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IN MUSIC NEWS



Cruel Sea Makes Int'l Waves For Oz Rock

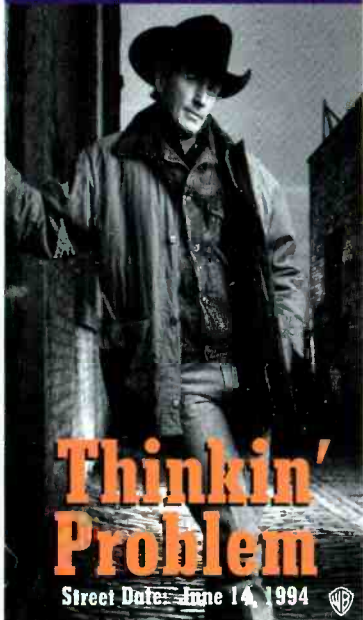
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 11, 1994

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Norman Brown Blows Onto Charts Artist's 'Storm' Has Wide Appeal

■ BY CARRIE BORZILLO

LOS ANGELES—Norman Brown,



BROWN



the artist who kicked off Motown's MoJazz label in 1992, has scored

with "After The Storm."

Released May 17, the album debuted at No. 2 on the Top Contemporary Jazz Albums chart for the week ending June 4. With the debut of Al Jarreau's "Tenderness" at No. 2 this week, the album moves down to No. 3, but retains its bullet.

"After The Storm" also is making a better showing on the Top R&B Albums chart than Brown's 1992 debut, "Just Between Us." The title is *(Continued on page 95)*

Mississippi Labels Tap Into Wealth Of Local Blues Talent

■ BY CHRIS MORRIS

In an earlier chapter of American blues history, documentarians like John and Alan Lomax hauled bulky



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recording... The contemporary blues here—the blues you were hearing in the juke joints—wasn't getting recorded. There's a void to be filled. There's still a lot of great talent. It's

recording equipment into the Mississippi Delta and captured bluesmen playing in their native environment. Today, that function is fulfilled by such indigenous independent blues labels as Rooster Blues Records and Fat Possum Records.

Explains Rooster Blues founder Jim O'Neal, "The very little [recording] that was done over the past three decades or so was mostly folklorists or Europeans doing some kind of field

the birthplace of the blues, and it's still giving birth to a lot of great artists."

Both the Clarksdale, Miss.-based Rooster Blues and Fat Possum, in *(Continued on page 95)*

No 'Shame' For Mavericks

■ BY ERIC BOEHLERT

NEW YORK—Christmas 1993 was not shaping up as a merry one for the Mavericks, the swinging Nashville-



THE MAVERICKS

via-Miami country band with a trunk-full of press clips but very little radio airplay. But by this spring, the band had cleared a major hurdle, finally scoring a charting single. With a follow-up track, and a healthy dose of network TV exposure, the Mavericks will try to cement their stay.

In November, the band released "What A Crying Shame," a single from its sophomore album of the

same name. After six weeks, the song, easily the Mavericks' most accessible to date, was wallowing with just 50 country stations giving it spins. "Obviously we were disappointed," says Raul Malo, the band's 28-year-old *(Continued on page 85)*

The Land Of 10,000 Guitars: Beat Goes On In Minneapolis

■ BY ERIC BOEHLERT

MINNEAPOLIS—"Everybody and their brother is in a band," says one local, summing up Minneapolis' music scene, which is bursting with local acts and labels.

Since the late '70s and early '80s, when ground-breaking hometown players like Hüsker Dü, the Replacements, and Prince started finding national recognition for themselves and the city, Minneapolis' steady drumbeat has continued al-

most without interruption.

And while locals debate whether the city's current crop ranks with past players, there is little doubt that fans here listen to more records, attend more shows, start up more groups, and, in general, root for more hometown acts than in almost any other outpost its size. (Minneapolis' metropolitan population is approximately 2 million, or about the same as St. Louis).

A current roster of influential *(Continued on page 76)*



Cyberspies Track I-Way Bootleggers

■ BY MARILYN A. GILLEN

NEW YORK—The underground world of bootlegging has surfaced on the i-way, plugging into computer bulletin boards and setting up electronic shops from which to ply covert wares under the cover of cyberspace. Some bootleggers are even experimenting with electronic delivery, downloading entire "sound files" to customers' databases for a fee.

This isn't your father's bootlegger. *(Continued on page 91)*



'Crow' Flies With Stone Temple Pilots

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FRANCE

THE BILLBOARD SPOTLIGHT

SEE PAGE 43



PERSPECTIVE...
 from a whisper
 to a roar in '94



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BMG Kidz Ups Ante With 'Full House' Stars Company's New Strategy Banks On Proven Talent

BY SETH GOLDSTEIN

NEW YORK—BMG Kidz is betting a marketing bundle this fall that the Olsen twins, stars of ABC's hit sitcom "Full House," will shine as brightly on two videocassette releases. Their success—trade sources say BMG is looking to ship more than 1 million units combined—is important beyond the numbers.

The Olsen twins, Mary-Kate and Ashley, represent the first effort of a radically new strategy BMG has adopted for the children's entertainment business. Instead of trying to develop new talent through joint ventures like Zoom Express and Discovery Music, sources indicate BMG has decided to focus its attention on established talent. Company executives were unavailable for comment.

The Olsens, whose first video has sold an estimated 380,000-390,000 units, are meant to lead the new efforts. The immediate result is the disbanding of Zoom and Discovery, in which BMG had controlling interests. As part of a major reorganization that includes the hiring of former PolyGram Video president Joe Shults (Billboard, June 4), BMG has taken control of Zoom Express and brought some of its executives in-house.

Former Zoom president Robert Hinkle is currently creative VP for the Kidz line of distributed product from suppliers such as Lightyear Entertainment; according to Hinkle, Greg Brodsky came aboard as a Kidz VP while Zoom partner Mike Cruzan continues as producer of the Olsen videos. Ellen and David Wohlstatter, meanwhile, are departing from Los Angeles-based Discovery Music, which they launched 10 years ago, but for a couple months will continue as consultants to assist "an orderly transition," according to a statement made available to Billboard.

Later, the Wohlstatters are expected to pursue children's entertainment on their own, under the terms of an agreement reached prior to Memorial Day. Discovery's catalog, including Joanie Bartels, its best-selling performer, becomes BMG property; audio accounts for the bulk of sales volume, but Bartels and performers Dennis Hysom and Bethie also have videos that have sold as many as 20,000 units. "Absolutely, it was an amicable split," says Ellen Wohlstatter.

Under the new arrangement, Shults likely will be responsible for BMG Kidz and BMG Video, which has licensed and released a mix of nontheatrical programs. David Steffen previously held both positions following a mid-1993 reorganization, but got caught in the undertow of management changes, says a source, who thinks a single BMG marketing authority "does make some sense." Steffen left BMG earlier this year.

Hinkle says he's happy with the new arrangement, given BMG's emphasis on star value. "We've come in from the cold," he says.

It was more temperate three years ago when major labels wanted to develop child and family entertainers like Bartels "from scratch," Hinkle recalls. "There had to be a way to develop new artists, yet there really wasn't. I'm the eternal optimist, but it's difficult." Distributors then turned to television properties and personalities. When BMG decided to

make its move, he adds, "we were fortunate to have the Olsens."

Trade observers question whether the simultaneous release of two Olsen cassettes will divide total sales in half. One executive at another children's label maintains BMG is trying the double launch in an attempt to more quickly recoup the multimillion advance paid the Olsens before their TV allure fades. Hinkle says the releases of multiple "Barney" and "Mighty Morphin Power Rangers" titles indicate otherwise.

"One of the reasons they're doing so well is that there are multiple home videos to purchase," he maintains. "The idea is to give people enough choices." BMG will be lending heavy marketing support, cross-promoting the titles with the twins' latest audio release. "They're putting a lot behind it," Hinkle says. "To get a significant foothold, they need to have their frontline [talent] deliver a certain amount of sales."

Foreign Distrib Closes Deal On Artec's Academy Entertainment

BY EILEEN FITZPATRICK

LOS ANGELES—Foreign film distributor Communications & Entertainment Corp. (ComEnt) has closed a deal to acquire Academy Entertainment from defunct Artec Distributing for \$3.55 million in cash.

Artec president Marty Gold is expected to be named COO of the subsidiary, which will continue to operate as Academy Entertainment.

According to a statement released by ComEnt, Academy revenues were \$17.5 million in 1993 with projected revenues of \$20 million for 1994.

ComEnt purchased the independent to establish a foothold in the domestic film and video market.

Based in New York, ComEnt also has an office in Los Angeles, where Academy is located. The two companies will consolidate into ComEnt's office.

Executives from both companies were unable to comment on the fate of Acade-

my's 35 employees or on other financial issues concerning debt-ridden Artec.

Although the deal closes another chapter of the Artec tailspin, a payback plan of the distributor's outstanding debts to suppliers, estimated at more than \$12 million, remains unresolved (Billboard Nov. 27, 1993).

Last fall, Major Video Concepts took over Artec's Shelburne, Vt., headquarters and three branch operations, but did not assume financial debts incurred from Artec's expansion activities (Billboard Nov. 20, 1993).

Academy's annual revenues had been estimated at \$20 million. Until last year, the independent had turned a profit. The downturn resulted largely from Artec's expansion into other distributors' territories in 1992 and 1993, causing many to boycott Academy product. Sales of Academy product during the Artec expansion mode dropped as much as 50%, according to some distributors.

THIS WEEK IN BILLBOARD

MUSIC, JEEPS, AND BEEPERS

The owners of Bernard's Records & Tapes in Atlanta try to meet all their customers' needs, from carrying the latest, hottest rap, R&B, and gospel music to selling beepers and providing a car wash facility. Bradley Bambarger reports on this unique retailer.

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SOUNDING OUT THE MAINSTREAM

As president of MCA's Nashville division and a producer of hits for top-name country acts, Tony Brown has a considerable effect on Music City's output. It might seem hard to believe, then, that just a few years back, Brown was on the outside of the mainstream looking in. Peter Cronin has the story.

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Disney To Go With Hi-Speed Vid Duplication?

■ BY SETH GOLDSTEIN

NEW YORK—Disney reportedly is about to become the first studio to fully commit to high-speed duplication of major home video releases.

According to trade sources, Technicolor Video Services, Disney's duplicator, has begun using Sony's Sprinter technology for selected titles, possibly including the multimillion-unit "The Return Of Jafar." The idea would be to make room in an increasingly crowded sell-through schedule for real-time dubbing of Disney crown jewels like "Snow White And The Seven Dwarfs."

If the studio goes to high speed, so might others, adopting a dubbing format that has been anathema to video retailers. Technicolor executives couldn't be reached for comment, but Ann Daly, president of Disney's Buena Vista Home Video, says she would consider high-speed dubbing provided there is no loss in sound or picture quality.

Suspensions of inferior quality have dogged Sprinter and the rival thermal magnetic duplicator (TMD), manufactured by Otari, since the systems were introduced in the '80s. Duplicators have installed both, and their use has grown, but consumer applications are limited to budget catalog and cartoon releases, generally priced from \$10-\$15.

High speed's big advantage is its ability to shave pennies off production costs in a sector of the sell-through business known for extratight margins. Several years ago, Rank Video Services America inaugurated its Master Sharp TMD service, which is used for Paramount and LIVE Home Video budget catalog.

It isn't known whether Disney's acceptance of high speed encompasses extended play. Traditionally, there has been little call for high-speed, extended-play tapes. EP, which can pack six hours of video on a two-hour tape, has an inferior image, especially for live-action titles. "EP is more forgiving with animation," says an executive. "Bold colors tend to look good."

If Disney chooses extended play, "they're breaking new ground," the source says.

The studio may be adopting high speed in part because it has no choice.

(Continued on page 95)

After Rough Takeoff, 'Crow' Soars At Retail

■ BY CRAIG ROSEN

LOS ANGELES—Much like the film it accompanies, Atlantic/Interscope Record's "The Crow" soundtrack has overcome various obstacles and flown to the top.

Last week, "The Crow" hit No. 1 on The Billboard 200 in its eighth week on the chart. This week, the modern rock compilation slips to No. 2.

The success of "The Crow" soundtrack follows the film's surprise No. 1 debut at the box office the weekend of May 13, with a gross of \$11.8 million.

Although the film subsequently cooled a bit at the box office—it dropped to No. 5 over Memorial Day Weekend, facing such stiff competition as "The Flintstones" and "Maverick"—the soundtrack continues to thrive. "The Crow" has sold more than 494,000 copies to date, according to SoundScan.

Atlantic Group chairman/CEO Doug Morris calls the album "a demographic bullseye. People who are going to see that movie like the music on the soundtrack. It's a lifestyle album."

There is even talk of a sequel album featuring music inspired by "The Crow," since dozens of artists submitted material that didn't make the soundtrack album.

Atlantic A&R executive Tom Carlan, who also served as an executive producer of the soundtrack, credits the synergy between the label and the film's studio, Miramax, with the soundtrack's success.

Michael Krumper, director of product development for Atlantic, says the label launched a number of promotional tie-ins with Miramax's cooperation, including an in-store video reel featuring footage from the film backed with music by Nine Inch Nails, Stone Temple Pilots, Machines Of Loving Grace, and Helmet; a 900 phone number campaign; radio station screenings; and a promotion with Musicland/Sam Goody outlets and Cineplex Odeon and Loews Theaters.

Says Krumper, "We planned out every possible angle we could, and it really paid off."

This week the Stone Temple Pilots' "Big Empty" is No. 3 on the Album Rock Tracks and No. 7 on the Modern Rock Tracks chart.

Modern rock WENZ (the End) Cleveland has found success with that track and has also aired the Cure's "Burn" and Nine Inch Nails' "Dead Souls."

WENZ PD Rick Michaels says "The Crow" is the best modern rock-leaning soundtrack to date. "Reality

Bites' was pretty good, but when you put it up against this, 'The Crow' blows it away," he says.

"The Crow" soundtrack was released March 29, six weeks in advance of the film's May 13 opening. The album debuted on The Billboard 200 April 16, but sales didn't begin to surge until just before the film opened, says Natalie Waleik, senior buyer for the 11-store, Boston-based Newbury Comics chain.

"For the past four weeks it's been huge," she says. "When you hear the ad for the movie on TV and radio, it always mentions the soundtrack. That really has helped."

"The Crow" soundtrack began to

take shape more than two years ago, before a studio had signed on to produce the film based on James O'Barr's cult comic book.

Jolene Cherry, who served as executive producer of the soundtrack with film producer Jeff Most and Carolan, became involved in the project through the film's other producer, Ed Pressman. Cherry and Pressman are partners in the music publishing companies PressmanCherryMusic and PressmanCherryBlossom.

Atlantic picked up the rights for the soundtrack after Morris saw the film's potential as a cult classic.

The film script and the comic book (Continued on page 93)

Hit Soundtracks Rule Despite Celluloid Duds

■ BY CHRIS MORRIS

LOS ANGELES—Atlantic's soundtrack album for "The Crow" winged its way into the upper reaches of The Billboard 200 buoyed by the film's box office performance. But for four other current soundtracks, chart life has been more dependent on radio and home video exposure than on box office punch.

The four soundtracks remain on The Billboard 200 despite disappointing theatrical showings by their celluloid vehicles, two of which have already disappeared from neighborhood movie houses. In all four cases, the albums have cracked the top half of the chart.

"Above The Rim," New Line Cinema's inner-city basketball drama, has grossed a soft \$14.6 million after eight weeks in release. Yet the Death Row/Interscope soundtrack album has risen as high as No. 2 on The Billboard 200 (it drops to No. 7 this week) and held the No. 1 slot on Billboard's Top R&B Albums chart for nine weeks before dropping to No. 2 this week. Two singles off the album, SWV's "Anything" and Warren G. & Nate Dogg's "Regulate," have hit the top 20 on the Hot 100 Singles chart; the former has shot into the top five on the Hot R&B singles chart, while the latter has climbed to No. 9; Sweet Sable's "Old Times' Sake" is a top 20 entry on that chart.

Despite a high-profile publicity campaign, "Reality Bites," Universal's Generation X romance, starring Winona Ryder, exited theaters after grossing only \$20 million. However, the RCA soundtrack album—the label's first movie-related hit since 1987's "Dirty Dancing" and "More Dirty Dancing" (Billboard, Feb. 5)—has climbed as high as No. 13 on The Billboard 200. This week, the album retreats to No. 23, with its sales stoked by ongoing radio action for Big Mountain's cover of Peter Frampton's "Baby, I Love Your Way," a top 10 hit on the Hot 100 Singles chart, and Lisa Loeb & Nine Stories' still-climbing "Stay," which is at No. 16 this week.

Another Gen-X ménage à trois, Tri Star's "Threesome," is nearing the end of its theatrical life with a gross of \$14 million after six weeks. The Epic Soundtrax album, which rose as high as No. 49 on The Billboard 200 last month, dips to No. 126 this week; however, General Public's cover of the Staple Singers' "I'll Take You There" holds its spot in the top 40 at No. 26 this week.

"Dazed And Confused," Gramercy

Pictures' '70s youth culture comedy directed by Richard Linklater ("Slacker"), expired in movie houses last fall, tallying a gross of only \$7.9 million. The Medicine Label soundtrack album—composed of period hits by Kiss, Black Sabbath, Alice Cooper, Ted Nugent, and others—logged just one week on The Billboard 200 last October while the film was in release. But this week the album clambers to No. 90, its peak to date, thanks to the feature's new popularity on video. The videocassette, issued by MCA/Universal Home Video, is No. 19 on Billboard's Top Video Rentals chart this week.



SWV

INTERSCOPE'S RIM SHOT

Interscope chief exec Jimmy Iovine was on the road and unavailable for comment about the success of the "Above The Rim" album. But R&B programmers say they are not bothered by the movie's slim gross.

"It doesn't matter at all to us if nobody saw the movie," says KKDA-FM Dallas PD Skip Cheatham. "What's important to me is that the music is good—and right now, 'Regulate' is doing really well for us. And so are the songs from Sweet Sable and SWV."

WHRK Memphis PD Bobby O'Jay says the success or failure of a film at the box office usually does not affect how stations program music from the soundtrack. "We at radio started playing the soundtrack before the film even came out," he says. "When you have names like H-Town and Warren G. on an album, people are going to go out and buy that album, even if they're not going to go to the movie."

WJLB Detroit PD Steve Hegwood says, "We judge each song on its own merits. ['Above The Rim'] has what the young people want to listen to. We're playing Sweet Sable, H-Town, Aaron Hall and Jewell, and SWV. They're all very strong songs, and it's coming from the street."

RCA'S TASTE FOR REALITY

Hugh Surratt, senior director of artist development at RCA, says that in (Continued on page 93)



Millions And Millions. Virgin recording artist Janet Jackson, center, receives a plaque commemorating worldwide sales of more than 10 million copies of her album "janet." Congratulating her are Ken Berry, chairman/CEO, Virgin Music Group Worldwide, and Nancy Berry, executive VP, Virgin Music Group Worldwide.

Greenaway To Head ASCAP In London Will Appointment Repair Society's U.K. Image?

LONDON—ASCAP has recruited one of the U.K.'s most enduring and publicly known songwriters to head its London operations.

Roger Greenaway has been confirmed as the senior U.K. and European membership representative of ASCAP, filling the vacancy created by the December departure of James Fisher (Billboard, Dec. 18, 1993). ASCAP says Greenaway will take his post sometime around July 1, when his precise title will be announced.

Hits penned or co-authored by Greenaway include Gene Pitney's "Something's Gotten Hold Of My Heart," The Drifters' "Kissin' In The Back Row Of The Movies," and the international hit

for the New Seekers, "I'd Like To Teach The World To Sing." Greenaway and his longtime partner, Roger Cook, carried off a joint Ivor Novello Award last week, receiving the Jimmy Kennedy Prize for longstanding achievement.

Greenaway has been an active council member of the U.K.'s Performing Rights Society and was chairman of the council during the '80s. He has resigned from his position as deputy chairman/writer at the PRS. In recent years, he also has taken an active part in promoting the role of songwriters, assisting the Music Copyright Reform Group's efforts to lobby the British government on the issue of private copying, and testifying in the acrimonious 1991

Copyright Tribunal that fixed U.K. mechanicals rates.

