 issue of Billboard, which covers the chart year from November 1993 to November 1994.)

This year's tally underscores the overall strength of rock acts, particularly those that attracted modern rock or album alternative airplay. Among acts that benefited from the latter are Sarah McLachlan (Network/Arista); Widespread Panic (Capricorn); Sheryl Crow (A&M); Crash Test Dummies (Arista); Counting Crows (DGC); Mazzy Star (Capitol); Shawn Colvin (Columbia); and Big Head Todd & the Monsters (Giant).

"You have longevity at Triple A,"

says Dick Wingate, senior VP of marketing at Arista. "It's very artist-oriented and artist-friendly. That's the format that we found has laid a great base for [McLachlan and Crash Test Dummies]. It really established them. Sarah is a core artist on the format."

Commenting on the power of the modern rock format, Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says, "The biggest thing I've seen is how huge alternative music has become. It's been building for a while, but this was the year it really exploded. The underground punk movement has become a huge commercial force, with Offspring and Green Day selling millions of records."

Bell also notes that because of the tremendous growth in the modern rock arena, heritage modern rock acts such as Atlantic's Bad Religion, Virgin's Cracker, Mercury's James, and London's Meat Puppets—each an Impact act—finally hit paydirt in 1994.

According to M Street Journal, there are 161 modern rock and album alternative outlets, up 57 from 1993.

INTO THE MAINSTREAM

"Last year's alternative is this year's mainstream," Atlantic president Val Azzoli says, noting one of the factors that led to Impact act Bad Religion's big breakthrough in 1994.

Azzoli says the label's marketing efforts were highly customized in 1994. "This past year, we basically looked at every act like its own sep-

arate entity," says Azzoli. "We didn't have a cookie-cutter plan."

For instance, the label concentrated on retail campaigns for Hootie & the Blowfish during the band's tour and then went for album rock airplay.

For Collective Soul, Atlantic centered its efforts on the first single, "Shine," which became the No. 1 album rock track of the year.

Robert Smith, head of marketing at Geffen, says patience and timing at radio were key elements in the label's marketing efforts for Impact acts Counting Crows, Veruca Salt, and Weezer, and for newcomers Beck and Hole, who bypassed the Heatseekers chart by debuting at No. 15 and No. 55 on The Billboard 200, respectively, in the spring of 1994.

"The two best examples are Counting Crows and Weezer, where we really held back going for home runs at commercial alternative radio and MTV until the artists and records built up enough underneath them, so we could extend the campaigns on each one of the records," says Smith. "We try to do the same with all the artists."

With that philosophy in mind, the label was able to work Weezer's "Undone (The Sweater Song)" for five months.

John Artale, purchasing manager for the 139-store National Record Mart chain based in Carnegie, Pa., also noticed that record labels were more focused with retail programs this year.

"Our developing-artist program has been in place for years, but I've seen a lot of labels timing it better

than they did before," says Artale. "If they had the funding, they would throw it in the program right away. Now they hold back a bit, and utilize the retail programs to coincide better with airplay. That makes a big difference."

Patience and tenacity also paid off for Crow, James, Joshua Kadison (SBK/EMI), John Berry (Liberty), and K7 (Tommy Boy). None of these Impact artists exploded at radio and video until months after their albums were released.

THE OLD-FASHIONED WAY

Others, including Warner Bros.' Faith Hill and Atlantic's Neal McCoy, found that old-fashioned touring and shaking hands with radio, video, and retail executives paid off.

Scott Heuerman, product manager at Warner Bros./Reprise Nashville, says Hill got a lot of mileage out of her extensive radio promotion tour.

For comedian Jeff Foxworthy, Heuerman says sales really kicked in once CMT and TNN began airing the videoclip for "Redneck Stomp."

Also benefiting heavily from video support was 550 Music/Epic's Deep Forest, whose "Lullaby" was placed in Buzz Bin rotation on MTV. That helped the dance/world music act's self-titled album earn Impact status from Billboard and gold certification from the Recording Industry Assn. of America.

Similarly, the jazz-meets-rap alliance known as US3 (Blue Note) raced up The Billboard 200 once the clip for "Cantaloop" was placed in MTV's Buzz Bin.

IMAGO, BMG PART

(Continued from page 11)

is still under contract to Imago. Rollins, who has a spoken-word-label deal with Rick Rubin's American Recordings, was unavailable to comment at press time.

Ellis says the experience of losing the label's funding has been a humbling one. He admits that he tried to run Imago as if it were a successful major label, not an alternative music startup.

"I probably made a mistake in forgetting that this is a small, independent, alternative company," Ellis says. "And in fact, what I realized after a time was that we didn't have the benefits of a small company. There were too many people. There were layers of bureaucracy that had developed inside the company that weren't creating the right kind of environment for young people to be able to have ideas, express them, and have them enacted."

Ellis, who is 50 years old, adds that Imago needs to "have people in the company that are much closer in age to the artist and the consumer than I am."

CANADIAN PERFORMANCE RIGHT BILL DRAWS FIRE

(Continued from page 6)

policies which are intended to protect the Canadian industry by discriminating against legitimate U.S. broadcasting, publishing, and copyright interests in Canada."

(Kantor's statement also called to task the Canadian Federal Court's Dec. 20 upholding of a June 6 decision by the Canadian Radio-television and Telecommunications Commission, which forced Country Music Television off Canadian cable Jan. 1. See story, page 24.)

Jay Berman, chairman of the Recording Industry Assn. of America, says, "I can understand the Canadians wanting to subsidize and support the Canadian music industry; I just don't want them to do that with money earned by U.S. performers and [record] companies."

Canadian government officials, however, insist that the performance right and blank-tape royalty are consistent with Canada's rights under both the North American Free Trade Agreement and the General Agreement on Tariffs and Trade. Canada, they say, has an exemption for cultural policies

under NAFTA, which went into effect last January.

Berman counters, "We don't believe these are cultural issues; they are commercial issues. Our product is being used; why are we being denied payment for it? I'm in the position of finding appropriate measures of trade retaliation. I'm asking Kantor to retaliate."

CANADIAN GROUPS SURPRISED

Both the low blank-tape royalty rate and its long transition period were surprising to several Canadian music industry groups.

"At that rate, the government may as well not have bothered," says Brian Robertson, president of the Canadian Recording Industry Assn. "The phase-in period for the tape levy was an unpleasant surprise," adds Brian Chater, president of the Canadian Independent Record Production Assn.

The Canadian Assn. of Broadcasters warned that passage of a performance right will mean severe cutbacks on local programming at private stations, and said that as many as 50 Canadian radio

stations will shut down.

Broadcasters have continually argued that Canada's radio industry is already paying enough in copyright fees to SOCAN. According to CAB, broadcasters paid more than \$22 million (Canadian) last year, while CAB says the radio industry has lost more than \$150 million (Canadian) over the past four years.

According to Gary Slaight, president of Toronto-based Standard Radio Inc., a performance right "will put these stations right to the brink" of bankruptcy.

While the proposed performance right will not derogate the existing rights that SOCAN administers for composers, lyricists, and music publishers, or reduce the royalties payable to SOCAN, the Canadian performing rights society's GM, Michael Rock, warns that neighboring rights could hinder songwriters and publishers seeking increased payments from broadcasters.

"This closes the door to SOCAN being able to get any increase in the future," Rock says. "Broadcasters will now say they can't afford it."

BETWEEN THE BULLETS



by Geoff Mayfield

HE'S BACK: Unlike his last three non-Christmas albums, Garth Brooks' "The Hits" failed to debut at No. 1 on The Billboard 200. But the shopping crush that occurred the week leading up to Christmas delivers a 74% increase over the country superstar's opening-week tally, boosting the title from 520,000 units to a whopping sum of 907,000. The flourish hurls Brooks into first place, 10% ahead of last week's chart topper, **Kenny G** (819,000 units), and 30% ahead of No. 3 **Pearl Jam** (694,500 units). Brooks' total is the third-highest single-week tally registered since Billboard began using SoundScan data in May 1991. Last November, **Pearl Jam's** "Vs." debuted with 950,000 units, and during the holiday season of 1993, the soundtrack to **Whitney Houston's** "The Bodyguard" had a week when its sales exceeded 1 million units. On the one hand, Brooks' triumph affirms EMI's assertion back in the fall that his inclusion in EMI's McDonald's promotion would not erode his base at retail. However, retailers might counter that you don't need Big Macs, millions of TV ad bucks, and ultra-low prices to sell a compilation of Brooks' hits.

HOLIDAY TRAFFIC: Last-minute gift shopping drew even heavier sales action than during the same week a year ago (see Market Watch, below). Industrywide sales of all albums and singles stood 12.3% ahead of the comparable 1993 week. Naturally, business was up over the previous week. Unit sales on all albums and cassettes were up by 36.9%, while volume of titles on The Billboard 200 stood 40% ahead of last week's chart.