Insiders see the surprise move as a way of restoring ASCAP's credibility among songwriters here, which has been damaged by the prolonged state of flux in the U.S. society's management. Sources here say the society has lost its edge in the last year in terms of licensing compositions from newer U.K. songwriters. Most U.K.-based writers elect to join the PRS and then choose the U.S. society they wish to represent them.

ASCAP's most-performed PRS writers include Elton John, Phil Collins, Chris de Burgh, Annie Lennox, and Howard Jones.

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Commentary

Preserve The Compulsory License

BY KEN ANDERSON

On April 19, the Clinton administration called for the repeal of the compulsory license for musical works contained in Section 115 of the U.S. Copyright Law (Billboard, April 30). The Commerce Department's stated aim is to enhance competition and make U.S. law conform to that of other countries. A simple repeal of the compulsory license would open a Pandora's box of negative consequences without achieving its objectives. Let's take a look at what is at stake.

The compulsory license has a special purpose in serving copyright's constitutional mandate of promoting the arts. The compulsory license right, which has existed since 1909 under U.S. law, allows anyone the right to record his or her own "cover version" of a musical composition owned by another once the owner has permitted a first recording and distribution of the work. As long as the person recording the song follows the statutory procedure and pays the statutory rate, she or he can record and distribute his or her version without the owner's consent. (In practice, consents for cover versions are freely given because the user can always resort to using the statute.)

In most instances under our copyright law, the owner of a literary, visual, or musical work has the exclusive right to permit or refuse another the use of his or her property, for any reason whatsoever. This is not the case with recorded music. Why was it necessary for Congress to make this exception for records? Ironically, for the very reason the Commerce Department now wants the law repealed—to enhance competition.

At the time the 1909 Copyright Act came into being, manufacturers of piano rolls had developed the practice of requiring songwriters to grant exclusive mechanical reproduction rights as part of the agreement for recording the piano rolls. Once an agreement was made with the composer to "record" the song, the piano roll company could prevent someone else from recording the song forever. The 1909 Congressional Committee reported that in order to balance the protection of the composer with public interest concerns for liberal access to recorded music, others would be given the right to record music for a set fee through the compulsory license.

Congress recognized the continuing tend-

ency toward monopolistic practices in the music industry when it reviewed and re-enacted the compulsory license in 1976, and the same pressure to eliminate competition continues in 1994. Repeal of the compulsory license will promote the resurgence of a similar practice to the old "piano roll" monopoly. The basis from which such a practice would develop is already contained in most recording contracts as the "rerecording restric-



'If the compulsory license is abolished, mechanical rates would drop as applied to new artists'

Ken Anderson is a partner in the New York office of the law firm Loeb and Loeb.

tion." This typically provides that the singer/songwriter will not, until a period of several years after the expiration of his or her contract, rerecord for another company any song recorded while under that contract. Because of the existence of the compulsory license, record companies can't require the singer/songwriter to stop other performers from recording his/her song. But if the compulsory license were abolished, it would be a sound business practice for record companies to expand the rerecording restriction to prohibit the singer/songwriter from granting a mechanical license to anyone else to record the song, perhaps indefinitely, just as the piano roll manufacturers had done prior to 1909.

One might expect that publishers would be the first to use the repeal of compulsory licensing in a monopolistic manner by refusing to permit record covers as a bargaining chip to increase mechanical rates generally. However, it would make more sense for record companies to monopolize the right to record cover versions. Publishers must grant licenses for cover versions in order to profit. Record companies, on the other hand, will increase profits by obtaining control of this right from their singer/songwriters and pro-

hibiting competing artists from recording covers.

There are other undesirable consequences of repeal. In the past, the compulsory license rate set by the Copyright Royalty Tribunal formed the basis of contractual provisions (the "controlled composition" clause) for the first use of songs contained in all recording agreements with singer/songwriters. (The CRT was disbanded in January under the Copyright Reform Act passed last year [Billboard, March 13, 1993]; a new body is soon to be established to supply this function). The controlled composition clause is the result of years of evolution and balancing of negotiating power among record companies, publishers, recording artists, and songwriters. Through years of custom and usage, the mechanical royalty rate paid under this clause has become linked directly to the statutory compulsory license rate as adjusted from time to time by the Copyright Royalty Tribunal. The statutory compulsory license rate acts to keep the controlled composition rate in recording agreements within a workable and predictable range both for superstars and new artists. If the compulsory license is abolished, mechanical rates would soar for a few superstars but, on the whole, would drop substantially as applied to new artists.

Both publishers and record companies should be wary of the potential effect of losing the compulsory rate on the evolving financial structure of interactive and other new media. Multiples of the compulsory license rate have already become tools in the early negotiations over mechanical rates for such media. Abolishing the compulsory license would be a destabilizing factor in these ongoing negotiations. Finally, there will be an enormous transactional cost to everyone in the industry in negotiating new rates and resolving disputes if the compulsory license is abolished. The cost will be greatest if there is no regulatory system with jurisdiction to settle disputes and set mechanical rates. None was proposed in the Commerce Department's recommendation, even though such systems are an important feature of the law of other countries. We have a responsibility to very carefully consider the ramifications of the administration's recommendation. We could very well be disappointed with the results of fixing a system that isn't broken.

LETTERS

ARTICLE AIDS HOMELESS PROJECT

Bayside Distribution would like to thank Billboard for helping us make the decision to distribute the "Voice Of The Homeless" project. The promo package had been on my desk for a couple of days, and I was interested because of the first-rate production quality and amazing vocal performances. When I saw informative article on the project in the April 16 issue of Billboard, I immediately went to work on bringing in this release.

The profits from this piece are going to a good cause, and Bayside is excited to be able to assist with this release. We would like to encourage all stores to participate in this worthy cause.

Doug Cox
 Product manager, Bayside Distribution
 West Sacramento, Calif.

WALKING ON AIR AFTER 'VOH' ARTICLE

Paul Verna reviewed our record, "Voice Of The Homeless" (Billboard, Jan. 15), and we were very excited to have received a star.

I have to share the reaction of the "formerly homeless" artists to Verna's subsequent front-page article on the "Voice Of The Homeless" and its follow-up (Billboard, April 16). I stopped by an early morning rehearsal for one of the group's five "paying" gigs in April and read the "homeless" artists article. As I read, jaws began to drop. When I finished, there was a moment of stunned, disbelieving silence. This was immediately followed by a roar of applause, hooting, hollering, whistling, and a number of high-fives. These people were walking on air! After rehearsal, one

of the singers said, with watery eyes, "Ya just can't get here from where I used to be." It was a moment I'll never forget.

The "formerly homeless" artists are now being asked to sign autographs after their live shows and are receiving an impressive amount of national media attention. Thanks to Verna's article, I have just signed a distribution deal with Bayside Distribution in Sacramento. We are in all Tower Records stores across the country, and other retailers are jumping in.

Thank you Billboard, and special thanks to Paul Verna from all of us.

The "Formerly Homeless" Recording Artists
 And Rex Neilson, executive producer, "VOH"
 MAG Records
 San Diego, Calif.

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ZINGALAMADUNI

JUNE 14



Arrested Development: Zingalamaduni featuring the new single, Ease My Mind. Produced by Speech for Vagabond Productions. Management: Entertainment Resources International, Inc.

Artists & Music

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

Tribute Albums Becoming Big Business, Big Hassles

■ BY CRAIG ROSEN

LOS ANGELES—With the success of Giant Records' "Common Thread: The Songs Of The Eagles," tribute albums—once curious items released mostly on small, independent labels—have become big business.

In the coming months, major labels will enter the fray with tributes to Richard Thompson on Capitol, the Carpenters and Leonard Cohen on A&M, Led Zeppelin on Atlantic, Black Sabbath on Columbia, and Van Morrison on Polydor.

But major-label involvement has made it more difficult for some artists to pay homage to their heroes.



PANTERA

Some labels also have attempted to keep their tribute projects under wraps, perhaps fearing that advance word could jeopardize the albums or artist clearances for the projects.

Atlantic executives, for example, (Continued on page 97)

Cruel Sea Leads Oz's Rock Liberation Wave Of Newcomers Challenges Vet Acts

■ BY GLENN A. BAKER and THOM DUFFY

SYDNEY—Innovative, alternative, and undeniably cool, the Cruel Sea is at the forefront of a phalanx of new Australian bands that are liberating Oz rock from the grip of its long-established, homegrown superstars.

Largely unknown to the mainstream even a year ago, the band made Australian pop history this spring by receiving nominations in 10 categories of the 1994 ARIA Awards (including two in one category) and then winning five of those awards, including best group, best album, best single, and song of the year (Billboard, April 16). The sweep came in the wake of a top five success on the Australian album chart for "The Honymoon Is Over," the band's third al-

bum on the independent Red Eye imprint. The album was recorded for just \$60,000 Australian (\$44,000) and is closing in on double-platinum sales of 140,000 units in Australia, according to the label.

Along with other newcomers riding high on the Australian album chart—such as the Badloves at No. 6 with their Mushroom Records debut, "Get On Board," and Chocolate Starfish at No. 11 with a self-titled debut on EMI Records—the success of the Cruel Sea has signaled a new vitality in Australian rock'n'roll. The challenge to the old guard of Australian rock was evident at the March 30 ARIA Awards where stalwarts of the Oz scene such as INXS, Midnight Oil, and John Farnham came away empty handed.

Moreover, via a deal between Red

Eye and Polydor Australia, the Cruel Sea also has become a priority for PolyGram International affiliates throughout Europe, where the band has been on tour during May and June, opening dates for Nick Cave & the Bad Seeds and headlining club shows. At a sold-out show in late May at the Borderline in London, the Cruel Sea rocked through a set spiced by blues slide guitar, relaxed and funk-edged jams, and the gruff vocals of towering, tattooed, charismatic lead singer Tex Perkins.

The European campaign for the Cruel Sea has been aimed at challenging preconceptions about Australian rock, says Loraine Trent, who oversaw the project as international marketing manager at PolyGram International in London (prior to leaving). (Continued on page 88)

Reggae Players Call Caribbean TV A Growth Industry

■ BY PAUL SINCLAIR

Campaigns to turn fledgling Caribbean music television into a growth industry are in the works for pioneer players in New York and Florida.

Earl "Rootsman" Chin, host of "Rockers" (WNYE-TV, Sundays 2:30-3:30 p.m.), his station-mate Jason "Ranger" Reid, executive producer of "Video Dub Plate" (WNYT-TV, Saturdays noon-1 p.m.), and Delroy Cowan, president of Caribbean Satellite

Network in North

Miami have announced plans to increase market coverage for their programming.

Jeff Sarge, a veteran reggae DJ on East Orange, N.J.-based WFMU, says this is the ideal time to push for more television exposure for reggae.

"The acceptance of reggae is at an all-time high," he says. "You can tell by the airplay on pop stations. Before, you would get maybe one reggae song in rotation. Now there are whole programs playing the music on WBLS, Kiss, and Hot 97. Another really good indicator of reggae's acceptance and popularity is its use in commercials. There is so much reggae influence in commercials these days. The Gap, 7-Up, the Wiz, Ford, Budweiser, Blue Cross/Blue Shield, and Miller are just a few that have used reggae in their ads, and of course there is the theme for the TV show 'Cops.'"

WNYE-TV, which airs "Rockers" and "Video Dub Plate," is owned by New York City and is run by the city's Board of Education. It is broadcast on (Continued on page 93)



Cool As The Cucumbers. Zero Hour recording artists the Cucumbers take a break at Ground Zero Studios in New York, where they are finishing the overdubs for their upcoming release, "Where We Sleep Tonight." The album is being mixed by Roger Moutenot and is due Aug. 16. The Cucumbers became MTV regulars in the late '80s with the song "My Boyfriend."

EastWest Digs Into Dancehall Markets Deal With N.Y.'s VP Label Keeps Acts' Roots Strong

■ BY MAUREEN SHERIDAN

A deal with New York's VP Records for the exclusive distribution rights to vinyl versions of new dance hall reggae albums by EastWest Records acts Terror Fabulous and Born Jamericans will bring EastWest greater access to local ethnic markets and could grow to include other acts on the label.

The Terror Fabulous release, "Yaga Yaga," was slated for release Tuesday (7) and the Born Jamericans album, "Kids From Foreign," is due June 21.

"This agreement will make sure that we have full and immediate coverage with independent reggae outlets at the onset of the Born Jamericans and Terror Fabulous releases," says Karen Mason, EastWest's marketing director.

Reggae product distributed by major labels often misses many sales in the music's core market. "Distribution by the majors is geared to the mainstream market," says VP's president Chris Chin, whose parents founded the firm. "And the artists who are signed to those companies lose a lot of ground, not only in sales, but in their stature with the music's hardcore fans." A major-label deal can leave an artist out of local distribution.

Stature in the dancehall market can be fleeting, and there are always a hundred up-and-coming DJs eager to replace each one that gets signed to an international deal. With a DJ's waning visibility in his or her original market comes diminishing credibility with fans. "We started discussing how to deal with this problem after we had put out Terror's second single and were about to release his third, 'Ac-

U2, Yanni, Monks Top Certs In RIAA's May Sales Awards

■ BY CHRIS MORRIS

LOS ANGELES—Multiple certifications for Irish rock band U2 and new age titan Yanni highlighted May sales awards from the Recording Industry Assn. of America.

U2's Island albums "The Unforgettable Fire" and "Under A Blood Red Sky" pulled in multiplatinum certifications, hitting the 2 million and 3 million marks, respectively. The group's first two albums, "Boy" and "October," went gold, bringing its total in that category to nine. Additionally, the quartet's 1985 short-form album, "Wide Awake In America," hit the 1 million sales mark.

Yanni's recent Private Music hit, "Live At The Acropolis," was simulta-

neously certified gold and platinum, while the Greek keyboardist's "Dare To Dream" (released in 1993) and "In My Time" (issued in 1992) also were certified platinum, bringing his total number of million-sellers to four.

Leading the multiplatinum pack in May, the Bob Marley & the Wailers compilation "Legend" hit quintuple platinum. The album—the best-selling reggae set of all time, according to the RIAA—has been a fixture on Billboard's Top Pop Catalog Albums chart for 149 weeks. The Wailers' 1974 album "Burnin'" also hit gold last month.

Arista enjoyed a big month with two hot new acts, as Toni Braxton's self-titled LaFace/Arista debut climbed to quadruple platinum and Swedish quartet Ace Of Base's "The Sign" went triple platinum.

The attention focused on Nirvana leader Kurt Cobain's suicide lifted the group's DGC album "In Utero" to sales of 3 million.

Tim McGraw's Curb debut, "Not A Moment Too Soon," had its moment last month, with simultaneous certifications for gold, platinum, and multiplatinum (for sales of 2 million).

Another first-time multiplatinum act receiving an RIAA nod was modern rock group Counting Crows, whose "August And Everything After" achieved double-platinum status.

Other platinum first-timers included Melissa Etheridge (on Island) and the Benedictine Monks of Santo Domingo De Silos, whose surprise Angel smash, "Chant," earned simultaneous gold and platinum awards.

Kiss' 1982 album, "Creature Of The Night," became the band's 19th gold album; that figure puts the hard rock act in third place among bands with the most gold albums, behind the Rolling Stones (with 34) and the Beatles (26).

(Continued on page 96)

STEVIE NICKS

Street Angel 92246

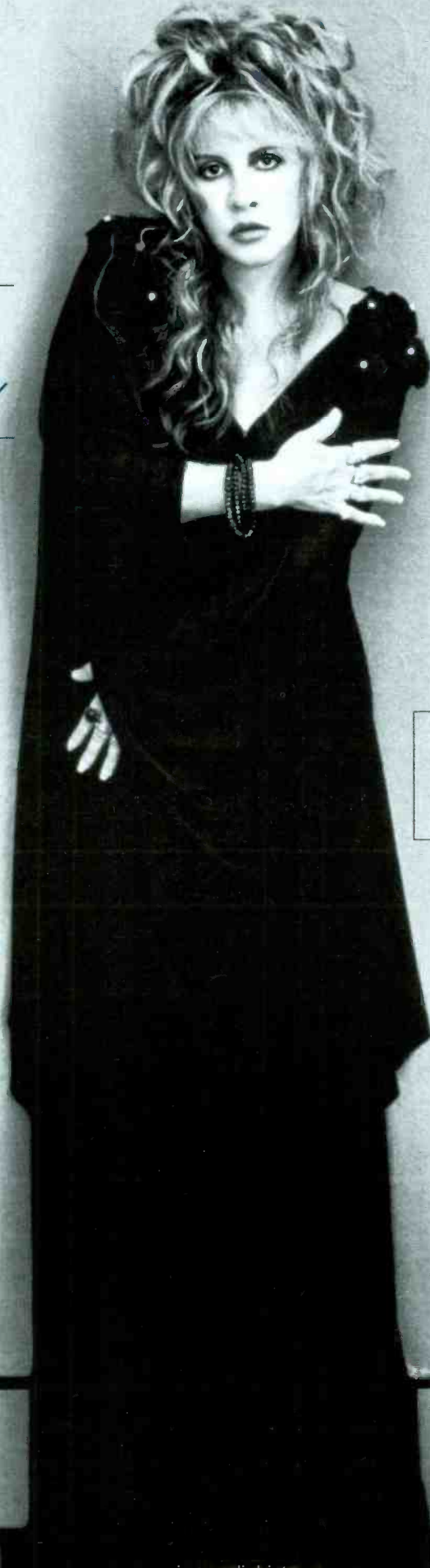
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featuring

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and

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Produced by Stevie Nicks and Thom Panunzio

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In stores June 7th
On tour this summer



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Pearl Jam Vs. Ticketmaster In The Tour War Of 1994

■ BY ERIC BOEHLERT

NEW YORK—Ticketmaster may have won the first round, but the battle between Pearl Jam and the ticket service appears to be just heating up.

A source close to Pearl Jam's management company confirms that the band has postponed its '94 summer tour. But contrary to published reports, the source says the tour was scrapped because promoters would not accept the band's demand that tickets be sold for no more than \$18 and Ticketmaster receive a maximum \$1.80 service charge per ticket (Billboard, April 23). It has been reported elsewhere that the tour was postponed because the band members were exhausted from their spring tour and distraught over Nirvana front man Kurt Cobain's suicide.

The source said that while trying to put together a summer road show, the band ran into "unconscionable activity" and "outright greed" among the concert industry



PEARL JAM

players, which forced it to curtail its attempt at mounting a low-budget tour.

The battle between Pearl Jam and Ticketmaster already is shaping up as a monumental one, pitting one of rock's hottest bands against the industry's most powerful ticket agency.

Band members appear adamant that ticket prices remain affordable for their fans. (Lead singer Eddie Vedder "talks about it incessantly" says a source close to the band.) And one way to do that, they insist, is to keep service charges low.

(Continued on page 93)

WB Trims R&B Roster, Beefs Up A&R Exec Staff

■ BY J.R. REYNOLDS

LOS ANGELES—Following a paring down of their R&B rosters, Warner Bros. and Reprise Records have restructured their joint black music A&R department in hopes of attracting the next generation of "innovative rap and progressive R&B" acts.

Benny Medina, senior VP/GM of black music A&R for Warner Bros., says the changes allow greater mobility of senior A&R executives.

(Continued on page 91)



Tony! Tony! Tony! Columbia recording artist Tony Bennett takes a break backstage at Sony Music Studios in New York where he was taping an MTV "Unplugged" concert. Shown, from left, are John Cannelli, senior VP of music and talent, MTV; Mark Ghuneim, VP of video promotion, Columbia; Rick Krim, VP of music and talent, MTV; Bennett; Don Jenner, president, Columbia; David Kahne, senior VP of A&R, Columbia; Jay Krugman, VP of East Coast marketing, Columbia; and Fred Ehrlich, VP/GM, Columbia.

Virgin Goes Home Again On 21st Birthday Special Performances & Promotion Mark Event

■ BY THOM DUFFY

SHIPTON-ON-CHERWELL, U.K.—In this Oxfordshire village where Mike Oldfield recorded "Tubular Bells" two decades ago, putting Virgin Records on the map, the record company staged performances by its superstars and upcoming acts as part of a wide-ranging, often off-beat, promotion of its 21st anniversary in the U.K.

Typical of the event's tone is a song composed by Loudon Wainwright III, released only as a promotional item, wryly tracing the history of the record label launched in 1973 by Simon Draper and Richard Branson: "Branson began / with some belief / Drive, a dream / Great hair, huge teeth..."