SEASONAL TIDE: Perhaps boosted by the new Christmas albums from **Kenny G** and **Mariah Carey**, sales on holiday titles kicked into high gear a couple of weeks ahead of Thanksgiving, a week or two earlier than the burst we've seen in years past. Oddly, several Christmas titles on The Billboard 200 and Heatseekers had already lost steam by the time the holiday week arrived, as reflected by the modest 7% increase in volume that the 40-title Top Christmas Albums chart posts over the previous week's list.

THE (UNPUBLISHED) WEEK THAT WAS: All eyes were on **Pearl Jam** and **Garth Brooks** in the chart that was recorded during the week Billboard did not publish, but it was saxman **Kenny G** who rose to the top slot. His increase, which exceeded 165,000 units, represented a gain of almost 30% over the prior week and won him the week's Greatest Gainer honors. Pearl Jam slipped to No. 2, experiencing the expected second-week decline that hot-selling rock records usually encounter; its sum slid by 33%, from 877,000 units to 584,000 units. Brooks rode in at No. 3 on the big chart, and entered Top Country Albums at No. 1. The Billboard 200's Pacesetter award during the unpublished week went to **Willie Nelson's** new "Healing Hands Of Time," which leaped 179-104 on a 132% increase. This week, Nelson stands at No. 126 on The Billboard 200.

UNPUBLISHED CHARTS. THE SEQUEL: Which week do we not publish? That depends on how the calendar breaks. Last year, charts reflecting the week that led up to 1993's Christmas fell during the unpublished week, but sales and airplay from that same week in 1994 determined this issue's charts... By the by, charts compiled during the week that Billboard did not publish can be obtained via Billboard Information Network or Billboard Online. Readers who don't subscribe to either of those services can purchase the unpublished charts from Billboard's research department, which can be reached at 212-536-5054.

HOLY MOLY: That is indeed **Pope John Paul II** rubbing shoulders with the likes of **Type O Negative**, **Rappin' 4-Tay**, and **the Flaming Lips** on Heatseekers. He qualifies because his 1979 album peaked at No. 126 on The Billboard 200, but he's not the first famous person to make this chart. Actor **Dudley Moore**, **Michael Crawford** from "Phantom Of The Opera," and international music star **Nana Mouskouri** have also been Heatseekers.

Billboard

CELEBRATING 100 YEARS OF UNPARALLELED COVERAGE.

Billboard's 100th Anniversary Issue

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's anniversary issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200+ page centennial edition.

The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

Make sure you have issues for everyone in your organization! *

You may order single issues @ \$15 each or take advantage of our

SPECIAL DISCOUNT BULK OFFER:

- ORDER 5 OR MORE ISSUES @ \$7 EACH •
- HARD-BOUND ISSUES @ \$50 EACH •
- LIMITED PRINT RUN • RESERVE YOUR ISSUES NOW! •
- ISSUE DATE: NOVEMBER 1, 1994 •

BILLBOARD 100TH ANNIVERSARY ISSUE COUPON

(Pre-payment required - U.S. funds only) Send payment to:

Adam Waldman, Billboard, 1515 Broadway, 14th fl., New York, NY 10036

Enclosed is \$ _____ for _____ # of issues. Phone () _____

Regular Issue (s) Hard-bound issue(s)

Charge to: American Express Visa Mastercard

Card# _____ Exp. Date: _____

Signature (Required) _____

Issue date is November 1, 1994. Please allow 3-5 weeks for delivery. (Add an additional \$5 per regular issue and \$10 per hard-bound issue for foreign shipping)

Name _____

Company/Title _____

Address _____

City _____ State _____ Zip _____

DB1002

*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
39,236,000	28,670,000	UP 36.9%	34,948,000	UP 12.3%

YEAR-TO-DATE UNIT SALES

YTD (1994)	YTD (1993)	CHANGE
690,000,000	661,318,000	UP 4.3%

FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 36,476,000 (93%)	CD: 23,988,000 (65.8%)	Major Chain: 19,310,000 (49.2%)
Singles: 2,760,000 (7%)	Cassette: 12,456,000 (34.1%)	Chain: 4,336,000 (11.1%)
	Other: 32,000 (0.1%)	Independent: 3,787,000 (9.7%)
		Rack: 11,803,000 (30%)

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

VIDEO CATALOG SALES SURPRISE AS SELL-THRU HITS FLY OFF SHELVES

(Continued from page 3)

Peter Balner, president of 75-store Palmer Video, says catalog did "especially well," accounting for 80% of revenues. Overall, he adds, "sales were absolutely flying, 25% ahead of last year."

So it went elsewhere. The 92-store Tower Records & Video chain reported an 11.5% comp-store gain for video, leading all categories. Walter McNeer, executive VP of 101-store Hastings Books, Music & Video, says video was a big contributor to double-digit gains and a small one to returns. Ivan Lipton, president of 155-store Strawberries, put sell-through "dramatically above plan." Gerry Weber, president of 560-store Blockbuster Music, is "delighted" with catalog sales, though disappointed in "Snow White" and "Jurassic Park."

Ingram Entertainment president David Ingram credits the studios for doing "a pretty good job" of metering shipments and keeping retail gridlock to a minimum. "They're more cognizant of oversupply," he says. Meanwhile, Ingram says one-third of the distributor's accounts—grocery, drug, and department stores—raced 40% ahead of their 1993 video results. "There has been real significant growth in sell-through right through Christmas," he adds.

Nevertheless, there are Scrooges lurking on the sidelines. Although holiday sales of the Fab Four didn't disappoint, they may not have been as good as the studios anticipated. "From what I saw in stores, sales picked up but didn't meet expectations," says Gene Fink, VP of distributor Star Video. As for oversupply, "I assume there will be some problems, but nothing that's unsolvable."

Disney with "Snow White," MCA/Universal Home Video with "Jurassic Park" and "The Flintstones," and FoxVideo with "Speed" are estimated to have shipped some 63 million cassettes. In addition, retailers have had to absorb an estimated 20 million units of catalog. "I think too much is out there," warns one wholesaler, who thinks returns this year "could be" a problem. "The whole market was soft."

Lack of shelf space hurt "The Flintstones." MCA/Universal senior marketing and sales VP Andrew Kairey says the studio "never got a fair shot at merchandising the title to the fullest."

Deliveries did not meet our projections" of 12 million units. "The Flintstones" should finish the selling season, including January, at 6 million-7 million units, most sources estimate; one studio executive puts the figure closer to 5 million.

MCA/Universal did significantly better with "Jurassic Park," which Kairey says perked up in the last few weeks, aided by an extensive McDonald's cross-promotion. The fast-food giant is selling four MCA titles at \$5.99 each to customers who buy a sandwich. Each cassette includes a coupon worth \$2.50 toward the purchase of "Jurassic Park," and the redemption rate has been high, Kairey maintains. McDonald's was not available for comment.

"Jurassic" sales were tracking at 16 million-18 million units by Christmas, sources indicate. Kairey, who will not

discuss numbers, says the figures might have been higher earlier except for a trend toward ever-later video purchases, now coming at the very end of the holiday season.

The biggest sales controversy surrounds the biggest title, "Snow White." A few days before Christmas, Disney claimed that sales had topped 20 million of the 27 million shipped to retail. Most distributors and competitors were disbelievers, with some estimates at 60%-75% of Disney's number. "Jurassic Park" is doing better for us than "Snow White," says Tom Foltz, VP of 503-store West Coast Entertainment.

However, none had access to Disney's sales reports from direct accounts such as Wal-Mart and Kmart. Wal-Mart was not commenting, but one rackjobber says the mass mer-

chant "had an outstanding year-end" in music and video. Some of this came at the expense of the specialty stores. "We may have lost a portion of our market share to the mass merchants and groceries," Foltz says. "Sales were significantly lower than anticipated." However, West Coast does not plan to return unsold goods.

Of the four lead titles, "Speed" appears to have motored most smoothly through the holidays. FoxVideo shipped about 8 million copies, and observers agree that few will be left in inventory by mid-January. Returns are estimated below 10% in a business where 20% is the norm.

Assistance in preparing this story was provided by Ed Christman in New York and Edward Morris in Nashville.

PRICE WAR SPIKES MUSIC RETAILERS' EGGNOG

(Continued from page 3)

celeration of that rate during the holiday selling season. As for the new formats, most merchants agree with Lipton, who says the holiday selling season served the purpose of allowing MD and DCC "to gather more dust." However, Howard Appelbaum, executive VP at the 37-unit, Beltsville, Md.-based Kemp Mill chain, reports that his chain experienced several hundred redemptions of coupons given out with MiniDisc hardware.

SLOW START

Most retailers noted that the holiday selling season built slowly. "We were a little disappointed with the first three weeks of [the holiday season], but the week preceding Christmas exceeded all expectations," says Walter McNeer, executive VP at 101-unit, Amarillo, Texas-based Hastings Books, Music & Video. He says the chain's comparable-store gains could finish up near the double-digit area.

Similarly, Steve Brown, senior VP/general merchandise manager at 350-unit, Torrance, Calif.-based Wherehouse, says sales started to kick in around Dec. 20. On a comp-store basis, the chain is up over last year, but he declined to reveal a number.