Virgin's 90-minute television special, "In The Air Tonight," filmed primarily against the backdrop of the Manor studio 50 miles outside London, was broadcast May 30 in the U.K. It featured performances taped at the Manor by Mike & the Mechanics, Soul II Soul, Boy George, Carleen Anderson, Cracker, Roland Gift of Fine Young Cannibals and Jools Holland, and the newly formed trio of

BBM—former Cream members Jack Bruce and Ginger Baker and guitarist Gary Moore. Segments were taped elsewhere by Phil Collins, Traffic, Janet Jackson, Meat Loaf, Lenny Kravitz, Peter Dinklage, Iggy Pop, and the Rolling Stones.

The program also featured archive footage of Virgin acts including the Sex Pistols, Simple Minds, OMD,

Oldfield, the Human League, which scored the label's first No. 1 U.K. hit with "Don't You Want Me" in 1981, and Cutting Crew, which topped the U.S. chart for Virgin for the first time in 1987 with "(I Just Died) In Your Arms."

In the retail focus of its U.K. campaign, Virgin has released a 35-track double-CD sampler of its repertoire. On Monday (6), the company is putting out three samplers, priced at 1.99 pounds (\$1.30) to showcase new artists including Anderson, the Smashing Pumpkins, the Future

(Continued on page 97)

Jazz Mourns Red Rodney's Passing Bebop Master Was Bird's Early Foil

■ BY JEFF LEVENSON

NEW YORK—Red Rodney never lost his competitive spirit; in numerous jams heard at jazz festivals and clubs in the last few years, the trumpeter and band leader enjoyed wrangling with jazz's horn-playing elite, which included old-timers and members of the music's new guard.

Rodney, celebrated for his association with saxophonist Charlie Parker, died of lung cancer May 27 at his home in Boynton Beach, Fla. He was 66.

Rodney was an imaginative improviser with an obvious mastery of the harmonic intricacies of bebop.

Though his career peaked during the years 1949-51, when he was a member of Parker's quintet, he came to be seen as an authentic voice from bop's developmental period.

Rodney was born Robert Chudnick in Philadelphia. He began playing at the age of 13 and two years later, toured with Jerry Wald's band. Stints with Jimmy Dorsey, Benny Goodman, and Les Brown soon followed, as did associa-

(Continued on page 96)

Publishing Loses Pioneer In David Platz

■ BY NIGEL HUNTER

LONDON—The international publishing business is mourning the loss of one of its senior figures, David Platz, who died May 20 at age 65 after suffering from motor neuron disease in recent years. Platz is most famous for running British indie Essex Music, which was among the first to spot the talents of David Bowie, Marc

Bolan, and Procol Harum.

Born in Hannover, Germany, Platz came to the U.K. at age 10, as a wartime refugee in dire straits, not speaking a word of English. His formative years were spent overcoming the difficulties and obstacles of settling in a different culture and an unknown land at war.

His first job in the music industry

(Continued on page 95)

RECORD COMPANIES. David Cline is promoted to VP of sales and distribution for Motown Records in Los Angeles. He was West Coast regional sales manager.

Paddy Spinks is named VP of international for Capitol Records in Los Angeles. He was head of the U.S. division of Hit And Run Music.

Pat Shields is promoted to VP of artist relations, black music for Warner Bros. Records in Los Angeles. She was director of artist relations.

Keith McCarthy is promoted to senior director of corporate and media relations for Sony Music Entertainment Communications in New York. He was director of press and public affairs.

Anita Hill is promoted to director of communications for MCA Music Entertainment Group in New York. She was manager of communications.

Jennifer Matthews is promoted to director of national alternative mar-



CLINE



SPINKS



SHIELDS



MC CARTHY



HILL



MATTHEWS



BENSON



SCHRAML

keting for Virgin Records in Los Angeles. She was national alternative marketing manager.

Barry Benson is named national director of radio promotions for Tuff Break in Los Angeles. He remains an air personality on KUCR, the radio station of the University of California, Riverside.

A&M Records appoints Tracy Donihoo Midwest regional sales director in Chicago and John Kiernan Southeast/Southwest regional sales director in Atlanta. They were, respectively, director of music buying

at Blockbuster Music in Dallas, and sales manager at PGD's mid-Atlantic marketing branch.

Jive Records names Marco Navarra national director of crossover promotion in New York, Denise George director of national pop promotion in Detroit, and Michael Patt regional director in Washington. They were, respectively, national promotion director for Next Plateau, national director of pop promotion for EastWest Records, and regional manager for Jive.

James Southgate is named managing director of Warner Music New

Zealand. He was sales and marketing director of EMI New Zealand.

Ceci Kurzman is promoted to director of licensing at Arista Records in New York. She was manager of international business affairs.

PUBLISHING. EMI Music Publishing in Nashville names Glenn Heflin-Middleworth creative director. He was professional manager at Forest Hills Music. The EMI Music Publishing film soundtrack division in Los Angeles promotes Stacey Palm to director and Steve Collins to manager.

They were, respectively, executive assistant to the executive VP/GM, and A&R coordinator.

RELATED FIELDS. Lisa Schraml is promoted to VP of marketing and sales for North America for JVC Disc America in New York. She was executive director of marketing.

Frances Moore is appointed director of European affairs for the IFPI in Brussels, effective mid-August. She is currently manager of European government relations for Texas Instrument Corp. in Brussels.

Congratulations to Green Day on selling a shitload of Dookie.

Dookie, Green Day's first album for Reprise, is GOLD.
(4/2/1-45529)



Produced by Rob Cavallo and Green Day Management: Cahn-Man. ©1994 Reprise Records



Retail's Open Arms Greet Steve Perry Can Columbia Artist Journey Back To Fans?

■ BY CRAIG ROSEN

LOS ANGELES—When Steve Perry's video image appeared on screen during the Sony product presentation at the NARM convention, it generated a wave of welcome-back applause from retailers.

With the July 19 release of "For The Love Of Strange Medicine," Perry's first album since Journey's "Raised On Radio" in 1988 and his first solo album in 10 years, Columbia Records is hoping the public will have a similar response.

"There have been a lot of changes since the last Journey album," says Diarmuid Quinn, West Coast VP of marketing for Columbia. "Radio has changed. Journey used to be an automatic add, but it's not the same world. Retail has changed, and the climate, musically, has changed. However, what we are finding is that for Steve Perry there is a real strong respect from radio, retail, and the press."

Bob Bell, new-release buyer for the 315-store Torrance, Calif.-based Warehouse Entertainment, says the Perry album "has the potential to do very well. With a lot of '70s classic rock artists, there's a pent-up demand for those records, particularly when they've been away for a while."

With Perry on lead vocals, Journey

had huge commercial success from the late '70s through the mid-'80s, scoring five top 10 albums. According to Columbia, the band has sold more than 35 million albums and is the best-selling group in the label's history.

Yet success took its toll on Perry. After more than nine years with the band, he decided it was time to stop. "I wasn't quite sure what would still be standing, as far as life goes, when I stopped... It was a big tune-up for me."

Perry used the break to relax, catch up with old friends, and re-evaluate his personal relationships. "At that point, I had nothing in my heart to sing about anymore," he says. "I was sung out. I didn't feel passion for it anymore."

Meanwhile, Columbia was purchased by Sony and several of his key contacts departed the label.

Slowly, Perry began to get back into the music. "After dabbling in writing and singing a little bit, I realized that this was deeper in me than I thought."

Although Perry laid down some demos alone, the album really began to take shape when he assembled a new

band—guitarist Lincoln Brewster, keyboardist Paul Taylor, drummer Moyes Lucas Jr., and bassists Mike Porcaro and Larry Kimpel.

"They contributed so much," Perry says. "Great interaction comes from working with musicians. Journey was one of the finest interactive bands America has ever had."

The album took about a year and a half to complete, during which "people [thought] I was living in a darkened room beneath the ground like a mole," Perry says.

His first solo album, 1984's "Street Talk," in which Perry paid homage to American R&B, was an opportunity to take a break from Journey. With "For The Love Of Strange Medicine," the singer doesn't have the band to fall back

(Continued on next page)



PERRY



Happy Anniversary. Philo Records is celebrating its 20th anniversary with a national tour. Hooking up on the road, from left, are Sylvia Giannitrapani, REP Distribution; Joan Myers, Myers Media; artists Bill Morrissey, Vance Gilbert, Cheryl Wheeler, and Kristina Olsen; and BMI's Roger Sovine.

Elektra's Back In Garden Of Earthly Deee-Lites

■ BY LARRY FLICK

NEW YORK—As Deee-Lite prepares to stomp behind its third Elektra collection, "Dew Drops In The Garden," the dance/pop trio is altering its priorities considerably.

"No amount of success is worth sacrificing the quality of your life—or losing touch with friends and family who are important to you," says front woman Lady Kier, referring to the effects of riding the media rollercoaster sparked by the international success of its gold-selling 1990 debut, "World Clique," and the smash single "Groove Is In The Heart." "That kind of life-

style and pace tends to take you out of the loop, and wraps you in a strange, unrealistic cocoon."

To that end, Deee-Lite will embark on an extensive promotional campaign in support of the project this summer—but they will do so on their own terms. "We're excited about getting out there and connecting with people on a more personal, street vibe," says co-producer/musician Super DJ Dmitry. "It's kind of like going back to basics, and not getting too crazy about the pressures of the music business. Money is nice, but not when it's in exchange for things that are closer to our us, like creativity and spreading positive energy."

The launch of "Dew Drops In The Garden," the act's first album since "Infinity Within" in 1992, actually started in March, when Elektra dance department principals Leslie Doyle

(Continued on page 23)

Producers Extend Songmasters' Reach; Great Pretender Takes The Stage In N.Y.

SING A SONG: With the inaugural Songmasters Inside-Out series behind them, the organizers of the forum are pondering all the prospects before them. The 13-week event, which featured songwriters and singers in an intimate setting performing tunes focused on a theme, was a big hit at New York's Algonquin Hotel (Billboard, Dec. 25, 1993).

"For a first-year effort, I'm absolutely thrilled," says Jennifer Cohen, VP of product development at Warner Music International, who co-produced the Songmasters series with Camille Barbone. "The level of cooperation and the spirit of the artists who participated was certainly a feat, but it was the interaction that was really special."

Indeed, as anyone who attended any of the shows knows, the programs often took on a life of their own as the performers improvised and deviated from the script to create great moments. Artists who might have been primarily associated with a different genre constantly rose to the challenge of tackling a new form. One of the highlights was the gospel music night featuring **Thelma Houston, Chaka Khan, CeCe Peniston, Phoebe Snow, and Mavis Staples.**

And it was all done for a good cause. Thanks to donations from sponsors American Express, American Airlines, radio station CD 101.9, and the Rhiga Royal Hotel, most of the expenses for the series were covered, leaving much of the proceeds to go to three designated charities: LIFEbeat, Nordoff-Robbins Music Therapy, and Share Our Strength, one of AmEx's main charities, which helps funnel food from dining establishments to food banks.

Now Cohen is exploring ways to exploit the performances, all of which were taped, for educational means. A CD-ROM release is being prepared that will be serviced to schools, and may be used as a premium item by a luxury car dealership or a CD-ROM manufacturer as a way to raise more money for the selected charities.

Songmasters is also meeting with the National Music Foundation about producing a series of events next year at Tanglewood, the Massachusetts outdoor amphitheater that serves as the summer home of the Boston Symphony.

Another possibility organizers are exploring is working with the Harlem Development Fund and playing a role in the Empowerment Zone concepts. "I

can't think of a better way to take the Songmasters series to the schools," says Cohen. "We can even use lyrics to teach English."

Sandwiched between all this, Songmasters may take a gospel version of the show on the road to a limited number of markets and perform at small venues (with students in attendance), churches, and other applicable places. In addition to serving as an educational opportunity, each performance would serve as a fundraiser.



by Melinda Newman

CHRISIE HYNDE and her music have a lot in common: there's not an ounce of fat on either one of them and they both capture the stripped-down essence of rock and roll. The two Pretenders shows here last week still have people talking about Hynde and her band, who managed to be tight and loose at the same time. Hynde was all macho swagger, swinging from one song

to the next with minimal chatter and maximum growl. The songs from the band's new album, "Last Of The Independents," went over well, especially the pulsing first single, "Night In My Veins," but the real treats were the snarly delivery of "Stop Your Sobbing," "Middle Of The Road," and "Precious." After her long absence, it was hard to tell who was happier about her return—Hynde or the audience. Let's call it a draw and hope she doesn't go away again for a long time.

THIS & THAT: Perry Farrell and the Ford Motor Company have come to an agreement—the car manufacturer will no longer use the term "Lollapalooza," which Farrell and other organizers had trademarked for use as the name of their annual summer concert extravaganza. In addition, ad agency J. Walter Thompson—acting on behalf its client Ford, has made a donation to a rain forest charity... **Don Henley's** favorite project, the Walden Woods Project, will host a June 13 fund-raising dinner preceding a screening of **Jack Nicholson's** new movie, "Wolf." Money raised from the event will go toward retiring the debt incurred in purchasing more than 68 acres of endangered land at Walden Woods, one-time residence of author **Henry David Thoreau**... **Isaac Hayes** has signed with Virgin Records imprint Pointblank... **Sonia Dada**, which is without a label since Chameleon folded, is opening for **Traffic** this summer.

Words & Music
appears this week
on page 57



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MUSIC PUBLISHING

Everything But The Girl's Rebuilding Period Duo Gets To Heart Of The Matter On Atlantic Set

BY JON CUMMINGS

NEW YORK—British duo Everything But The Girl has spent more than a decade brewing its rich blend of jazz, folk, and pop styles. During that time, Tracey Thorn and Ben Watt have built a worldwide following and enjoyed success at modern rock radio in the U.S. They even broke into the U.S. mainstream—albeit briefly—with the 1990 adult contemporary and VH-1 hit “Driving.”

However, the road traveled by the duo has been anything but smooth since then. Singer/guitarist Watt spent much of 1992 in a hospital bed, felled by a rare and life-threatening abnormality in his auto-immune system. While the disease eventually was contained, his incapacitation forced Everything But The Girl to cancel a U.S. tour and derailed much of the momentum



EVERYTHING BUT THE GIRL: Tracey Thorn and Ben Watt.

that he and Thorn had gained at American radio.

Now, as Atlantic Records readies the duo's eighth U.S. album, “Amplified Heart,” for July 19 release, everyone involved recognizes that such momen-

tum cannot be rebuilt overnight. “We have to go back out and remind people who we are and why they liked us,” says Thorn.

Atlantic director of product development Michael Krumper adds, “We all feel really good about our chances of reintroducing Ben and Tracey. They have had success at a number of formats. It's just a matter of getting them out there in front of people again.”

Watt's illness disrupted promotional plans for the act's two 1992 albums, “Worldwide” and “Acoustic,” and neither set did as well as 1990's “The Language Of Life,” which Atlantic says has sold more than 100,000 copies. The crisis also forced both Watt and Thorn to reassess the direction they were taking with their songwriting and production.

As a result, “Amplified Heart” strips away the glossy production and layers of strings that characterized the duo's most recent studio albums—and, as the title suggests, lays bare the emotions that gripped Thorn and Watt during his convalescence.

“We felt we had said everything we wanted to say about pop production with the last two albums, and that it wasn't the best form of expression for the type of songs we naturally write,” Watt says. “So we stepped back and said, let's deconstruct this, record it quickly and cheaply, and get back to

(Continued on page 23)

THEY'RE PLAYING MY SONG

You'd have to be a hardcore fan of reggae and ska music to know it, but the Staple Singers' “I'll Take You There,” which was written by Alvertis Isbell and went to No. 1 in 1972, is a dead ringer for “The Liquidator,” a ska classic that came out several years before. General Public makes the musical connection even more obvious, marrying the two songs on its version of “I'll Take You There,” from the “Threesome” soundtrack.

Edited By Peter Cronin

I'LL TAKE YOU THERE

Published by Irving Music, Inc. (BMI)

“As soon as I listened to ‘I'll Take You There,’ it brought to mind ‘The Liquidator,’ which was a big ska hit in the '60s for Harry J & the All Stars and a really famous soccer anthem in the early '70s in England,” says General Public singer/guitarist Dave Wakeling. “The introduction to ‘The Liquidator’ is about one note different from ‘I'll Take You There.’ It's odd because ‘I'll Take You There’ was a song we'd heard, but it wasn't particularly a hit in England. But ‘The Liquidator,’ which was an instrumental song about an assassin, was a top five single. Fans that have followed us through the English Beat and General Public tend to have all the various ska compilations from the '60s. We thought it would be fun for General Public fans and reggae fans because they would make the connection immediately, where probably most people wouldn't. ‘The Liquidator’ is a very gritty, dirty sounding recording, but you can see the similarities to ‘I'll Take You There’ immediately. We figured the song would be used in the film for 30 seconds in the background while they were having a pillow fight or something, so we were pleased and a bit shocked and frightened when the label heard it and went, ‘Whoa, that's it, we've got a single, we're making the video next week.’ It's a lovely way to reintroduce ourselves and a terrific start with Epic.”



GENERAL PUBLIC

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Montreal Olympic Stadium Montreal	May 22-24	\$5,301,117 Gross record (\$7,302,288 Canadian) \$69.50/\$23.50	187,302 three sellouts	Concert Prods. International USA Donald K. Donald Prods.
PINK FLOYD	Foxboro Stadium Foxboro, Mass.	May 18-20	\$4,975,365 Gross record \$60/\$25	137,175 three sellouts	Concert Prods. International USA Don Law Co.
PINK FLOYD	Cleveland Municipal Stadium Cleveland	May 26-27	\$3,807,153 Gross record \$60/\$22.50	108,205 110,000, two shows	Concert Prods. International USA Belkin Prods.
PHIL COLLINS	Sports Palace Mexico City	May 17-18, 20-21	\$2,704,865 (8,006,400 Mexican pesos) \$52.94/\$35.29/\$20.59	71,878 four sellouts	Ocesa Presents
PINK FLOYD	Ohio Stadium Ohio State University Columbus, Ohio	May 29	\$2,406,920 Gross record \$32.50/\$22.50	75,250 sellout	Concert Prods. International USA Belkin Prods.
YANNI	Universal Amphitheatre Universal City, Calif.	May 20-21	\$409,102 \$38.50/\$32.50	12,000 two sellouts	MCA Concerts
PHIL COLLINS	The Summit Houston	May 26	\$397,063 \$50/\$29.50	11,908 12,888	PACE Concerts
PHIL COLLINS	Teatro Fundidora Monterrey, Mexico	May 23	\$393,965 \$50/\$35.29/\$29.41	13,030 14,000	Ocesa Presents
DEPECHE MODE PRIMAL SCREAM STABBING WESTWARD	Irvine Meadows Amphitheatre Irvine, Calif.	May 20	\$363,491 \$40/\$32.50/\$26/\$18.50	13,936 15,000	Avalon Attractions
PHIL COLLINS	ThunderDome St. Petersburg, Fla.	May 29	\$359,625 \$50/\$25	12,055 16,500	Cellar Door Concerts

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RETAILERS GREET STEVE PERRY'S RETURN WITH OPEN ARMS

(Continued from preceding page)

on. However, he says, having no back-up doesn't add any stress that wasn't already there. “People who write music always feel some pressure to write the best songs they can,” he admits.

He also says he is not concerned with the way the music scene has changed during his absence. “I love certain groups, but I can't chase after someone else's flavor of the month. I have to stay focused on what moves me personally and be true to that.”

The belief shows on “For The Love Of Strange Medicine.” The album, a mix of commercial rock numbers and power ballads, isn't a dramatic departure from Perry's work with Journey, and doesn't rely on current trends.

For material, Perry collaborated with others, but was careful in choosing his co-writers for the right reasons. “I met some writers, and I was disappointed when they asked calculated

questions like, ‘What are you missing? And what are you looking for?’ I can't write that way.”

Instead, Perry turned to players in his band, such as Taylor and Lucas. One track, “Donna Please” was written with veteran songsmith Stephen Bishop.

First single, “You Better Wait,” will be serviced to album rock, top 40, and AC on June 28. The ballad will be available at retail a week later.

Columbia will market the album by going after the huge legion of fans familiar with Perry's work with Journey. “We'll start with the Journey core,” Quinn says. “We have a pretty good handle where they are with the fan

club, and we put out the boxed set [“Time 3”] in 1992, and that sold incredibly well for us.” The package has been certified platinum.