Stan Goman, senior VP at 92-unit, West Sacramento, Calif.-based Tower Records/Video, reports that the chain enjoyed a 5% comp-store gain in December.

MULTIMEDIA HOT

(Continued from page 6)

feet wet, and are now in a position where they actually have to start selling product—and making money. "So to the extent that consumers actually bought a lot of hardware, that can have an enormously positive impact," he says.

Laurie Levy, a spokeswoman for 80-store CompUSA, which reports strong sales of "anything multimedia," says software was already moving briskly. "Games and reference were really popular," she says. "And everything for kids just flew off the shelves."

Broadhurst nonetheless expects to see a thinning of the software publisher ranks in the new year. "There are too many small, undercapitalized software firms for the market to absorb, and there will be a consolidation coming," he says. "It's just too hard to be a \$1 million-\$2 million-revenue software company and make money at that level. But the apparent hardware surge can only help those that remain."

In North Canton, Ohio, Lew Garrett, VP of purchasing and merchandising at Camelot, says comp-store sales for the season were "about even" with those for last year. "And we were satisfied with that, given the amount of new competition in the marketplace."

Another merchant that saw sales influenced by heavy competition was Gerry Weber, president of 560-unit, Fort Lauderdale, Fla.-based Blockbuster Music. "Holiday sales were strong in the smaller markets and not as strong as we anticipated in the bigger markets," Weber says. "The competitive nature of the key markets like Los Angeles, Atlanta, and Dallas didn't make holiday sales as strong as we would have liked." Declining to disclose numbers, Weber says he is pleased with the chain's fourth-quarter results.

Other merchants reporting on holiday sales include the 15-unit, Omaha, Neb., Homer's chain, which saw sales fall a "hair" short of last year; 37-unit, Beltsville, Md.-based Kemp Mill Music, where sales were "OK"; 140-unit, Carnegie, Pa.-based National Record Mart, which had a comp-store gain over last year; 37-unit, Troy, Mich.-based Harmony House, which had an 11% comp-store gain; and the nine-unit, South Plainsfield, N.J.-based Compact Disc World, which saw a slight increase in comp-store performance.

The 14-unit, Norcross, Ga.-based Starship is expecting a double-digit increase for the month of December, thanks to an extremely strong week before Christmas. And in Owensboro, Ky., John Byrenton, director of retail operations for WaxWorks' Disc Jockey chain, which runs about 150 stores, says, "We enjoyed a 7% comp-store increase for December." Justice Wade, director of retail for Peppermint Records & Tapes of Atlanta, says his 13-unit chain expects a same-store jump in sales of "a little over 20%" this December.

TRADE PONDS SENATE'S PLANS FOR C'RIGHT

(Continued from page 9)

celebrated in June 1979. Following a meeting with the now-defunct Black Music Assn., then-President Jimmy Carter, not Congress, announced the proclamation.

"These have been institutionalized by the industry and the public," says LeBaron Taylor, Sony VP/GM of corporate affairs and a frequent visitor to Capitol Hill. "There's nothing the Republicans can do about that."

There is no government funding for

PRICING A HOT TOPIC

Pricing was almost as hot a topic as Kenny G with merchants. "It was a zoo out there," says Blockbuster's Weber. Merchants in various markets across the U.S. report that the Wal-Mart chain used an \$8.88 pricing strategy for its top 10 CD titles. Similarly, Best Buy, Circuit City, and Target kept pressure on price points by going below \$10 for hits, their competitors report.

Kemp Mill's Appelbaum says that during the holidays, you could open any newspaper in Washington, D.C., and see the top 10 albums on sale at \$9.95; most of them carry a boxlot cost of approximately \$10.65. "A year ago, if you asked customer what is a good price, they would have said \$11.99; now, \$9.95 has been bludgeoned into their minds." Since most merchants had to drop their prices to meet competition, retailers say it was harder to generate strong comparable-store numbers. Similarly, sales may have been up, but profit margins probably didn't benefit.

"It was an odd Christmas because of the price-point issue," says Hastings' McNeer. "We see a lot of independent stores going out of business."

Dave Lang, president of Compact Disc World, reports that "the top 35 records constituted 25% of our sales, which was disturbing to us. People were cherry-picking the store looking for sale items. They were very price conscious."