Quinn adds that playing live will also be an essential part of the game plan. “Touring was one of Journey's biggest strengths,” he says. “But there's the question of timing and waiting for the single and the album to become entrenched in the marketplace.”

Perry says he is open to riding the concert rollercoaster again, but allows, “I want to make it fun and have a good time doing it. This business has gotten awful serious. So many people make decisions based on fear, rather than faith and having a good time.”

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Hot Topics, Hotter Acts Highlight Billboard Latin Meet



Panel moderator Manuel Camero, president of the Asociacao Brasileira de Productores de Discos, introduces the Brazil panel. Shown, from left, are Phil Rodriguez, president, Water Brothers Production; Jose Fortes, president, Os Quatro Producoes Artisticas; Leo Gandleman, PolyGram Brazil recording artist; Camero; Marco Bissi, VP of Latin American marketing, Sony Music International; and Max Cavelera, member of the Roadrunner band Sepultura.

MIAMI—Billboard's fifth annual Latin Music Conference was held May 16-18 at the Hotel Intercontinental here. The conference was highlighted by the inaugural Latin Music Awards, lively panel discussions, and three music showcases, including evenings devoted to Latin jazz and Brazilian music (see photos on facing page). Photos: Rosa Mari Alvarez.



Discussing music publishing are, from left, Bill Velez, senior VP of international, SESAC; Teddy Bautista, president, SGAE; and Rudy Perez, EMI Latin recording artist.



Cuban salsa artist Celia Cruz, left, who was inducted into the Billboard Latin Music Hall of Fame, chats with Gloria Estefan, who won three trophies at Billboard's Latin Music Awards.



Members of the Latin jazz panel consider the issues. Shown, from left, are Dr. Jazz, president, Dr. Jazz Operations; Geoff Fisher, program director, WLVE-FM Miami; and Larry Rosen, president, GRP Records.



Cuban bassist Israel "Cachao" Lopez is inducted into the Billboard Latin Music Hall of Fame.



Recording Industry Assn. of America chairman Jay Berman announces his hologram program for the Latino market during his keynote address.



Tom Freston, chairman/CEO of MTV Networks, discusses the programming of MTV Latino in his keynote speech.



Actor Steven Bauer, left, host of the Billboard Latin Music Awards, congratulates Sony Discos artist Marc Anthony, who was named new artist of the year in the tropical/salsa category.



Emilio Estefan, left, accepts the El Premio Billboard lifetime achievement award. At right is Billboard editor in chief Timothy White, who presented the award.



Epic artist Gloria Estefan accepts one of her three trophies in the tropical/salsa category. She won awards for album of the year for "Mi Tierra," song of the year for the title song, and female artist of the year.



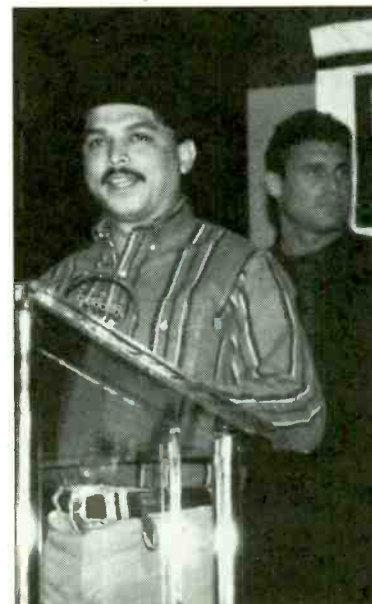
EMI Latin artist Selena won two awards in the regional/Mexican category: female artist of the year and album of the year for "Live!"



Fonovisa artist Cristian accepts his award for pop song of the year for "Nunca Voy A Olvidarte."



BMG act El General is named rap artist of the year.



EMI Latin artist Emilio Navaira, left, is named regional/Mexican artist of the year. Looking on is awards show host Steven Bauer.



Sony Discos artist Jay Perez wins the award for new artist of the year, regional/Mexican category.



Conference attendees enjoyed showcase performances by numerous acts, including 1) Los Pericos; 2) Sheila E with E-Train; 3) Unik-Ko; 4) Mario Adnet; 5) Banda Machos; 6) Tommy Anthony & Goza; 7) Arturo Sandoval; 8) Raul Mascarenhas; 9) Viceversa; 10) Rafael Armando; 11) Jorge Ben Jor; 12) Nil Lara; 13) Rosco Martinez; 14) Djavan; 15) Boca Livre; 16) Roberto Perrara; and 17) Nestor Torres.



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING JUNE 11, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	5	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	MARVIN THE ALBUM
2	—	1	FRANK BLACK 4AD 61618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
3	2	32	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
4	5	6	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
5	3	17	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
6	4	66	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
7	6	7	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
8	7	33	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
9	9	11	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
10	12	18	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
11	8	5	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
12	14	37	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
13	13	26	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
14	10	19	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
15	23	8	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
16	—	1	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
17	18	2	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
18	20	13	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
19	—	1	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
20	16	17	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTHOUSE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	17	4	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
22	21	24	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
23	26	3	MILLA SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY
24	24	7	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
25	11	2	MANDY PATINKIN NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
26	28	8	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
27	19	3	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
28	15	15	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
29	29	27	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
30	38	12	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
31	27	32	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
32	34	13	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
33	32	13	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
34	—	1	THE IGUANAS MARGARITAVILLE 10993/MCA (9.98/15.98)	NUEVO BOOGALOO
35	22	53	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
36	33	7	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
37	25	5	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
38	—	1	TISH HINOJOSA WARNER BROS. 45566 (9.98/15.98)	DESTINY'S GATE
39	—	31	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/15.98)	I AM THE CUTE ONE
40	—	1	THA MEXAKINZ MAD SOUNDS 37463/MOTOWN (9.98/13.98)	ZIG ZAG

POPULAR UPRIISINGS

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

FAMILY AFFAIR: It's hard to decide what is more interesting—the fresh reggae sounds heard on **Morgan Heritage's** MCA debut, "Miracle," or the fact that the band is composed of eight of the 25 children of reggae artist **Denroy Morgan**. The group's members are between the ages of 14 and 25.

MCA introduced the act to its national staff with a performance at last year's UNI conven-

tion in San Diego. A sold-out showcase in February at the Roxy in Los Angeles followed, as did strong support from KROQ Los Angeles' **Wayne Jobson**, who hosts the station's "Reggae Revolution," and **Swedish Egil**, who hosts the syndicated "Planet Reggae."

band's first single, "Unjust World," although the label isn't servicing it to reggae and modern rock radio until June.

Egil also did a few of the alternative-leaning remixes for MCA, while veteran remixer **David Morales** handled the dance mixes.

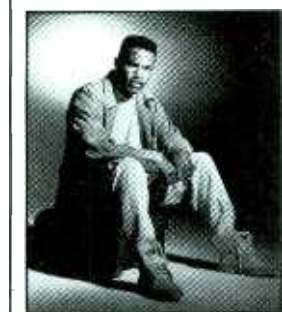
"We're focusing on the reggae market first," says **Mindy Espy**, MCA director of marketing. "The reason the album came out before the single is because they're playing some dates in front of large crowds, and we wanted to have the album ready."

The band performed May 30 at the WHUR- and WKYS-sponsored "World Fest: The Taste Of D.C." and is scheduled to appear at several summer festivals.

The label also serviced an electronic press kit to radio, retail, video, and press representatives in April. Retail campaigns at such one-stops at VP Records in New York and Abbey Road in L.A. will take place this month.

With MCA's growing reggae roster—**Barrington Levy**, **Steel Pulse**, **Ed Robinson**, the **Drads**—the label is planning to issue a reggae CD sampler, possibly for sale, later this year.

"We want to show that we support this music and spread the word about it," says Espy.



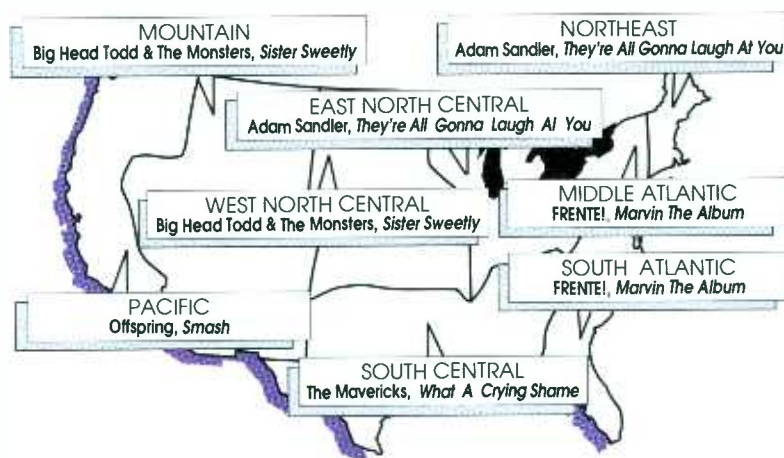
Foxy. Comedian/actor **Jamie Foxx** is taking a shot at a recording career. "Infatuation," from his debut **Fox Records** release, "Peep This," due July 19, moves 97-83 on Hot R&B Singles. Early believers include **KMJM St. Louis**. Foxx plays **Ugly Wanda** and other characters on Fox-TV's "In Living Color."

Both shows are playing the



Solo Life. After serving as **Robert Plant's** guitarist and fronting the English band **It Bites**, **Francis Dunny** has released "Fearless," his Atlantic solo debut. "American Life In The Summertime" is garnering airplay at album rock **KKRK** and modern rockers **KNDD** Seattle and **WDRE** Long Island, N.Y.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN 1. Big Head Todd/Monsters, <i>Sister Sweetly</i> 2. Offspring, <i>Smash</i> 3. The Mavericks, <i>What A Crying Shame</i> 4. Frank Black, <i>Teenager Of The Year</i> 5. FRENTE!, <i>Marvin The Album</i> 6. Sausage, <i>Riddles Are Around Tonight</i> 7. Prong, <i>Cleansing</i> 8. Cause & Effect, <i>Trip</i> 9. Adam Sandler, <i>They're All Gonna Laugh...</i> 10. Tha Mexakinz, <i>Zig Zag</i>	NORTHEAST 1. Adam Sandler, <i>They're All Gonna Laugh...</i> 2. Frank Black, <i>Teenager Of The Year</i> 3. FRENTE!, <i>Marvin The Album</i> 4. Big Head Todd/Monsters, <i>Sister Sweetly</i> 5. John Gorka, <i>Out Of The Valley</i> 6. Black Moon, <i>Enta Da Stage</i> 7. Gabrielle, <i>Gabrielle</i> 8. Masta Ace Inc., <i>Slaughterhouse</i> 9. The Mavericks, <i>What A Crying Shame</i> 10. Milla, <i>Divine Comedy</i>

she's not kidding. The label is working the hip-hop act's debut, "33 Revolutions Per Minute," simultaneously to practically every format: college,

modern rock, clubs, top 40/rhythm, and top 40/mainstream. To execute this, the label is using 75 people to work the project, including independent pro-

ducers, a street team in 12 markets, and nine alternative development representatives.

"We hardly have an opportunity to work an act to so many different formats," says Hirschman.

The barrage of product serviced includes a five-song sampler for alternative college radio; a 12-inch with six mixes of the first single, "All About Eve," for dance clubs and pools; a promotional CD for modern rock, top 40/rhythm, and key top 40 stations; and a cassette single and 12-inch for retail.

The Irish-bred, London-based act opened on U2's Zoo TV tour and enlisted **Sinead O'Connor** for backing vocal duties on the album.

WELCOMING LOVE: **Vigilantes Of Love's** "Welcome To Struggleville," the first single and title track from the band's Capricorn debut, is heating up request lines at album alternative stations **WMNF** Tampa, Fla., **WRNX** Amherst, Mass., and **WXRT** Chicago.

"Our efforts are based on their background, fan base, and radio," says Capricorn VP of sales **Bob Goldstone**. "They're from Athens, Ga., and have had success in the South."

The label set up several in-stores at retail in the area, such as **Turtle's Rhythm And Views** in Atlanta, and is focusing on album alternative radio airplay to help break the band.

"We're off to a good start," says **Goldstone**. "We have both Chicago stations on it, **WXRT** and **WCBR**, and 'Welcome To Struggleville' has gotten top five phones in Tampa and Amherst." The quintet will tour with **Michael Been**, formerly of **the Call**, in July.

TIDBITS: **Red Light Records** hard rockers **the Skatenigs** landed the opening gig for



Pop Tales. London's **Popinjas**, featuring lead vocalist **Wendy Robinson** and guitarist **Polly Hancock**, are back with the guitar-pop collection "Tales From The Urban Prairie," due June 21 on the 550 Music/Epic imprint. "When I Believed In You" goes to modern rock radio Tuesday (7). This is the act's third album.

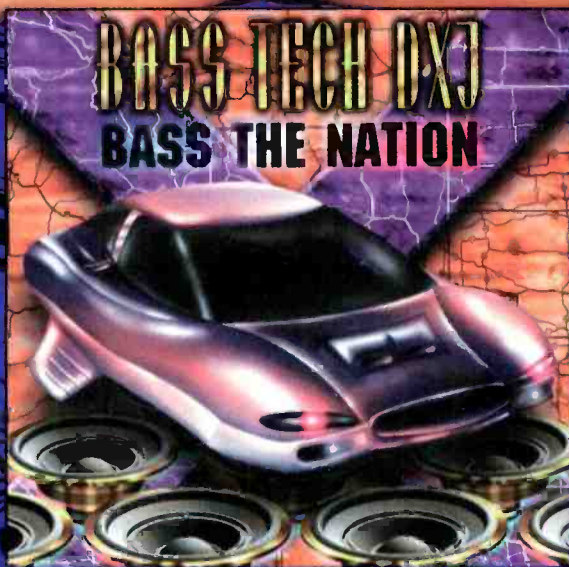
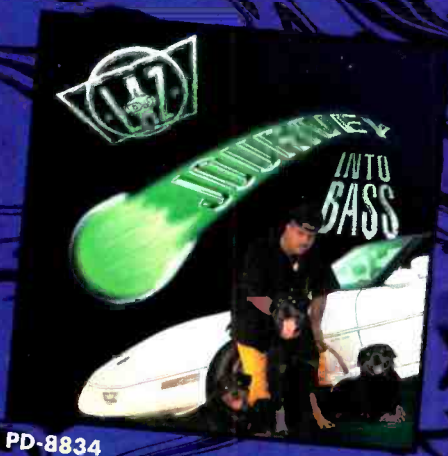
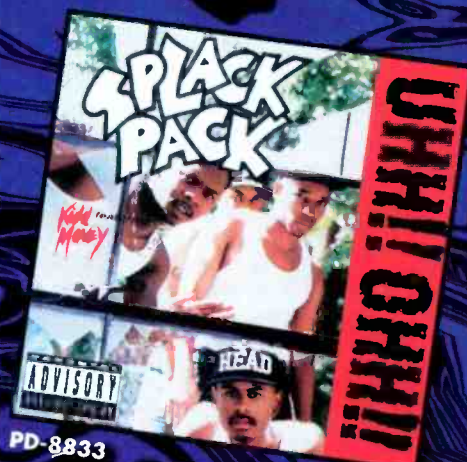
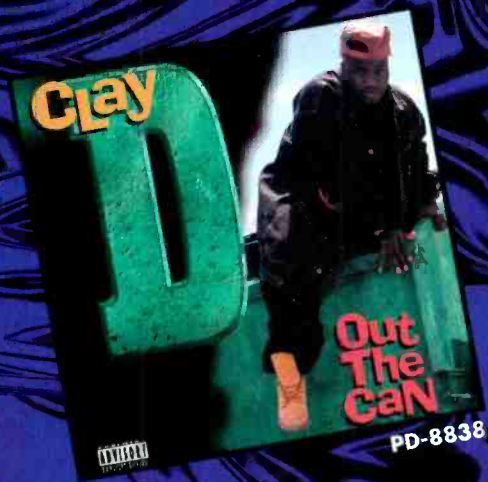
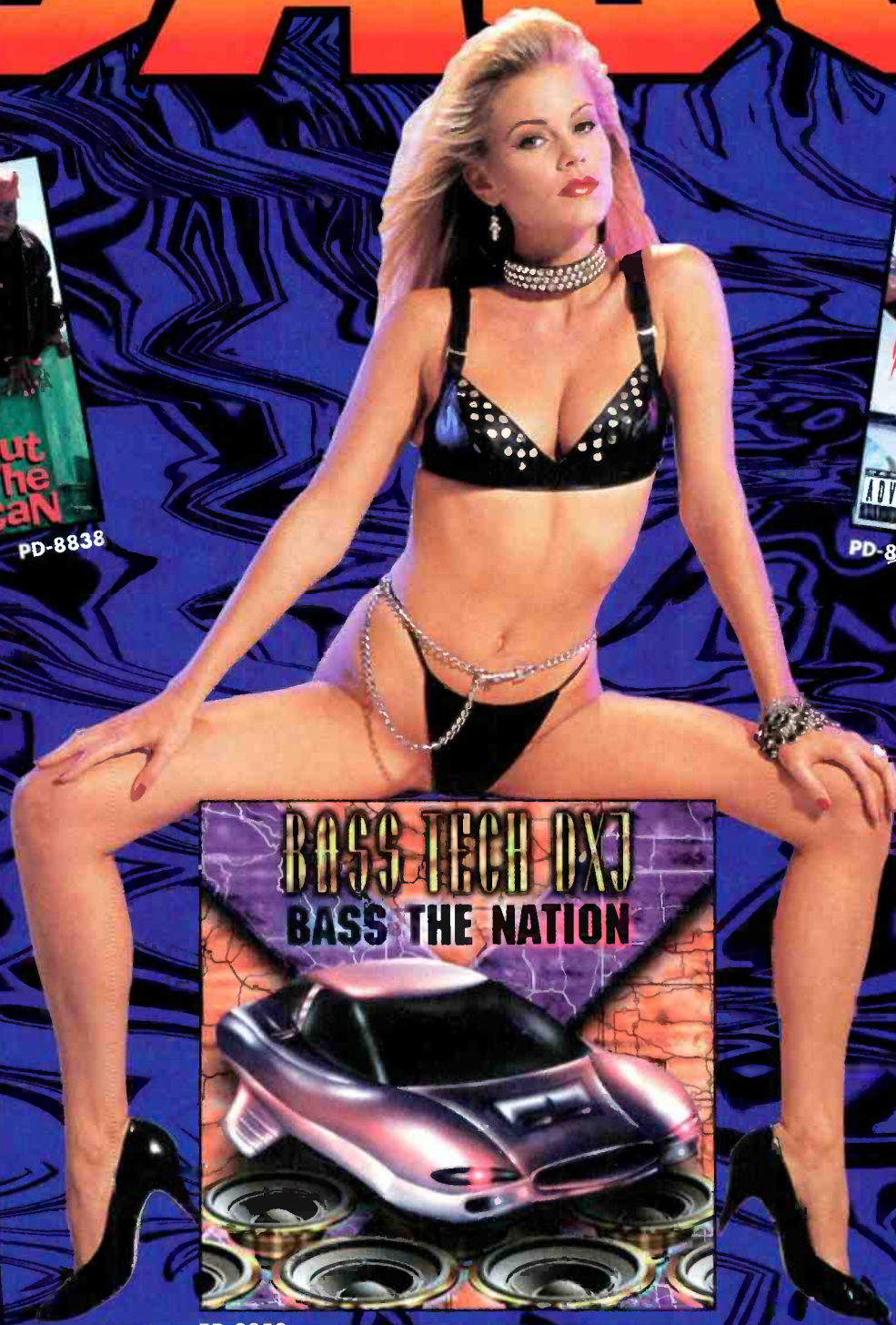
Tool's European summer tour... **Clear View Records** plan to let consumers sample music from **Syn's** debut, "Matter Of Time," has finally come into place. Six tracks can be heard by calling 800-SYN-1SYN.

Assistance provided by **Silvio Pietrolungo**.

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Diversity Adds Value To Miller Time Producer Keeps Busy With Range Of Acts

■ BY J.R. REYNOLDS

LOS ANGELES—Marcus Miller, one of the busiest producer/artists in the music business, is also one of the most versatile—and it's that diversity that keeps him in such high demand.