However, merchants report that they were surprised at the strength of the hit albums. Strawberries' Lipton says, "I think our top 10 contributed about 150% more units than last year." In addition to the top hits, Appelbaum says he saw strong sales on albums that were hits a couple of months back, including titles from Green Day, Offspring, Melissa Etheridge, and Sheryl Crow.

commemoratives such as Classical Music Month, and the costs to taxpayers of such efforts, one insider says, have been "reckoned Lord knows how" by adding together the hours legislators spend on passing such measures. Several Hill veterans say the \$300,000 in anticipated savings is inflated. "These things require a member to get 218 co-sponsors [to ensure a majority vote]. There's no debate, no House 'time' used up. They're passed at night."



DANCE SUMMIT
ISSUE DATE: JANUARY 21
CLOSED

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

INDIES
ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

LASERDISC/
KARAOKE
ISSUE DATE: MARCH 4
AD CLOSE: FEBRUARY 7

ECHO AWARDS
ISSUE DATE: MARCH 4
AD CLOSE: FEBRUARY 7

PRO TAPE
ISSUE DATE: MARCH 11
AD CLOSE: FEBRUARY 14

NEW AGE
ISSUE DATE: MARCH 25
AD CLOSE: FEBRUARY 28

VITAL RE-ISSUES
ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE
615-321-4294
UK & EUROPE
44-71-323-6686

CASSETTES IN 7 DAYS!

300 C-12 Cassettes
for only \$495



INCLUDES:

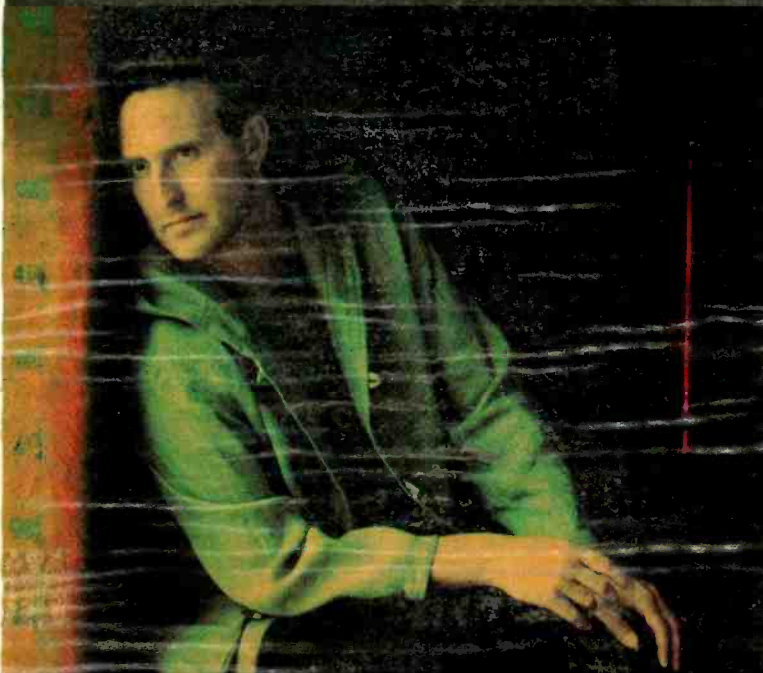
- FREE graphic design
- Black & white inserts
- Major label quality
- No-Fine-Print Guarantee

Call today for our 1995
full color catalog
1-800-468-9353
24 HOURS TOLL FREE

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY
Outside USA call (215) 232-4140 • FAX (215) 236-7763

MARTIN PAGE

In the house of Stone and Light



After writing with legends such as Bernie Taupin and penning many hits including

"We Built This City" (Starship)

"These Dreams" (Heart)

and

"King Of Wishful Thinking" (Go West)

Martin Page now creates his own chapter and verse

In the house of Stone and Light

Complete with rich textures, soulful melodies and tribal rhythms, In The House Of Stone And Light has been called

"... an altogether compelling solo debut..." (Billboard)

Musical guests include Phil Collins and Robbie Robertson

Includes the hit title track

Produced and Arranged by Martin Page



a PolyGram company

© 1994 PolyGram Records, Inc.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MARLEY 50TH SALUTE AT MIDEM

MIDEM will commemorate what would have been the 50th birthday of reggae legend Bob Marley (April 6) with a three-hour live performance Feb. 1. It will be recorded in various high-definition technologies for use on live TV, pay-per-view, syndication, cable, radio, and home video. According to MIDEM, many acts have made commitments to perform. Special appearances are on tap by Stevie Wonder and Jimmy Cliff. The event is being produced and distributed by Wexler Enterprises, along with Tropical Beat Productions Inc. and the Reed MIDEM Organisation.

WILSON, LOVE TO TEAM AGAIN?