Miller has written and produced for such recording artists as Luther Vandross, Natalie Cole, Miles Davis, and Roberta Flack. He's also worked in film, scoring music for such movies as "Above The Rim," "House Party," and "Boomerang."

Additionally, Miller co-wrote and produced the hit track "Da' Butt" from the soundtrack to Spike Lee's "School Daze." The song, performed by EU, sparked a rump-shaking phenomenon nationwide and rose to No. 1 on the Hot R&B Singles chart in 1988.

"I've always had to have a lot of things going on with me," Miller says. "Even when I was younger, I wanted to experiment with every seat in the band—to see what it was like to sit in the horn section, and then in the drum section."

As a musician, Miller, with his bass

guitar, has sat in on numerous jazz albums, recorded two projects with funk collective the Jamaica Boys, and turned in three of his own solo albums.



MILLER

His latest set, "The Sun Don't Lie," his first instrumental album, was released last November by PRA Records.

Miller says he recorded "The Sun Don't Lie" because he wanted to get closer to his artistry as a musician.

The stellar list of featured players on the set includes Miles Davis, Joe Sample, David Sanborn, Wayne Shorter, Lenny White, Dean Brown, Paulinho Da Costa, Kenny Garrett, Jonathan Butler, Paul Jackson Jr., Everette Harp, Kirk Whalum, and Vernon Reid.

Miller dedicated "The Sun Don't Lie" to Miles Davis. He says the most important thing he learned about the trumpeter was that he was not as

cold-hearted as people liked to believe. "But the thing I noticed most was that the criticism [Davis received] never changed the way he was musically," he says.

Currently, Miller is on the road touring in support of the album. He recently completed production of new albums by Al Jarreau and David Sanborn.

Despite being one of the busiest producers in the business, Miller has maintained a degree of anonymity, which he welcomes. Miller says he knows producers and artists who have high profiles, and doesn't necessarily think they are in a better situation.

(Continued on page 21)



Sweet Success. Sweet Sable and Gerald Alston take a break from meetings at the offices of Street Life/Scotti Bros. in Los Angeles. Both artists are finishing their debut albums for the label. Sable's set is scheduled for release June 28, and follows her successful single, "Old Times' Sake," off the "Above The Rim" soundtrack. Alston's album, tentatively titled "First Class Only," drops Aug. 2.

'Playtime's Over' For Immature: Act Gets Serious On 2nd MCA Set

■ BY MARLYNN SNYDER

OAKLAND, Calif.—"Playtime's Over," the title of Immature's sophomore MCA set, describes the preteen group's goal of creating a more mature sound and image.

According to A.D. Washington, VP of promotions & marketing, black music division, MCA, "The feel is fresh and will initially appeal to a younger demo. But it should cross-



IMMATURE

over to older teens as well because of the set's subject matter."

The act's themes have evolved from playing roughneck games and kickin' it in the schoolyard on the first album, "On Our Worst Behavior," to the new release's calls for romance and the search for the perfect relationship. Tracks on "Playtime's Over," like "Broken Heart," "Walk You Home," and "Give Me Just A Little Bit," combine romantic messages with laid-back grooves. The first single, "Never Lie Again," goes to R&B radio Tuesday (7); the album drops July 19.

Working with New Edition during

that group's early years taught MCA important lessons regarding the promotion of younger bands. "They were a turning point for young groups [in the industry]," Washington says, adding that New Edition's success made radio "more hospitable" toward younger groups.

Act members Marques "Batman" Houston, Jerome "Romeo" Jones, and new addition Kelton "LDB" (Little Drummer Boy) Kessee are all Los Angeles-based 12-year-olds. Says Houston of the group's new sound, "[It's more] like a Jodeci vibe—more mellow, and really soulful."

The band members' roles in New Line Cinema's January 1994 film release "House Party 3" launched the effort to reintroduce the group to the marketplace. Although the film was not a smash, it did provide a measure of visibility for the group. An Immature track, "Wakes You Up (House Party)," was the first single from the film's Select Records soundtrack.

In addition to his role in "House Party 3," Immature's Houston recently earned the role of Roger in the new Paramount/ABC-TV series "Sister Sister," and also will appear in a still-untitled Disney film project.

Due to Immature's youth, MCA has a major challenge in marketing the project. "Working with kids often leads to keeping them out of school," Washington notes.

He stressed that the label wants to keep the group's members in public school as much as possible, and not disrupt their education or time with

(Continued on page 21)

Blanchard Keeps Cold Room Heated Up; Priority Hits The Road On Label Wheels

MEMOREX IS NICE, BUT... Recorded music has its place, but nothing takes the place of live music—especially when it is performed in an intimate setting. Conversely, a poorly planned venue can detract from an otherwise memorable performance. Such was the case at the Jazz Bakery in Los Angeles, which recently presented Columbia artist Terence Blanchard and his band.

Displaying an understated enthusiasm, the quartet was brimming with cool as Blanchard paced his crew with a blend of original music spiced with jazz standards. Compliments to Blanchard for making the best of a room devoid of any sort of creative ambience, and issuing a workable set.

Unfortunately, while the music was warm and friendly, the room itself was not. It had the feel of a freshly built classroom; the expansive walls swallowed the sketches and paintings by the late Miles Davis that dotted the walls. And the seemingly endless rows of chairs, packing the audience sardine style, resembled a B film studio's basement screening room more than a jazz locale.

Ambience plays a certain aesthetic role in the arts, and a spiritless, sterile setting turned what could have been a fulfilling emotional experience into what felt almost like an instructional music lecture.

WISH DEPARTMENT: Wouldn't it be great if top vocal artists would occasionally play smaller rooms and get closer to their audiences? The connection of said superstar singers with such an intimate crowd would be awe-inspiring on both sides of the microphone. Such performances could produce frenzied publicity and an electrifying atmosphere.

SPEAKING OF ELECTRIFYING: Veteran jazz trumpeter Maynard Ferguson wowed a captive audience at L.A.'s House Of Blues. And while pure technique was not the course of the day, supercharged brass play and infectious enthusiasm easily smoothed over any slip-slides of note. A true entertainer, Ferguson played off band members and the audience as he turned in a rousing, memorable show filled with brass-driven sonic acrobatics.

LATER THAT NIGHT: House Of Blues quickly has become the place to showcase live talent in L.A.—it's also a great place for a party, like the one thrown recently to celebrate the birthday of vocalist supreme Patti LaBelle. Industry soldiers were out in force, taking over the room that not 30 minutes earlier housed the frenzied fans of Ferguson.

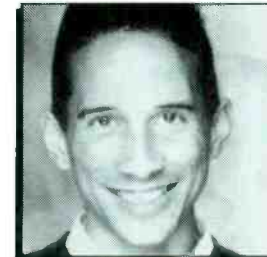
Among the party people partaking were artists/producers Nick Ashford and Valerie Simpson, who were not too specific, but indicated that they were shopping a deal, and would soon be back on the scene.

Also present was R&B crooner Luther Vandross, who said to look out for his new album, slated for a September release. Says Vandross, "Look for a lot of surprises on the project."

Towering over the scene in an understated kind of way was basketball star/rapper Shaquille O'Neal. Shaq says he's going back into the studio to record his second album. No word yet on whether he'll tour this summer. "I'm in negotiations about that right now," he says.

An interesting footnote is that LaBelle and Ferguson are among the most exciting performers around—and both are incredibly gracious with the public. Even Shaq, with all of his celebrity, seems to keep courtesy high on his list, issuing "yes ma'am" and "yes sir" to all his well-wishers.

ROLLIN' DOWN THE ROAD: In an effort to cover more ground and stay close to the streets, Priority Records has followed the lead of numerous radio stations and is employing an official Priority van to roam the 'hoods of Los Angeles, where the label is based. Says Alyssa Pisano, VP of marketing and creative services for Priority, "Because we're such a street-based company, and that's where our loyal buyers are, we got the van and equipped it with a sound system and Priority logos." Pisano says the van will travel up and down the West Coast on road trips following artists. In addition, it will attend various events, bumping Priority music, and giving away product. "With so many other record companies getting into rap, it's simply reinforcing our position in the streets, because we can't rely on radio to get our product out there."



by J. R. Reynolds

DIVERSITY ADDS VALUE TO MILLER TIME

(Continued from page 18)

"My goal is just to play quality music," he says. "I've seen too many cats get destroyed by success because they forget what they got into it for."

"A lot of cats don't have fun anymore because of the pressure to perform," he adds. "They become so successful, it's expected that they turn in commercial winners, and soon making music becomes a burden rather than a pleasure. For me, I feel grateful that I'm doing a job that I love. Most people don't like their jobs."

Miller says the most important thing for him in music is feeling what's being played, rather than getting caught up with the tools of the trade or the trade itself.

"What are you saying with the tools?" he asks. "[Music] scales, equipment, charts—a lot of guys use the hardest tools, like bebop for example, then say they play it because it's the hardest music. But they miss the whole point."

Miller adds that his wide-ranging tastes were developed through exposure to wide-ranging styles as a child growing up in the Jamaica section of Queens, N.Y. He also points to his formative years as a session musician.

"I've been on country dates, the rock scene—all sorts of situations when I was doing the studio thing," he says. "It's like speaking different languages."

'PLAYTIME'S OVER' FOR MCA'S IMMATURE

(Continued from page 18)

their friends. MCA also employs a full-time tutor to keep them up on their schoolwork while on the road.

The marketing campaign is geared toward gaining R&B airplay and summer radio festival appearances, "because kids' tastes usually dictate airplay in the summer months," says Washington.

The label is scheduling many summer promotional events for the group in order to take advantage of Immature's break from school. The focus will

be on daytime activities like a tour of youth centers, skating rinks, and other youth hangouts in select markets.

Television appearances will be used to further increase the group's exposure, with visits to "Soul Train" and BET already in the works; daytime talk shows may be targeted as well. Network late-night shows will be approached if the album takes off. "The loss of Arsenio Hall's show is a catastrophe for urban acts," Washington says, "and will be sorely felt."

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ELEKTRA'S BACK IN THE GARDEN OF EARTHLY DEEE-LITES FOR ACT'S 3RD SET

(Continued from page 12)

and David Henney distributed a limited 12-inch promotional pressing of the house anthem "Party Happening People" at the Winter Music Conference, an annual dance music confab in Miami. The track, which has been remixed for the B side of the just-released commercial single, "Bring Me Your Love," generated underground DJ interest, and is still climbing the Billboard Club Play Chart.

The label will continue to woo Deee-Lite's club following by working "Bring Me Your Love" almost exclusively to that audience and by issuing a double vinyl set of the album two weeks prior to the July 26 streetdate of the CD and cassette formats.

"This group really understands its core market, and has remained loyal to their house music roots, while integrat-



DEEE-LITE. Ani, Lady Kier, and Super DJ Dmitry.

ing elements of rave culture into their music and style," notes Marcia Edelstein, senior director of marketing at Elektra. "We understand their need and desire to pay a lot of attention to their club base, and we are supporting that. We'll be looking to build from there into radio with the next single."

The top 40 push for this project will begin when "Picnic In The Park," a hip-hop/funk jam that will include remixes by the act and Gang Starr's Guru, ships to radio in mid-July. A video will be shot in New York later this month, directed by Wiz, who has previously helmed clips for the London Suede and Brand New Heavies.

Deee-Lite will also be revamping its live presentation when it hits the road in August. Embracing the rave movement's style of mounting expansive, multimedia events that include a broad line-up of DJs and performers, the act will produce a series tentatively titled the Moonrise Festival. The show will have Lady Kier on stage with dancers and an elaborate video backdrop, which will alternate between neo-psychedelic prepared footage and live shots of the crowd. Super DJ Dmitry and new group member Ani (who replaces the temporarily solo Towa Tei) will be in the DJ booth, spinning records that range in style from house and rave to funk and hip-hop.

Although still in the planning stages, the Moonrise Festival also will have co-headlining dance and rap performers,

who will be announced shortly. Each show will use local underground rave promotional networks prior to standard radio/press advertising practices, which will go into effect 24 hours before each gig. The liner notes of "Dew Drops In The Garden" will also have telephone and Internet numbers fans can tap for updated tour information.

"This is a great way for us to stay in close touch with the kids who un-

derstand where we're coming from," says Lady Kier. "With the last album, we got really involved into using our success as a forum for sharing political beliefs. This time, we are more focused on the politics of human spirit."

Though the trio's sophomore release, "Infinity Within," failed to ignite a commercial flame similar to "World Clique," Deee-Lite has

shrugged off any potential pressure for "Dew Drops In The Garden" to propel them back into general household consciousness by creating an album that is easily more musically textured and ambitious.

"When all is said and done, it is most important for us to feel like we've made music that we can be proud of," says Super DJ Dmitry. "Everything else is extra."

A REBUILDING PERIOD FOR EVERYTHING BUT THE GIRL

(Continued from page 21)

the folk-rock orientation we started out with."

"Amplified Heart" was recorded in just two weeks, but the songwriting process was more drawn out. "I couldn't wait to start writing when I got out of the hospital, but we both found that what we were writing at first was very detached and formulaic," Watt says. "We wrote an album's worth of material, but they were just generic pop songs, and we didn't feel right about putting them out."

Thorn picks up the story: "We sat down and said, 'What are we going to do—are we going to let ourselves write songs or not?' We have always written very direct, confessional songs, and we figured, well, we couldn't just clam up now."

"It wasn't so much a desire to write songs describing the trauma we'd been

through, but to write about what it's like dealing with it," she says.

Typical of this approach is the album's first single, "Rollercoaster," which expresses the disconnection and alienation they felt during that period. Atlantic plans to send the song to AC, contemporary jazz, album alternative, and modern rock radio simultaneously in early July.

"We're going to try a real hybrid approach here," says Krumper. "We're going after all the formats where they have had success in the past, because there are a lot of people who appreciated this band, and our challenge is just to get to them again."

While at most formats Atlantic will focus on the single, Krumper says alternative outlets and retailers will receive a compilation CD combining new tracks with older cuts and interview

snippets. "It's important to remember that Ben and Tracey were stars on alternative radio first," he says.

Atlantic hopes that Thorn and Watt will be featured in some of the summer festival concerts put on by contemporary jazz and album alternative stations. The duo will play acoustic shows in the U.S. in late summer, and the label is arranging club dates and an opening-act slot for the fall.

A videoclip for "Rollercoaster," directed by Katherine Dieckman (R.E.M., Aimee Mann, Kristin Hersh), will be sent to VH-1 in early July. And if the new album returns the duo to modern rock radio, both label and act say they would be happy to go after MTV play as well.

"Maybe," Watt says, "we could do 'Everything But The Girl Unplugged—As Usual.'"

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Payday Set Marks Jeru The Damaja's Rise; Guru's Ill Kid Sampler Bows Bahamadia

STEP IN THE ARENA: These days, I'm steady-feenin' for **Jeru The Damaja's** "The Sun Rises In The East" (Payday/Polydor). The set pours forth like potent rhythm wine for hip-hop minds. Tracks like "Jungle Music" and "You Can't Stop The Prophet" breathe life into dying memories of hip-hop during the days of mock-neck sweaters, Puma sneakers, and Technics beatboxes that weighed a ton.

Jeru, who produced the set with **DJ Premier**, hooked up with **Gang Starr** in 1989. Three years later, he rapped on "I'm The Man," from Gang Starr's "Daily Operation." He earned respect then, but it was last year—when "Come Clean" crashed domes—that he really began blowing minds.

Initially, the cut was part of a promo compilation tape on **Guru's Ill Kid Records** that was distributed among street dwellers, hip-hop jocks, and record-company execs. "I didn't want to mess around with fake A&R [reps]," says Guru. "And I was tired of shopping Jeru's tape around. What I did was take his track and put it with two other demos [Jeru and Premier] had done with other artists."

Thanks to a unique beat and Jeru's charismatic and "freaky, freaky" flow, "Come Clean," emerged as a bona fide ghetto bomb.

Now there's a second Ill Kid sampler, which includes "Total Wreck," a track by the female rapper **Bahamadia**. Over a thick and slickery molasses groove produced by Guru, she delivers mighty metaphors in a practiced free-style manner. Her voice sounds baby-doll soft, yet rough. "Bahamadia is from Philly, and doesn't sound like any other girl," says Guru. "Her flow is just some ol' creative shit."

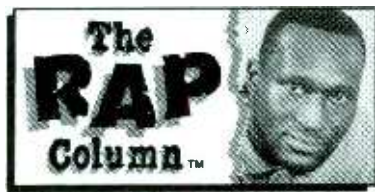
Guru made Bahamadia's acquaintance when her manager slipped him a tape. "I don't usually listen to every tape that's handed to me because I'm not supposed to," he says. "Someone could be like, 'Oh, you used my music.' I usually refer everybody to my representatives. But this was a time that I took the tape and listened to it. I'm glad I did."

On the strength of "Total Wreck,"

which is already in rotation on some mix shows, Bahamadia should explode like Jeru did. EMI just signed her; she's about to shoot videos for "Total Wreck" and "The Joint," a new track.

The other performers on the new Ill Kid sampler are **Operation Radification**, **Stickeen Moove**, and **H.L. Rock**. They're still unsigned, but the two former groups are close to inking deals. **Group Home** and **Big Shug**, the other artists on the first Ill Kid set, are on Payday and EMI, respectively.

YABBA DABBA DOO: Kangol's Kreationz, the production company re-



by Havelock Nelson

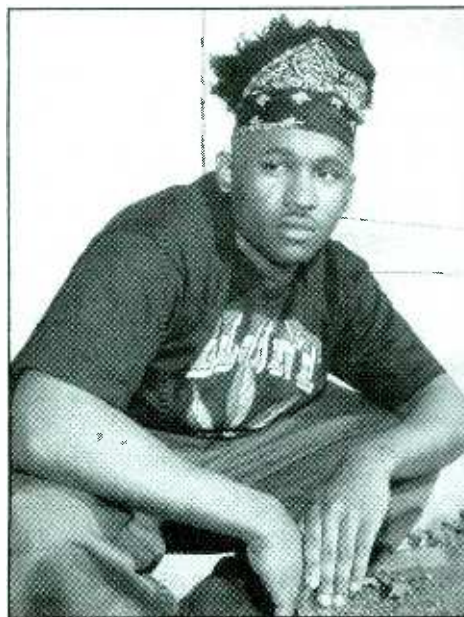
sponsible for 7669's refined R&B gem, "Joy," has supervised two cuts ("Arroz Con Carne" and "Nino") for "Asi Es," the all-Spanish album by **Gerrardo**, who now is on EMI Latin. *Asi es* means that's how it is... "Pass It On" is the latest single from **Shyheim's** "AKA The Rugged Child." The song features guest rappers **Down Low Wrecka**, **Brown Hornet**, and **Rubberbandz**, who are still unsigned. **Wiggs**, their manager, says he plans to include them in a configuration "similar to **Wu-Tang Clan**." He'll place them with "one or two other acts," shop them as a crew, then seek out individual recording deals... Harvey-Gallagher fold... **Da Lench Mob** and **EastWest Records** have parted ways. According to **Lee Young**, the attorney who represents **Street Knowledge** (the group's produc-