"I think there is a significant likelihood of a new [Brian] Wilson/[Mike] Love [collaboration] in the future," says Love's attorney, Phil Stillman. The remark comes in the wake of Beach Boys co-founder Brian Wilson's Dec. 20 agreement to pay his cousin and former bandmate Love \$5 million, plus 50% of future songwriters' royalties, for 35 classic songs in the group's valuable Sea Of Tunes catalog. U.S. District Court Judge William Rea approved the settlement, following a federal jury's Dec. 12 decision that Love had been deprived of songwriting credits on such tunes as "California Girls" and "Wouldn't It Be Nice." The Los Angeles-based jury also found that Love had been denied a share of Brian Wilson's April 1992 settlement in a legal action involving the Sea Of Tunes song catalog (Billboard, Dec. 24).

GITLIN RETIRES FROM WARNERS

Mo Ostin isn't the only veteran leaving the Warner Bros. fold. The label's executive VP and treasurer Murray Gitlin, who started his career at Reprise Records in 1962, retires effective Sunday (1). Gitlin will assume a consultancy post with Time Warner Inc. During his tenure with Warner Bros., Gitlin was instrumental in the development of the WEA branch distribution system.

PUNK MANAGERS SET NEW LABELS

The managers associated with 1994's two big punk-rock success stories—Offspring and Green Day—are launching their own labels. Jim Guerino, the former GM of A&M Records who manages Offspring and veteran punk act Social Distortion, has signed a deal with BMG to form his own label. The yet-to-be-named label will be distributed through Arista. Meanwhile, Green Day managers Elliot Cahn and Jeff Saltzman have announced the formation of 510 Records, but are still shopping for a distribution deal.

WOOD KNAPP CLOSES SHOP

Special interest video supplier Wood Knapp Video has decided to shut down as of Sunday (1). According to a Wood Knapp representative, the company is restructuring and has concluded that "the video business is not profitable, and has decided to close out the line." The fate of Wood Knapp's catalog, which includes about 100 exercise, how-to, and children's ti-

ties, has not been determined, the representative says.

LITTLEFIELD TO AVI POST

Merlin Littlefield, who was with the Nashville ASCAP office for 19 years (most recently as associate director), has been named VP/GM of AVI Entertainment Group. In this capacity, he will head the group's new Nashville office. It will focus primarily on music publishing, production, and management. Los Angeles-based AVI owns, among other properties, the Nashboro and Excello Records catalogs of master recordings.

HANDLEMAN ADDS LEVY RACKER

Handleman is tightening its already firm grip on rackjobbing with the purchase of \$50 million-a-year Levy Music & Video, a division of Levy Home Entertainment. The acquisition should be completed this month and the operational transfer by March. Handleman already services a portion of the Meijer's chain, one of Levy's key accounts, and likely will pitch the other, deep discounter Phar-Mor. Two other Levy Home Entertainment video ventures, Selectrak and U.S. Laser, are not part of the deal.

JEFF COHEN TO WARNER/CHAPPELL

Jeff Cohen is leaving his post as director of writer/publisher relations at BMI to join Warner/Chappell Music in New York as East Coast creative director. Cohen, with BMI for 5½ years, replaces David Stamm, who will move to Rondor Music's New York office in a similar capacity.

John Paul, Yes; George Ringo, No

IT'S THE BIGGEST NEWS since the Singing Nun had the No. 1 album in America, which was exactly 31 years ago this week. Sure, the Benedictine Monks of Santo Domingo de Silos had a great year, but this is even bigger. Sitting comfortably between Adam Sandler and Deadeye Dick on the Heatseekers chart is Pope John Paul II, who debuts at No. 6 with "The Rosary With The Pope." Will the Pope make a Hot Shot Debut on The Billboard 200? Will he be a Pacesetter or a Greatest Gainer? Will John Paul beat out John, Paul, George, and Ringo? Watch this space.

STONE TEMPLE PILOTS Of The Airwaves: "Interstate Love Song" reverses course and moves back up to No. 3 on Album Rock Tracks, but what's really notable is the song's 15-week run at No. 1. That breaks the 13-week record set by the Rolling Stones' "Start Me Up," which was cited as the No. 1 album rock track in the 100th-anniversary issue of Billboard. "Interstate" also sets a record for the most weeks at No. 1 of any BDS-compiled airplay chart in Billboard history.