tion company headed by **Ice Cube**), the decision to break the alliance was mutual. Still, one speculates that it had something to do with trouble two of the group's members have had with the law; **Lench Mob** rappers **JD** and **T-Bone** have both been charged in connection with murders... **Scotty D.**, the newest rapper on **Next Plateau**, is out with his first single "Got Ya Heads Boppin'." The cut is harder-edged than what we've come to expect from the label. The low-frequency **Mark Sparks** remix will have ya head boppin', and you'll be shakin' your hips, too... Recently, the Seattle hip-hop collective **Turntable Bay** won *Mass* magazine's best rap band prize. Also, it is one of 10 finalists (chosen from a field of 365 entries) in Seattle radio station **KUBE's** Home Jams contest... The artful video for **Coolio's** "Fantastic Voyage" (Tommy Boy) is all over MTV like a cheap suit. The music network has it in stress rotation, and it's No. 10 on its BDS-monitored playlist. The clip is also doing well on the Box. The result of this video popularity is airplay and sales in Northern California, Cleveland, Jacksonville, Fla., Detroit, and Phoenix. Maybe **Coolio's** success will spark interest in the albums by **W.C. & the Madd Circle**, **Coolio's** former, underrated crew... **Emage**, the singing trio on **Black Sheep's** One Love/Mercury Records label, will debut with an interpretation of **Black Sheep's** "The Choice Is Yours." **Dres** and **Mister Launge** produced. Mercury president **Ed Eckstine** remixed... **Redness**, a female rapper from Queens, will debut on **Motor Jam Records** this summer with a Miami-style bass jam named "Jiggle The Jewels." For a change, that sort of command gets aimed at the fellas, and **Red** delivers it with force and frankness. Go girl!... West Coast journalist **Cheo Coker** says he was physically attacked by a member of **Wu-Tang Clan**. After interviewing members of the band for a Mouth 2 Mouth feature, **Ghostface Killer** allegedly punched Coker under his left eye. The reason? Apparently the rapper didn't like the illustration that accompanied Coker's Wu-Tang feature in the January issue of *RapPages*. Coker says he didn't dig it either, but freelance writers usually don't have control over artwork. He had expressed his sentiments to Wu-Tang manager **Mike McDonald** "and I thought everything was cool," Coker says. Apparently it wasn't. Coker's new Wu-Tang profile will lead with thoughts on the incident. That's good. It proves Coker ain't no punk, and will send an important message to all artists: Ultimately, the pen is mightier than the fist. Coker doubts **Killer** would've challenged a writer from a magazine like, say, *Time*... **Da Brat's** debut album, "Funkdafied" (So So Def/Columbia), is scheduled to drop June 21. Over smooth, melodic boom-boom static, she tells listeners who she is ("I'm tha' baddest new bitch in this hip-hop biz"), where she's from ("The city of C-H-I"), and where she's at ("I'm at the front with a blunt, never playin' tha' back"). The first single, the title track, features producer and So So Def head man **Jermaine Dupri**.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G. & NATE DOGG 3 weeks at No. 1
2	3	—	2	FUNKDAFIED (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	DA BRAT
3	2	2	12	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D. & THE BOYZ
4	5	5	12	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
5	4	4	14	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
6	6	3	20	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
7	8	9	4	CROOKLYN (C) 40 ACRES AND A MULE 54837/MCA	THE CROOKLYN DODGERS
8	9	10	13	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
9	7	6	28	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
10	12	17	6	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD!
11	11	8	15	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
12	10	13	3	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/ERG	ARRESTED DEVELOPMENT
13	17	24	6	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
14	13	7	19	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
15	16	12	17	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
16	19	15	10	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	BLACK MOON
17	27	—	2	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911/LIC	69 BOYZ
18	14	11	17	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
19	15	16	6	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
20	18	14	18	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
21	23	40	3	CAPTAIN SAVE A HOE (C) (T) JIVE 42230	E-40
22	20	18	14	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
23	22	19	16	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
24	21	26	11	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5031/ARISTA	ILLEGAL
25	45	—	2	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA	FUGEES (TRANZLATOR CREW)
26	30	—	2	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870	EAZY-E
27	28	21	4	HERE IT IS, BAM! (C) (D) (T) LIFE 79520/BELLMARK	TAG TEAM
28	24	20	14	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
29	26	25	18	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18217/WARNER BROS.	HAMMER
30	32	31	26	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
31	33	29	5	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
32	29	27	21	WHATTA MAN (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
33	36	—	2	CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG	GANG STARR
34	42	42	9	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
35	25	22	4	D. ORIGINAL (C) (T) PAYDAY 7022/FFRR	JERU THE DAMAJA
36	40	35	40	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
37	49	—	2	BLACK HAND SIDE (C) MOTOWN 2249	QUEEN LATIFAH
38	34	32	5	CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG	BORN JAMERICANS
39	31	28	4	U GO GIRL (C) (D) LIFE 79522/BELLMARK	TAG TEAM
40	35	33	13	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
41	37	23	27	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
42	38	30	14	JUST ANOTHER DAY (C) (M) (T) MOTOWN 2233	QUEEN LATIFAH
43	41	36	15	HEY D.J. (C) (T) MERCURY 858 402	LIGHTER SHADE OF BROWN
44	RE-ENTRY	3	3	PROPS OVER HERE (C) (T) VIOLATOR 1219/RELATIVITY	THE BEATNUTS
45	NEW	1	1	LATE NITE CREEP (BOOTY CALL) (C) (M) (T) (X) WRAP 94225/ICHIBAN	MC BREED
46	43	47	4	YOU GO GIRL (C) (M) (T) LUKE 175	THE NEW 2 LIVE CREW
47	44	—	2	PARLAYIN' (C) (T) JIVE 42214	ANT BANKS
48	47	41	8	THE SHIT IS REAL (C) (T) RELATIVITY 1214	FAT JOE
49	39	34	17	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	GANG STARR
50	50	49	3	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463	ILL AL SKRATCH

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



THE FOLLOW-UP TO
"SHOOT TO KILL"

MAD LION

"TAKE IT EASY"
B/W
"BIG BOX OF BLUNTS"

PRODUCED BY KRS-ONE
EXEC. PRODUCERS: MW and Big Dru Ha

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart table for Hot R&B Airplay with columns for This Week, Last Week, Weeks On, Title, Artist, and Rank.

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table listing recurrent airplay tracks with columns for This Week, Last Week, Weeks On, Title, Artist, and Rank.

Recurrents 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

Table listing R&B singles alphabetically by title, including artist and label information.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...



Main chart table for Hot R&B Singles Sales with columns for This Week, Last Week, Weeks On, Title, Artist, and Rank.

Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

Table listing singles with increasing sales, including artist and label information.

Warner/Reprise N'ville Heats Up As New HQ Opens

BY EDWARD MORRIS

NASHVILLE—When Warner/Reprise Nashville dedicates its new headquarters Tuesday (7), it will have more to celebrate than access to larger and sunnier offices. After a long period of watching other labels break new acts and mine platinum from established artists, Warner Bros.' country division is hot again. Forecasts say this will be the division's best year since it set up shop.

Faith Hill's debut album, "Take Me As I Am," was practically gold on arrival, propelled by two successive No. 1 singles. Little Texas, airily ignoring the rap that it was a lightweight band, played on—and watched its "Big Time" album justify its title by climbing to platinum in less than a year.

Travis Tritt's "Ten Feet Tall & Bulletproof" entered the Top Country Albums chart at No. 4 and The Billboard 200 at No. 23. Randy Travis, with his



Warner/Reprise's new headquarters.

long-awaited "This Is Me" album, has been recapturing some of the ground he owned in the late '80s, when he was the undisputed leader of the New Traditionalists.

Dwight Yoakam, on Reprise, has also been enjoying a sales resurgence. His current album, "This Time," has gone platinum. And the label has its fingers crossed that veterans David Ball (Warner Bros.) and Victoria Shaw (Reprise) will leap out of a chute now clogged with newcomers.

The company, which has 15 country acts on its roster, has even managed to break a comedian. Jeff Foxworthy, of "You Might Be A Redneck" fame, has sold 180,000 albums, according to one label official.

But besides serving as the artistic and marketing base for country stars, the Nashville division has also become adept at discovering and developing talent in other types of music.

The new 38,000-square-foot office building, located at 20 Music Square East, houses (in addition to the country operation) Warner Alliance Records (a contemporary Christian label), the progressive music department, and a WEA regional staff. In a separate building directly next door is Warner-

Songs, a joint music publishing venture between Warner/Reprise Nashville and Warner/Chappell Music.

Label executives both in Nashville and at the Warner Bros. home office in Burbank, Calif., say there is extraordinary synergy between the two operations, each inspiring and aiding the other on a daily basis.

However, Jim Ed Norman, president of Warner/Reprise Nashville, says his division's services for other kinds of music are voluntary rather than mandated. "We've never been formally charged [with this duty]," he explains. "The whole aspect of developing noncountry talent has grown out of a desire on my part to recognize the vast depth of talent that exists here."

Norman says his label began extending itself artistically around 1985, the year he signed fiddle virtuoso Mark O'Connor. O'Connor's first four albums, Norman says, were jazz-oriented. Then the fiddler delivered his country-flavored "The New Nashville Cats," which earned him a Grammy in 1992 for best country instrumental performance.

Recognizing virtuosity, Norman says, has been his rationale for signing such hard-to-classify acts as Take 6 and Bela Fleck & the Flecktones. "Out of this nod toward talent, we developed the progressive [music] department."

Other acts now being nourished by Warner's progressive music department are pop vocalist Beth Nielsen Chapman, Texas singer Tish Hinojosa (whose new album, "Destiny's Gate," Norman co-produced), guitarist Shawn Lane, and native American Bill Miller, who is signed to the Warner Western affiliated label.

Beginning with Take 6, an a cappella gospel act that came to the label in 1987, Norman says the progressive division began to experience "some really substantial success commercially."

Norman explains that he has never sought to act as a substitute for Warner's pop division. "I really tried to make the decisions in the noncountry area [in a way] that was not competitive with Burbank. What I mean by this [is that for the artists I signed] there was not already a clearly defined structure in Burbank to take this talent and develop it." Artists who might fit into Burbank's existing structure, he adds, are referred there.

There is nothing parochial or boosterish in his approach to music, says Norman, who has headed the Nashville division since 1984. "I'm a firm believer in the practitioner of the art form deciding what the art form ought to be and what ought to be done with it."

Chris Palmer, VP of progressive music, was such an O'Connor enthusiast that, around 1987, he persuaded Norman to let him switch from promoting records to promoting the exotic new music. Take 6 won two Grammys the next year. The group would be the genesis for the Warner Alliance Christian music label, which takes part of its name from the name under which the group earlier sang, Alliance.

From being a one-man operation, the department has expanded to a staff of three: a national marketing director, a publicist, and a national promotion manager. But, adds Palmer, "We cer-

tainly utilize the other departments [at Warner/Reprise Nashville]."

Getting exposure for his acts can be difficult, Palmer admits. "When you have artists like Bela Fleck and Bill Miller, who aren't pigeonholed, you can assume that they're not going to be driven by radio. You must, then, come up with other alternatives. The biggest asset we have with artists who aren't going to be format-driven is live performances."

Miller, for example, has been opening shows this year for Tori Amos and has just gotten a video, "Trail Of Freedom," in rotation on CMT. Fleck and his band log in hundreds of live shows a year.

"We have a database for retail

stores," Palmer says. "On any particular date, within a 25-mile radius, we know what the retail base is. We'll contact them—maybe it's a personal call, maybe we'll use our WEA distribution company. We'll make sure there's in-store play material and that the record's up front and on sale. If we can spend a little advertising money, we make sure there's merchandising material in place. If there's any radio format—noncommercial or commercial—that we can participate in, we certainly do. And we just saturate [the market], publicity-wise."

Warner/Reprise Nashville is also working Iris DeMent's new album, "My Life."

DeMent was signed by Warner Bros.

at the urging of Andrew Wickham, a 27-year veteran of the label. An A&R executive who joined the company in California in 1967 and worked with artists including Joni Mitchell, Wickham was head of Warner Bros. Nashville from 1974 to 1982, and is now VP of worldwide A&R for the U.S. company, based in London.

Wickham recalls that he was introduced to DeMent's music by photographer Michael Ochs while visiting Ochs' home in California in 1992. "I asked him if had heard anything new and exciting," recalls Wickham. Ochs responded by playing two songs, "Let The Mystery Be" and "Mama's Opry," from DeMent's album "Infamous An-

(Continued on page 30)

Tree Is Source Of Label Life For Sony Emmylou Harris Rambles Through London Gig

LIFE HEREAFTER: Sony Tree is getting back into the contemporary Christian music business in a big way, and with a new name, president **Donna Hilley** tells Nashville Scene. Henceforth, the company's activities in this genre will be carried out under the Sony Life rubric. In the early '80s, when Tree was still an independent, Hilley was a founder of its enormously successful gospel division, Meadowgreen Music. "We have been quietly signing people for about the last six months," Hilley explains. The new division, which **Jim Scherer** heads, has already racked up four top contemporary Christian hits. Hilley says the giant publisher is returning to the fiercely competitive contemporary Christian music scene "to enhance the industry—not in any threatening way." Scherer will concentrate initially on signing writer/artists and writer/producers. Reunion/RCA artist **Kathy Troccoli** recently signed to the new operation. As Hilley sees it, "We can take our songs not only into the contemporary Christian marketplace, but also into the country and pop markets, if they fit." As a part of its gospel comeback, Sony Tree has also started a joint venture with **Randy Cox** (another Meadowgreen founder) and his Randy Cox Music. "We hope in five years to have another Meadowgreen Music," Hilley says.



by Edward Morris

LETTER FROM LONDON: When Emmylou Harris formed her ace backup band **the Nash Ramblers** four years ago, the first date they played was in London, she recalls. No wonder then that Harris and the band put on such an outstanding performance May 29 at London's Hammersmith Apollo in support of her new Asylum album, "Cowgirl's Prayer." It was part of an overseas tour that also reunited Harris with guitarist **Carl Jackson**. Meanwhile, to promote its new direct service from Nashville to London, American Airlines had flown in plane-loads of fans from Music City for the show. As Harris and her band literally unplugged and played one number without amplification, it was clear that, under Harris's care, bluegrass flourishes on British soil.

MAKING THE ROUNDS: The word is that Arista Nashville president **Tim DuBois** will launch another country label if he can assemble the right executive team. Officials at BNA Entertainment confirm that the label is putting together a tribute to the late **Keith Whitley** with plans for a September or October release. Among the artists already secured or being sought after for the project are **Alison Krauss**, **Tracy Lawrence**, **Ricky Skaggs**,

Shenandoah, **Diamond Rio**, **Joe Diffie**, **Mark Chesnutt**, and **Alan Jackson**. A specially written tribute to Whitley will be sung by an all-star chorus and may be the album's only single. We've also heard that four previously unrecorded Whitley songs are being eyed for inclusion. Whitley died May 9, 1989, at the age of 33. At the time of his death, he was married to singer **Lorrie Morgan**. Her current single, "If You Came Back From Heaven," is also a tribute.

Mercury Records is putting together an album of **Mel Street** hits. The label has asked singer and Street fan **Sammy Kershaw** to select the songs and write the liner notes. No title or project release date yet, although a source at the label says it could be out before year's end. Like Whitley, who died of alcohol poisoning, Street was a tragic figure. He broke into country music as a recording artist in 1972 with the song "Borrowed Angel." During the next few years, he would chart with such memorable pieces as "Lovin' On Back Streets," "Lovin' On Borrowed Time," "Smokey Mountain Memories," "I Met A Friend Of Yours Today," and "If I Had A Cheating Heart." He committed suicide in 1978 on his 45th birthday.

From England, **Lee Williams** writes to take issue with the claim that Country 1035, set to begin broadcasting from London in July (Billboard, May 14), will be Britain's first country music radio station. He says his station, CMR, now located in Hampshire, went on the air last May and that via satellite, it now reaches "throughout Europe." . . . **Norma Morris**, general manager of the Nashville's Press Office publicity agency, is upped to senior publicist.

MARK YOUR CALENDAR: The newly opened Wildhorse Saloon in downtown Nashville will host Red Cross Night Thursday (9) to benefit the local chapter of that organization. Liberty Records' **Cleve Francis** will participate. . . Country Radio Broadcasters has scheduled its "Casino Nights At The Movies" fund-raiser for June 23 at Opryland Hotel's Jefferson Ballroom. Proceeds will go to the CRB scholarship fund. . . The Nashville Entertainment Assn. will hold its Music City Music '94 showcases July 6 and 7 at 328 Performance Hall. The event, which features developing country music artists, is being sponsored by CMT, TNN, Nashville radio station WSIX, and Wrangler. Tickets are available from Ticketmaster.

Assistance in preparing this column was provided by Thom Duffy.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart entries 1-38 with details on song titles and artists.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart entries 39-75 with details on song titles and artists.

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. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

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 1-13.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Lists recurrent songs 14-25.

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.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
①	2	3	8	SELENA EMI LATIN	★ ★ ★ NO. 1 ★ ★ ★ ◆ AMOR PROHIBIDO 1 week at No. 1
2	1	1	10	LA MAFIA SONY	◆ VIDA
3	3	2	11	PIMPINELA POLYGRAM LATINO	◆ CON UN NUDO EN LA GARGANTA
④	8	7	4	LOS FANTASMAS DEL CARIBE RODVEN	MAS Y MAS
5	4	8	6	LUIS MIGUEL WEA LATINA	TU Y YO
6	5	5	7	ANA GABRIEL SONY	HABLAME DE FRENTE
7	6	6	6	GLORIA ESTEFAN EPIC/SONY	AYER
8	9	9	10	CARLOS VIVES POLYGRAM LATINO	◆ LA GOTA FRIA
9	10	13	6	LOS FUGITIVOS RODVEN	MI LINDA AMIGA
10	11	14	6	OLGA TANON WEA LATINA	◆ PRESENCIA TU AMOR
11	16	15	7	JERRY RIVERA SONY	◆ NO HIERAS MI VIDA
⑫	25	27	6	MARC ANTHONY Y INDIA RMM/SONY	VIVIR LO NUESTRO
13	14	16	7	REY RUIZ SONY	LUNA NEGRA
14	15	12	8	HECTOR TRICOQUE RODVEN	SOY CULPABLE
⑮	28	38	3	JON SECADA SBK/EMI LATIN	◆ SI TE VAS
★★★ POWER TRACK★★★					
⑯	29	31	3	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA NOCHE DE AMOR
17	17	18	6	LUIS ANGEL SONY	◆ BUENA FORTUNA
18	12	11	7	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
19	13	19	9	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
⑳	26	28	4	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
21	7	4	13	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
22	19	17	8	M. A. SOLIS Y LOS BUKIS FONOVISSA	Y YO SIN TI
⑳	31	—	2	RICARDO ARJONA SONY	TE CONOZCO
24	20	25	4	BIG MOUNTAIN RCA/BMG	◆ BABY TE QUIERO A TI
⑳	27	30	3	LOS TITANES FUENTES/VEDISCO	ZODIACO
⑳	37	—	2	LAS CHICAS DEL CAN RODVEN	TE QUIERO VER
⑳	36	—	2	MAGGIE CARLES RODVEN	HOY VOY A INVENTARTE MIO
28	30	34	3	JESSICA CRISTINA SONY	TE SIENTO
★★★ HOT SHOT DEBUT★★★					
⑳	NEW ▶	—	1	PANDORA EMI LATIN	EL CANALLA
30	18	10	11	MARTA SANCHEZ POLYGRAM LATINO	◆ DESESPERADA
31	32	35	4	FRANCO DE VITA SONY	Y TE PIENSO
⑳	NEW ▶	—	1	LOS TIGRES DEL NORTE FONOVISSA	SI NO ME FALLA EL CORAZON
⑳	NEW ▶	—	1	LAS TRIPLETS EMI LATIN	MI MUNDO ENTERO
34	23	22	7	LUCERO MELODY/FONOVISSA	◆ ME ESTAS QUEMANDO
35	24	20	10	SERGIO DALMA POLYGRAM LATINO	◆ SOLO PARA TI
36	33	32	3	LUCIA MENDEZ SONY	CARICIAS DE HUMO
37	21	21	7	RICARDO MONTANER EMI LATIN	LA PEQUENA VENEZIA
38	35	39	3	GRUPO NICHE SDI/SONY	UN ALTO EN EL CAMINO
39	34	23	9	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
40	22	24	5	EROS RAMAZZOTTI ARISTA/BMG	YA NO HAY FANTASIA

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

Artists & Music

LATIN NOTAS

(Continued from page 32)

Line" Aug. 9. The album will contain six English-language tracks, five of which were penned by Timbuk 3's Pat MacDonald and one of which was co-written by Lima and MacDonald. The two met last year during a songwriter workshop at the castle of recording maven Miles Copeland.

The Brazilian counterpart to "A Tug," "O Chamado," went gold (100,000 units sold) this month. The sensuous song stylist, by the way, has become a hot concert attraction in Rio de Janeiro, where her three-week run that began in May at Canecão has been stretched another three weeks to June 19.

BRASILEIRA-NOTAS: The "Doces Baianos" concert, featuring BMG's Gal Costa, PolyGram's Maria Bethânia and Caetano Veloso, and Warner's Gilberto Gil took place June 1 at Royal Albert Hall in London. Unfortunately, there are no plans for the legendary quartet to perform other shows. "Paratodos," the latest album from BMG's resurgent troubadour Chico Buarque has struck platinum (250,000 units sold). Due out on BMG this month are releases from Lulu Santos ("Assim Caminha A Humanidade"), Fagner ("Caboclo Sonhador"), and Roupas Nova ("Vida Vida"), plus a compilation tribute to baiao luminary Luis Gonzaga entitled "E Forró, E Xote, E Baiao, Viva Gonzagão" . . . Just out on EMI is "Revedo Amigos," a splendid collection of pop/jazz duets from Joyce featuring piquant vocal contributions from Gil, Costa, Ney Matogrosso, Beth Carvalho, Boca Livre, Emilio Santiago, and Sandra de Sá. A supremely gifted singer/songwriter, Joyce currently is on tour in the U.S. Longtime PolyGram artist Leila Pinheiro has inked a three-album deal with EMI. Her first album under the pact is due in late September. Paralamas is in the middle of an Argentinian tour, after which the band embarks on a four-month trek in Brazil. The band has just released "Severino," and its Spanish-language counterpart "Dos Margaritas." Due out Sept. 6 is Marisa Monte's latest Blue Note effort, "Rose And Charcoal," produced by Arto Lindsay. The diverse EMI-Odeon diva is expecting to launch her world tour this September in Europe . . . Just shipped on Warner Music Brazil is "Ná," a superb, eclectic Brazil-pop album from Ná Ozelli. "Ná" is the first album in six years from the expressive mezzo. Also released is a new, self-titled album from sertaneja queen Roberta Miranda, now in the studio cutting a Spanish-language album.

RELEASE UPDATE: BMG U.S. Latin is set to release Juan Gabriel's aptly titled "Gracias Por Esperar" June 24. The album is Gabriel's first album of new material in nearly nine years . . . While "A Million To Juan," a low-budget flick starring Paul Rodriguez is getting hammered by film critics, the eclectic salsa/Tejano/mariachi soundtrack is drawing deserved rave reviews. The spunky RMM/Sony soundtrack, sporting tasty entries

Keeping Score
Will Return
Next Week



Executives from Sony Brasil and Columbia Tristar Pictures Brasil celebrate the gold disc award given to the soundtrack of the Oscar-nominated film "Philadelphia" for sales exceeding 100,000 units in Brazil. Pictured, from left, are Vitorio Tamburini, general manager, Columbia Tristar Pictures Brasil; Telma Gadioli, manager, Columbia Tristar Pictures Brasil; Rodrigo Saturnino, marketing director, Sony Music Brasil; Rodrigo Vieira, A&R international manager, Sony Music Brasil; J.A. Eboli, marketing director, Sony Music Brasil; Paulo Mira, marketing manager, Sony Music Brasil; and Ana P. Rosa, marketing supervisor, Sony Music Brasil.

from Little Joe, John Peña, and Mariachi Sol De José Hernández, hits retail this week . . . Also released on Qbadisc is "Ayer Y Hoy," the last album recorded by Cuba's famed jazz pianist Emiliano Salvador . . . Due out June 21 on GRP Records is Dave Valentin's latest self-titled album. Valentin delivered a delectable solo during Arturo Sandoval's sizzling showcase May 18 at Billboard's fifth annual Latin Music Conference in Miami . . . Shipping July 19 on Windham Hill Records is "Deseo," a Spanish- and Portuguese-language effort from former Yes frontman Jon Anderson, who teams up with Milton

Nascimento, María Conchita Alonso, Glenn Monroig, and Boca Livre, the sterling vocal quartet that performed May 17 at Billboard's Latin Music Conference.

MISCELLANEA: WEA Latina's singer/soap actor Raúl Alberto ("Muchachitas") currently is filming a new telenovela with Sony's vocal notables Chayanne and Yuri . . . English loudspeaker manufacturer B&W Music is releasing 50 titles stateside, including two albums from samba-based world music outfit Fourth World, whose members are Aírto Moreira and Flora Purim.

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and one-stop sales reports.

THIS WEEK	2 WKS AGO	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	21	TWILA PARIS STARSONG 8805	BEYOND A DREAM 13 weeks at No. 1
2	3	79	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	2	33	CARMAN SPARROW 1387	THE STANDARD
4	5	11	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
5	4	33	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
6	6	13	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
7	7	13	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
8	10	13	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
9	8	17	POINT OF GRACE WORD 26014	POINT OF GRACE
10	9	13	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
11	11	35	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
12	12	9	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
13	14	29	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
14	16	9	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
15	13	57	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
16	23	11	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
17	34	109	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
18	24	5	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
19	17	7	DINO BENSON 2262	MIRACLES
20	39	5	ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
21	20	7	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
22	19	5	VARIOUS ARTISTS ARRIVAL 6127/K-TEL	SILVER ANNIVERSARY CELEBRATION
23	15	11	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
24	36	33	WHITE HEART STARSONG 8277	HIGHLANDS
25	28	7	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
26	29	7	CHARLIE DANIELS SPARROW 1428	THE DOOR
27	18	29	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
28	NEW▶		BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
29	31	3	77'S MYRRH 0538/WORD	DROWNING WITH LAND IN SIGHT
30	21	33	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
31	27	97	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
32	26	33	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
33	RE-ENTRY		KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
34	33	7	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
35	30	51	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
36	40	3	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
37	25	7	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
38	22	17	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
39	38	3	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
40	32	81	4 HIM BENSON 2960	THE BASICS OF LIFE

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

"I've Weathered
The Storm..."

...The best just keep
getting better at

Margaret Allison
and The Angelic Gospel Singers

4466

MALCO
RECORDS



by Bob Darden

BENSON ARTIST Al Denson has quietly built a solid career, mostly on the strength of his live concerts, which usually wind up with the fervor of a World Cup soccer match.

With the release of "Reasons," Denson took it one step further: He's taking a live band on the road for most of his virtually nonstop touring dates.

"There's nothing like touring with a live band," he says. "It makes it easier to continue to hold the crowd's attention, for one thing. And that makes you perform so much better because that gives you the luxury of concentrating all of your power into the lyric presentation. Most band musicians are performers in their own right—that enables you to concentrate on the message."

As part of the "Reasons" tour, Denson is cutting back on the songs from previous albums—and the ones he's performing are radically changed. At one point, he does a medley of nine popular cuts from earlier releases. But it's the newer material that's generating the most response.

"Stand" is a huge hit in concert," Denson says. "I was looking for a cover song for 'Reasons' and a friend said, 'You gotta do it—it's got a great beat and a good message.' To be honest, I'd never heard it before—not one word! So we went right to a store, bought the **Sly & the Family Stone** album and once I heard it and read the lyrics I was pretty well hooked.

"The other song that's really connected in concert is 'Alcatraz.' I think that's due, in part, to the video that accompanies it."

That's something of an understatement. Denson (along with **Billy Crockett**) is one of the pioneers in the use of video in his live shows. All of his concerts feature videos

and computer-generated and -controlled live shots. The touring show features three \$90,000 cameras and a still-frame camera. The end result? No matter where you sit, you've got a good seat.

"Alcatraz" is a mini-movie, synced up to a quick track, so we watch our monitors while we perform and we know where we are in the video," Denson says. "The storyline takes you back to Alcatraz—I'm the guy fixing to die.

"I've never experienced anything like performing with a live band with my full video presentation. It has such an impact. We definitely lead the way on this—there's nobody else in my industry that's doing anything close to it. I can't really tell you why, except that it's an upfront \$200,000 commitment—and that's just with gear and production. I have to have separate engineers for the video, and I have to update some of the equipment each year."

Denson's musical ministry pays cash for every piece of equipment—or he doesn't buy it. Consequently, the organization isn't carrying a heavy debt for state-of-the-art PA systems or video equipment. "Of course, that makes it tight from time to time, because this is a huge financial commitment," he says. "But I've always had it, even from the beginning, so I don't know any different. Plus, I don't live like **Mick Jagger**—everything I make all goes into the gear."

The word is getting out. Eight weeks after its release, "Reasons" passed the total sales of Denson's previous Benson release, which had been out two years. And that was before the release of the videos for "Reasons." "I can't say nicer things about Benson," Denson says. "We have a good working relationship. I can come in, sit down, ask questions, and they'll always come back with answers. Plus I have a really good staff on my end as well—and that helps."

Finally, why "Reasons" as a title for an album? "Well, I was flying somewhere and got to talking to the guy and he said he wasn't a Christian," Denson recalls. "When I asked him why, he said it was because he'd known too many Christians. When he left, I began thinking of 10 different reasons why he should become a Christian—and that's how the album started. That's kind of what we're hoping to do: Project 10 positive reasons people should investigate this thing called Christianity."



by Jeff Levenson

WHISPER YES: **Benny Golson**, who is one of jazz's underappreciated saxophonists and composers ("Whisper Not," "Along Came Betty," and "I Remember Clifford" are three of his chestnuts), has been commissioned to write music for BalletMet's 1994-95 season in Columbus, Ohio. He was also awarded a Guggenheim Fellowship for a symphonic work. Should more execs from high-profile, domestic labels be courting this acclaimed jazzman because he'd add prestige and stature to their rosters and because we need to hear him? Yes, absolutely, of course. (Don't mean to be so wishy-washy.)

THE CAT'S OUT OF THE BAG: In keeping with our great tradition of spotlighting deserving souls who possess the goods, but not necessarily the machinery to sell 'em, keep an ear out for **Kitty Margolis**, a Bay Area vocalist whose "Evolution" on **Mad-Kat** (released earlier this year) evinces her warmth, swing, and playfulness. Margolis is a classic jazz singer who mixes her moods—from gutsy to seductive—with compelling musicality. Need more?

MINING THE MOTHERLODE: Following the huge success of US3's sample-happy "Hand On The Torch," Blue Note has decided to issue the classic tracks from which those samples were taken. "Straight, No Chaser" contains **Horace Silver's** "Song For My Father" and **Herbie Hancock's** "Cantaloupe Island," among other original "torch" songs. Is this slick marketing? Or merely

an opportunity to exploit a value-rich catalog? Yes.

GUITAR HEROES, GONE: File this under Joyless Ironies. Guitarist **Sonny Sharrock**, who was found dead last week from an apparent heart attack (see *Lifelines*, page 81), was on the verge of a career breakthrough. He'd been signed by RCA to make the kind of record he always wanted to make: a blue-heat burner that blurred the distinctions between free jazz and rock'n'roll. Sharrock was in a better position than most musicians to make the point that the industry's accepted lines of stylistic demarcation are not really about music. His play could not be categorized, yet it was inspirational, as much for its intensity as for the way he ignored standard jazz technique. What camp did he fit in? I never had a clue, which is precisely why I dug him. At age 53, his time was now.

If Sharrock's style was early-period chainsaw, than the play of **Joe Pass**, who died a few days earlier, was thorny rose clusters on linen. Pass mastered a chord-melody approach to that prized orchestral fullness; his complex fretboard inversions, coupled with metronomic bass lines, proved that true self-sufficiency was no easy state. He was a virtuoso, to be sure, but also a cranky individualist—an odd mix of "fuck you" and luxurious major sevenths. His loss, and that of Sharrock, diminishes us all.

ONE MORE (AND ONE TOO MANY): I hate to end this thing on a sad note, but the word just arrived that trumpeter **Red Rodney** died (see story, page 10). He'd been suffering from lung cancer for a number of years. Red, you might know, was the puckish Albino Red characterized in **Clint Eastwood's** biopic on **Charlie Parker**, "Bird." He ran with Bird early on, and he delighted in telling stories about their various scams. He was hip and funny, and he blew fiery and sweet. I enjoyed his company.

In the SPIRIT



by Lisa Collins

HERE COMES ANOTHER ONE Just Like The Other One: Kirk Franklin won't have to spend much time worrying if his next album will top his self-titled debut, which according to her label, sold more than 200,000 units. That's if the phenomenal response to Franklin's live recording of new material at the Mount Calgary Church in Dallas May 20 is any indication. The capacity crowd of more than 3,000 got to their feet and stayed there for most of the three-hour concert, which is now being prepped for a fall release. Franklin was electrifying, and at least nine of the 13 tunes laid down are sure to become gospel standards, as the 24-year-old GospoCentric gold mine continues to mesmerize the gospel community. Meanwhile, Franklin's GospoCentric label mate Stephanie Mills has almost finished her gospel debut, which is slated for a late summer/early fall release. Mills is being backed by the **Tri-City Singers** and the **Company**—both acts headed by Mills' musical director, **Donald Lawrence**.

DARING TO BELIEVE: Well, they've finally found it—"Dare To Believe," the hottest single on **Commissioned's** latest album, "Matters Of The Heart." And some of them (those ever-so-wise secular programmers)—are actually playing it. It is cuts like these that have earned **Commissioned** co-founder **Fred Hammond** the distinction of being one of the most sought after producers in gospel, and **Commissioned** the reputation as one of gospel's most in-

novative contemporary talents. Hammond's gift is in bridging the worlds of R&B and gospel, without compromising either. Finally, some are catching the vision. (Ah, there is hope . . . and all things are possible to them that believe.)

NEW BEGINNINGS: More than 200 invited guests turned out at Remi Restaurant in New York for the official launch of Verity Records, the gospel arm of the Jive/Zomba Music group. Guests were treated to live performances from **John P. Kee** (who sang the title track to his newly released "Colorblind" set), the **New Life Community Choir**, and **Vanessa Bell-Armstrong**, who wowed the crowd with her famed rendition of "Nobody But Jesus."

According to label director **Demetrus Alexander**, preparations are under way for Bell-Armstrong's upcoming album—a live church concert to be recorded in Los Angeles. (There also is talk of enlisting **Andrae Crouch** to produce.) Says Alexander, "We're really excited about Vanessa's album. It will be a major turning point for her."

However, it's no secret that this party was timed as much to promote Kee's latest release as to launch the newly staffed label. "We're working on taking John P. Kee to the next level," Alexander reports. "Thus far, we're getting phenomenal response from his 'Colorblind' album, which was released April 26." Jive also recently released a longform concert video, "We Walk By Faith," featuring Bell-Armstrong in a duet with Kee on the title track. Additionally, the label is nearing completion on a project from the **New Life Community Choir**, which is expected this fall. But a homesick Alexander is not likely to oversee it. She's tendered her resignation as label director at Verity Records and plans to return to Nashville and Warner-Alliance in July as general manager of its growing gospel division.



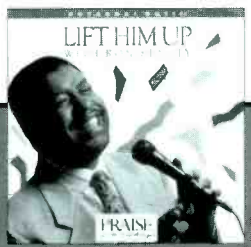
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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	2	47	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	13 weeks at No. 1 KIRK FRANKLIN & FAMILY
2	1	51	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	3	31	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	29	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	5	25	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
6	13	7	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
7	8	9	DARYL COLEY SPARROW 51390	IN MY DREAMS
8	6	29	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
9	16	5	JOHN P. KEE VERITY 43009	COLORBLIND
10	12	9	THE CLARK SISTERS SPARROW 51368	MIRACLES
11	15	27	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
12	9	29	DOTTIE JONES BELLMARK 77005	ON MY OWN
13	11	27	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
14	7	13	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
15	18	29	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
16	17	13	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
17	19	11	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
18	10	31	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
19	24	5	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
20	14	55	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
21	23	11	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
22	29	3	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
23	27	9	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
24	21	15	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
25	20	37	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
26	22	49	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
27	30	53	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
28	33	27	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
29	34	3	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
30	NEW		GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
31	37	3	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
32	31	15	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
33	NEW		NEW HOME MINISTRY MASS CHOIR BORN AGAIN 1003	THE BLOOD
34	25	13	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
35	28	49	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
36	32	11	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
37	40	3	REV. GERALD THOMPSON & HI-PRAYZ CRUSADE ATLANTA INT'L 10197	DELIVERANCE IN THE PRAISE
38	26	11	KIM MCFARLAND CGI 1082	NEW LIFE
39	36	45	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
40	39	33	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE

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Sydney Girls. EMI U.K. act Eternal was recently in Australia promoting its album "Always And Forever." Seen here posing in front of the Sydney Harbour Bridge and the Opera House, from left, are Vernie Bennett, Easther Bennett, Kelle Bryan, and Louise Nurdling.

Warner Extends Asian Quest With Malaysian Joint Venture

■ BY MIKE LEVIN

HONG KONG—Warner Music International has moved to gain a bigger part of Malaysia's music industry through a joint venture with local giant Roslan Aziz Productions (RAP).

The deal was signed May 19, but Warner's stake in RAP was not revealed due to the sensitive nature of foreign ownership laws in Malaysia. Sources say Warner has an option to purchase 100% of the company.

Paul Ewing, the major's Hong Kong-based regional director, says the purchase will not affect the operations of its local affiliate, Warner Music Malaysia. "There is no problem with competition, because the market is still very much wide open. Our own office will continue with its A&R activities and may co-develop some acts with RAP."

The move follows Warner's 100% purchase of Thailand's D-Day Entertainment and Taiwan's UFO within the past year. Ewing says the company's acquisition streak is not over, but declined to indicate which company might

be next.

RAP is one of the biggest independent producers in a \$65 million domestic market. Its artists include Zainal Abidin, a consistent 250,000-unit seller, and Sheila Majid and Freedance, youth-oriented stars whose music mixes local rhythms with politically and religiously neutral rock (Malaysia is a Muslim country).

The company was formed five years ago by managing director Kamarudin Meranum, who will remain in charge of the joint venture. He says he was most attracted by Warner's "financial stability and wide international network," and hopes to use the partnership to move his artists outside Malaysia, to Indonesia and Singapore.

Tony Fernandes, managing director of Warner Music Malaysia, says the deal took four years to complete. "We knew they had as good a management team as you can find. [With our reach], there's no reason that RAP's artists can't make their mark overseas," he says. "It's a natural partnership of talent and international resources."

Flat Market Hits Dynamic Laserdisc

■ BY WILLEM HOOS

AMSTERDAM—Dynamic Laserdisc, one of Holland's five CD factories, is in serious financial trouble. The plant, located in Hilversum, some 20 miles east of Amsterdam, applied for a suspension of payment in the Amsterdam business court May 13. The petition is the Dutch equivalent of protection from creditors.

The company is still trading and attorney Tony van Hees has been appointed administrator. Six companies, including CD makers Dureco and Europe Optical Disc, are said to be interested in acquiring its assets.

Dutch industrialist Frits Kroijmans, who owns Dynamic Laserdisc, refuses to comment on the situation and is unwilling to give information on the outstanding debts.

According to managing director Jan

Uylings, the factory was in the red during the final months of last year. That was less than six months after Kroijmans invested in a bigger location with more facilities for the plant.

Uylings says overcapacity in the Dutch CD market is the main reason for the financial problems at Dynamic, which has been operating since June 1990. Another reason is cheap CD repertoire from Eastern European countries.

The five Dutch CD factories have a total annual output of 66 million discs, says Uylings. Of those, some 16 million are manufactured by Dynamic Laserdisc. Last year, says Uylings, Dutch-made CDs sold at an average price of 2.75 Dutch guilders (about \$1.50). In recent months, the average price has dipped to two guilders, according to Uylings.

It is not known whether the finan-

Publishers Seek Way to Increase Clout May Create Single Body For Int'l Negotiations

■ BY DOMINIC PRIDE

LONDON—Publishers are seeking ways to use their international clout more effectively and looking to form a supra-national organization that will represent their interests.

Such a body could play a vital role in the upcoming BIEM/IFPI negotiations over mechanical rights, fighting music users for better payments and more effectively lobbying of international organizations including the European Commission, the World Intellectual Property Organization, and those overseeing the GATT agreement.

Members of individual national Music Publishers Assns. from 10 European countries met in Frankfurt, Germany, April 27 to discuss ways of redoubling the strength of publishers.

While some who met there were known to favor the establishment of a European MPA, the 28 major and indie publishers represented decided to use the Paris-based International Confederation of Music Publishers to act in publishers' interests, rather than establish another organization.

If major publishers decide to back the organization, it would provide a powerful force alongside IFPI. Peermusic Europe president Michael Karnstedt, who played a significant role in bringing the publishers together, says the aims of such an organization would be complementary to the operations of IFPI and in most cases, would work alongside it.

"We have to sit on the same side of the table, as representatives of the music industry, and deal with the music users such as cable companies," Karnstedt says. "This is an historical oppor-

tunity for us to get more money from those who use music."

With regard to the prolonged BIEM/IFPI negotiations in 1991, finally settled in early 1992, Karnstedt says, "We can't afford to waste our time and our money like that again." The three-year

We have to sit on the same side of the table, as representatives of the music industry'

deal is due for renewal or renegotiation in the final quarter of 1996.