While Stone Temple Pilots had a longer run on Album Rock Tracks than Whitney Houston and Boyz II Men enjoyed on the Hot 100 with their 14-week reigns, "Interstate" does not hold the record for the most weeks at No. 1 on a singles and/or tracks chart. The rock era champ is Leroy Van Dyke, who was No. 1 for 19 weeks on the country singles chart in 1961 with "Walk On By." In earlier days, Eddy Arnold, Hank Snow, and Webb Pierce all had singles that were No. 1 on the country chart for 21 weeks.

JETHRO AIRPLANE: If you look at Hot Country Singles & Tracks too quickly, you might think that Led Zep-

pelin had gone country. But take a longer look, and you'll see that it's **Jed Zeppelin** charting with "Workin' Man Blues," a track from the Merle Haggard tribute album "Mama's Hungry Eyes." On the album, the track is credited to three Arista acts: **Diamond Rio**, **Lee Roy Parnell**, and **Steve Wariner**. The Jed Zeppelin appellation was suggested as a joke by **Tim Dubois**, president of Arista Nashville. The name stuck, and Arista decided to put it on the promotional single of "Workin' Man Blues" released to radio.

SEVEN-ELEVEN: "I'm The Only One" by **Melissa Etheridge** is in its seventh week at No. 11 on the Hot 100. That's a rock era record, beating the five weeks at No. 11 spent by the **Chambers Brothers** with "Time Has Come Today" in 1968. Don't feel sorry for Melissa—though Billboard

did not publish last week, the chart was not frozen and she spent that unpublished week at No. 10. She also moves up to No. 1 on the Hot Adult Contemporary chart with "Only One," and her previous single, "Come To My Window," had a 44-week run, good enough to be the third-longest chart run in the history of the Hot 100. A new record is being set every week as the **Four Seasons** extend their stay with "December 1963 (Oh, What A Night)."

SUMMER TIME: Surprising but true—**Donna Summer** has her first-ever No. 1 on the Hot Dance Music/Club Play chart. "Melody Of Love" from the "Endless Summer" collection is Summer's first No. 1 on the chart-topper since the 1975 "Bad Girls" on the Hot Dance Music/Club Play and Max's "Love's About To Change" on the Hot Dance Music/Club Play chart. "Love's About To Change" was her previous best, peaking at No. 3.



by Fred Bronson

**ARISTA '94:
COMMITMENT & ARTISTRY.
RISING STRAIGHT TO THE TOP...AGAIN.**

#1 POP DISTRIBUTED LABEL

#1 HOT 100 SINGLES DISTRIBUTED LABEL

#1 TOP CONTEMPORARY JAZZ ALBUM LABEL

#1 JAZZ CHART LABEL

#1 JAZZ CHART DISTRIBUTED LABEL

#1 POP ARTIST: ACE OF BASE

#1 ALBUM OF THE YEAR: ACE OF BASE THE SIGN

#1 TOP 200 ARTIST: ACE OF BASE

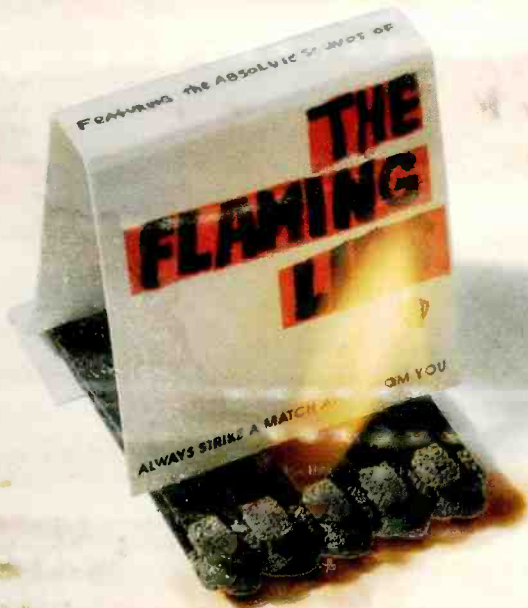
#1 HOT 100 SINGLES TITLE: ACE OF BASE "THE SIGN"

#1 HOT 100 SINGLES ARTIST: ACE OF BASE

#1 TOP CONTEMPORARY JAZZ ALBUM: KENNY G BREATHLESS

#1 TOP CONTEMPORARY JAZZ ARTIST: KENNY G

**ARISTA.
THE TRADITION CONTINUES IN '95.**



The Flaming Lips

Transmissions From The Satellite Heart (4/2-45334)

Featuring the runaway hit,

"She Don't Use Jelly."

Management: Scott Booker at Hellfire Management Produced by The Flaming Lips and Keith Cleversley ©1994 Warner Bros. Records Inc. Please Play All Tracks At Maximum Volume.