For some time, record companies have addressed national issues through bodies such as the RIAA in the U.S., BPI in the U.K., BPW in Germany, and SNEP in France. International issues have been dealt with by the IFPI.

By contrast, publishers' interests, and those of the songwriters they represent, mostly have been dealt with at a national level, says

Karnstedt.

"The national MPAs have their own agenda. But with so many songs represented worldwide by the larger publishers, it makes sense to talk on an international level," he says.

Ronald Mooij, secretary general of international mechanicals federation BIEM, points out that publishers have never been represented through the organization, which negotiates using the authors' and composers' rights.

"Any input in negotiations is always welcome," says Mooij, "but it's a question of strategy as to who represents the interests in negotiations. I would question whether it's a good thing to have, say, EMI Music Publishing negotiating with EMI Records."

Publishers present at the Frankfurt meeting included Andrew Heath of the U.K.'s MPA, Jonathan Simon of the Really Useful Group, and Freddie Bienstock representing Carlin Music. German representatives of Warner/Chappell and EMI Music Publishing also were at the meeting.

Aerosmith Rocks Poland Concert Could Herald New Era

■ BY RICK RICHARDSON

WARSAW—Aerosmith's high-profile concert here could not have come at a more opportune time. Poland's new copyright law came into effect May 23, and on the following Sunday, May 29, Aerosmith arrived with a long-awaited dose of authentic American hard rock.

To many observers here, the concert, sponsored by Pepsi and held under starry summer skies in Warsaw's Gwardi football ground, seemed to signal Poland's status as a legitimate rock'n'roll venue after years of neglect.

Many say the Aerosmith extravaganza was the biggest event here since the Rolling Stones played Warsaw in the late 1960s. Some 25,000 fans got a taste of rock'n'roll American style. Other labels are now looking to add Poland to their European tour schedules.

At a press conference in a converted bomb shelter housing Warsaw's most popular club, Ground Zero, members of Aerosmith seemed excited about their trip to Poland.

Lead singer Steven Tyler told Billboard that performing in Poland was an honor. "We've seen a lot of people that aren't happy with the way things are going and a lot that are. We just want to say that it's a great honor to be able to rock'n'roll here."

Despite the recent enactment of the copyright law, the band re-

fused to use the occasion to denounce the piracy that has ravaged the business since the liberalization of the economy. Tyler said, "On some levels, if that's what it takes to get our music heard by people then I don't give a shit. I'm real happy about it."

BMG, which owns the current rights to Aerosmith through the international licensing deal with MCA, is among those hoping to pick up the extra cash from legitimate sales now that copyright law—which provides for fines and prison sentences for offenders—is in place.

The heavily promoted gig generated huge interest in Aerosmith, says Roman Rogowiecki, A&R and marketing manager at BMG Poland. "The band did a wonderful promotion job, appearing in clubs and signing records in the shop. We've seen a big increase in sales before the concert and expect more in the aftermath."

In 1993, Poland's music sales grew by 44.7% and by 465% in 1992, according to IFPI figures. In four or five years, the music market should be close to \$100 million, say labels here. In 1992, more than 80% of the Polish market was pirated product.

This was Aerosmith's second appearance in central Europe. The band was in the Hungarian capital of Budapest last fall. Rumor has it that Bob Dylan will be appearing in Poland this summer.

Australia's ABC Music Shifts Distribution To EMI

■ BY GLENN A. BAKER

SYDNEY—ABC Music, the record company arm of the Australian Broadcasting Corp., has ended its six-year relationship with Phonogram and switched to EMI for distribution. The change came after ABC put the deal out for tender at contract renewal time—a method considered revolutionary in this country's record industry.

Announcing the change, ABC Music officially stated, "The opportunity and cost effectiveness of utilizing a partner who can provide reduced recording/studio costs, local production facilities to speed up the manufacture process and turn-around time for ordering, and the leading industry distribution facility has led to the decision to change to EMI Music Australia effective July 1, 1994."

IFPI Promo Lures Finns Into Shops

■ BY ANTTI ISOKANGAS

HELSINKI—"Buy two, get three" is a slogan Finns are seeing and hearing daily in print and broadcast media, urging them to buy two normal-priced recordings—CDs, cassettes, or vinyl LPs—to get a free promotional CD.

The Finnish music industry hopes the offer is just the thing to get customers back to the record shops and, eventually, the lagging sales figures back on the rise.

The campaign is the second step in the generic music marketing project started last year by record industry association IFPI Finland in cooperation with the country's music retailers. The current promotion, as well as the record catalog published before last Christmas, both have the short-term target of activating current music buyers. In the long run, the project also aims to find new customers and raise Finland's relatively low CD player penetration level.

(Continued on next page)

The change could result in a new order in the Australian music industry: the \$6 million in sales is likely make EMI the market leader, replacing PolyGram.

Phonogram beat the ABC press release by a day with their own announcement, declaring, "This decision releases resources previously devoted to the ABC deal to specifically source, sign, develop, record, and distribute Australian music... To compete, grow, and lead in the field of Australian music, we must move forward."

In addition to losing the ABC label, Phonogram has also lost one of its most valued veteran executives. ABC label manager Rex Barry, who has been with PolyGram for 23 years, will take up the same position at EMI June 30. Says ABC Music head Meryl Gross, "We're very relieved because he really is one of the few people in the record industry who understands the culture of the ABC."

"[The decision] came down to the fairly simple fact that PolyGram is a hit-driven company while EMI is a catalog-driven company which looks outside the square for sales. We were also drawn by the fact that EMI has entered into an arrangement with Roadshow, the film distribution company, to distribute music videos, and it has got off to a very strong start with a Seekers reunion video and CD pack. That sort of cross-packaging is something that I have been wanting to do for some time now and I can see us using the Roadshow connection very effectively."

ABC Music has only six staff members but turns over \$6 million Australian (\$4.4 million) a year. It has become the dominant force in Australia for country and children's recordings and a leading player in jazz, classics, soundtracks, and adult contemporary.

The children's catalog, which accounts for more than 50% of the annual sales, is spreading internationally. The ABC "Bananas In Pyjamas" TV series has been sold to most foreign markets. The accompanying recordings, which have sold 20,000 units here, now have the potential for worldwide appeal.

Belgian Court Cracks Down On Piracy Stops Unauthorized Distribution Of Aryan's Songs

■ BY MARC MAES

BRUSSELS—BMG Ariola Belgium is claiming success in the fight against piracy here after the Brussels Court of Commerce's decision to stop distribution and sales of unauthorized "protection gap" material from the late Belgian singer Marc Aryan on the album "Les Meilleurs Succès."

The court ruled May 27 that Luxembourg-based Discover Enterprise, set up by Hans Breys, must pay 1 million Belgian francs (about \$30,000) per copy of "Les Meilleurs Succès" shipped either directly or indirectly to the market, a sum unprecedented in Belgium and designed to encourage swift recall of product.

The decision was taken by the court on the basis of competition law, and ef-

fectively ruled that the Discover CDs were unfairly competing against BMG's product. The court also made the decision after a unilateral petition from BMG—Discover was not present at the hearing, but has one month to appeal the decision.

The Aryan repertoire is in the public domain in Luxembourg, where producers enjoy a 20-year protection. However, Belgian law demands that companies must have the express permission of the copyright owner in order to distribute the repertoire.

Aryan's first successful singles date from the 1960s, when he topped the Belgian and French charts with hits like "Ballade," "Kathy," "Le Numero 1 Au Hitparade," and "Volage Volage" on his own label, Markal, distributed by EMI Music.

Since Aryan's death in 1985, his repertoire has been administered by his widow, Marianne Bouriez, who until now has refused to allow any masters to be cleared for CD release, despite the fact that many record companies have applied for the rights.

Recently, special marketing at BMG Ariola Belgium licensed two 20-title compilations featuring the artist's greatest hits. "We have also invested in a 2.5 million Belgian franc TV-advertising campaign and paid substantial copyright advances to Marianne Bouriez," says BMG's Rudio Aelbers. "And suddenly, a few weeks before the release of our compilation, 'Les 20 Chansons D'Or, Volumes One And Two,' the market was flooded with a compilation, 'Les Meilleurs Succès,' released by Discover Enterprise."

Aelbers says Discover Enterprise obtained permission to start manufacturing the CD from the Luxembourg authors' rights society, SACEM (which is separate from the French society of the same name). The original application to SACEM mentions a dealer price per CD of 100 francs (\$3), whereas retailers were invoiced 300 francs per copy, thus avoiding proper copyright payments as well. An initial application was made to manufacture 2,000 CDs and 500 cassettes, although the numbers pressed went beyond this figure.

Discover Enterprise also failed to disclose to SACEM that its album was meant for export purposes and took care of compiling Aryan's hits dating back to 1973 and before.

A spokesman working as an anti-piracy inspector on behalf of Belgian IFPI says the court's decision is an important precedent that could become jurisprudence for similar cases. "In view of the forthcoming Lallemand legislation updating our copyright laws, we think this decision will help us fight piracy."

Discover Enterprises could not be reached by press time.



The Wilde Ones. Kim Wilde and her family celebrate the award of gold discs for Danish sales of 60,000 copies of "Singles Collection 1981-93," presented by Danish National TV host and program director Joergen de Mylius. In addition, Kim started her "Hits Tour" last week in Copenhagen at the famous Tivoli Gardens in front of 16,000 loyal fans. The tour will take in Germany, Austria, Switzerland, and the Baltic states. Pictured here, from left, are Marty Wilde, Joyce Wilde, de Mylius, Ricky Wilde, and Kim Wilde.

Ivors Spotlight Take That's Barlow

■ BY DOMINIC PRIDE

LONDON—The songwriter behind one of the U.K.'s international success stories in 1993, Gary Barlow of Take That, received double honors at the Ivor Novello Awards, held May 25 here.

Barlow scooped up two of the 14 Ivors, for the songwriter of the year and for the best contemporary song, awarded for "Pray."

On receiving the award, presented by Elton John, Barlow said, "On my 11th birthday, my mum asked me whether I wanted a BMX bike or a keyboard. I'm glad I chose the keyboard."

In a star-filled ceremony at London's Grosvenor House Hotel, the British Academy of Songwriters and Composers (BASCA) honored songwriters who had excelled in their individual fields. The highest accolade for British songwriters, the awards are in their 39th year.

U2's Bono and the Edge received the special award for international achieve-

ment, based on the success of "Zooropa," which went top 10 in 26 countries.

Handing over the award, Brian Eno paid tribute to U2 for "not being trapped by the inevitable pressure of success. The pressure is often there to do the same thing. They have sidestepped that railroad and done things which pessimists said would not work."

A daringly clad Helen Mirren presented Michael Nyman with his Ivor for best film theme or song for "The Piano," while Sting picked up the award for best song musically and lyrically, for "If I Ever Lose My Faith In You."

Cliff Richard presented Tim Rice with an award for outstanding contribution to British Music. Lyricist Rice quipped that he accepted the award "on behalf of all those who can't write music."

His former collaborator, Sir Andrew Lloyd Webber, received the award for outstanding contribution to British musical theater.

EMI Music Publishing U.K. manag-

ing director Peter Reichardt collected awards on behalf of Duran Duran, which won the Performing Right Society award for the year's most performed song ("Ordinary World") and on behalf of Freddie Mercury, who was given a posthumous award for international hit of the year ("Living On My Own").

Another posthumous award was made to TV composer Stanley Myers, who died last November, having mostly completed the score for the BBC's adaptation of "Middlemarch," which won best TV/Radio theme.

Other award winners were David Rodgers and Paul Shaw, who wrote the U.K.'s best-selling song in 1993, "Mr. Blobby" by TV character Mr. Blobby; Paul Weller, for outstanding contemporary song collection; Roger Cook and Roger Greenaway, who shared the Jimmy Kennedy award for sustained success; and Ron Goodwin, composer of film tunes, including "633 Squadron," who won the Lifetime Achievement Award.

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Raitt Takes To The Road In Europe, With 'Longing'

COULD SUCCESS And Happiness cure the road fever of **Bonnie Raitt**? Achieving the former with three hit albums, including her new Capitol Records release, "Longing In Their Hearts," and finding the latter with her 1991 marriage to actor **Michael O'Keefe**, Raitt surely might not feel driven to tour as constantly as she has for the past two decades. But she's still out there—and currently over here.

On a European concert tour including two shows at the Hammersmith Apollo in London this Wednesday (8) and Thursday (9), Raitt is enjoying the strongest international campaign yet on her behalf by Capitol Records, Parlophone and EMI Records in the U.K., EMI Continental Europe, and EMI affiliates worldwide. This tour marks the first time Raitt has played international dates on an album before touring the U.S.

Mark Collen, divisional marketing director of Parlophone Records in London, notes that Raitt's 1989 breakthrough album "Nick Of Time" has been certified silver in the U.K. with sales exceeding 60,000

units, and its 1991 follow-up, "Luck Of The Draw" is closing in on that mark. "We've always been very committed to Bonnie here," he says.

Yet Capitol Records international VP **Paddy Spinks** emphasizes the further potential of Raitt's worldwide audience. "What we're trying to achieve with this album is a sort of coordinated campaign, which I think will make a big difference," he says.

For its part, Capitol began setting up press coverage of "Longing In Their Hearts" not only in the U.S. but also in Europe, Japan, Australia, and New Zealand, well in advance of the album's April release. An open rehearsal and tour launch party was set for Munich, where Raitt began her European swing May 21 at the Rock in Riem Festival. Her bookings abroad this spring have included 15 dates in Germany, Denmark, Sweden, Norway, the U.K., and Ireland. The single "You" has been released across Europe to coincide with the tour.

In the U.K., Spinks notes how Parlophone also has taken such steps as distributing a prerelease sampler of Raitt's music to some 20,000 consumers from the record company's database on the singer's likely target audience.

A television advertising campaign has been set up in France, Germany, Italy, and the U.K., supplemented by press and radio spots in each stop on Raitt's tour. The singer also is performing on the highly rated German TV program "Geld Oder Liebe" and in Britain on "Later With Jools Holland." Also,

MTV Europe is airing a 30-minute profile of Raitt that is due to be repeated in September to coincide with the European launch of VH-1 Europe.

None of this would have happened, of course, without Raitt's road-ready attitude and the singer's representatives at Gold Mountain Management, who were willing to forgo higher concert fees in the U.S. in order to invest in Raitt's future abroad. It is a strategy that is increasingly common among up-and-coming acts but still too rare among Raitt's peers in the platinum ranks of American artists.

"I do a lot of talking to managers explaining that there is life outside the U.S. if they're willing to invest the time," says Spinks. "A lot of American acts in the past have ignored Europe, and now they're taking it a lot more seriously. With an act like Bonnie, if she sets the foundation now, in three to five years, she will have a very loyal audience in Europe."

THE MOST Beautiful chart position in the world, No. 1, has been achieved in the U.K. and Australia by the current single from the former **Prince** while "The Most Beautiful Girl In The World" was still climbing the top 5 on the Billboard Hot 100 Singles chart.

NEW MANAGERS OUTSIDE the U.S. may have good reason to view America as a massive, mysterious market where they could use a good guide. Enter **Vince Faraci**, who has launched Stay Tuned Communications, with 25 years of promotion and marketing experience in the U.S. record business, primarily at the Atlantic Group. Among the services Faraci aims to provide is that of a liaison between managers abroad with U.S. record labels. Stay Tuned can be reached at 212-455-8825.

BORDER CROSSINGS: As **All-4-One** was topping the Hot 100 Singles chart with "I Swear," the Blitz/Atlantic Records act made its debut in the U.K. with a booking on Top Of The Pops... **Jackson Browne** plays three nights June 12-14 at London's Royal Albert Hall as part of a U.K. tour to promote his Elektra Entertainment album "I'm Alive."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

Tokyo Indie Makes Trax For New Sounds Cutting Edge Brings Overseas Music To Core Fans

■ BY STEVE McCLURE

TOKYO—Independent record company Avex Trax aims to expand beyond techno by setting up two specialist labels under a new subsidiary called Cutting Edge.

The first label, also called Cutting Edge, will concentrate on overseas acts licensed to Avex, targeting "core music fans," according to Avex chairman Tom Yoda. The second label, New Pulse, will specialize in teaming up Japanese pop acts with overseas engineers and producers.

Cutting Edge's first releases are a single by Italian house music act Cappella, compilation album "Miami Bass—Bass Patrol Vol. 1," the ultralow-frequency sound of which Yoda thinks will strike a chord with hardcore music fans in Japan, and a CD mini-album featuring different reggae versions of the song "Oh Carol."

New Pulse's main act is female pop vocalist Noriko Tachikawa, whose first release on the label, single "Anata To Nara (Kimi Ga Ireba)," is an "answer" song to Avex male vocalist Masanori Nagaoka's "Kimi Ga Ireba (Anata To Nara)."

Yoda says Avex decided to establish the two new labels because the volume of product being handled by Avex was too much for one label.

While Avex has achieved its greatest success with techno compilations stressing the company's image as well as that of popular Tokyo disco Juliana's, "With the new labels, we're trying to push the artists' image or their cutting-edge sound," Yoda says. "We're trying to expand our market."

He says that to help the new labels

FINNISH PROMO

(Continued from page 38)

"We want to catch people's attention, but also make them aware of music they are not necessarily familiar with. Therefore, there are both established hits and potential ones on the CD," says project manager Jussi Keinonen.

The 50,000 promotional CDs include 20 Finnish-language tracks by artists from 12 record labels, both domestic independents and international majors. Alongside such stars as J. Karjalainen, Kaija Koo, and Hector are several new and less-known acts.

Virtually all retailers in Finland are involved in the CD promotion. Record companies—which receive no royalties—and the performing right society TEOSTO also take a mostly favorable stance.

Next in line in the marketing project are more record catalogs and promotional CDs, perhaps including international music, and less adult contemporary music. Yet there are some who would like to see measures with more long-term goals.

"Many people besides the buyers will hear the CD. And a lot of cassette buyers who get an interesting CD for free also get another reason to start looking into buying a CD player. That way, the promotion will surely have some positive effects in the long term as well," Keinonen says.

develop distinct identities, ad campaigns and promotions will downplay the Avex name.

And while Avex product will continue to be distributed by record company Nippon Crown, Cutting Edge and New Pulse releases will be handled by Toshiba-EMI.

"We're satisfied with the marketing power of Nippon Crown," says Cutting Edge managing director Tomoaki Sato. "But we expect Toshiba-EMI's major-label sales power to help in marketing Cutting Edge and New Pulse releases."

Next on Avex's release schedule is Prince's "The Most Beautiful Girl In The World," which comes out Sunday (5). The Japanese firm obtained the licensing rights from Germany's Edel for a rumored \$200,000.

Future Avex releases also include material by singers Jocelyn Brown and Jaki Graham, with whom Avex has a five-year worldwide contract, as well as an album and two 12-inch singles by Osaka DJ/producer Shiro Amamiya, best known outside Japan for his work with dance-music unit Ecstasy Boys. Amamiya's singles, "Holy Spirit Dance" and "Building A Maitreya Land," was set to be released in North America and Europe on the Strictly Rhythm label late last month. Cutting Edge will release them in Japan Aug. 25 along with an album by Amamiya ("Moondance").

Avex will hold its second Avex Rave dance event in the 50,000-seat Tokyo Dome Aug. 29, with admission once again free. Some 30 acts are already signed to appear at the event.

newsline...

ITALY'S MARKET free-fall appears to have bottomed out according to figures from industry trade group FIMI. Members' sales in the first four months show sales down 1.2% to \$81.25 million (130 billion lire), while total unit shipments were flat. Album unit shipments were up 0.1% to 10.2 million units.

FAZER MUSIIKKI is merging with Warner Music Finland seven months after being acquired by Warner Music International. Fazer and Warner Music Finland will remain separate entities, with the Warner company being renamed WEA Finland and led by Marita Kaaslainen. WEA and Fazer will report to Hans Englund, named managing director of Fazer in March. In an interview with Finland's daily Helsingin Sanomat, Englund stressed the two would continue to act independently.

PINK FLOYD and Volkswagen have donated a Golf Cabriolet car to the Nordoff-Robbins Music Therapy Center for auction at the charity's Silver Clef Award lunch, June 24 at the Intercontinental Hotel London. Sealed bids exceeding 17,000 pounds (\$24,000) can be sent to the Appeals Organizer, NRMT, 55 Fulham High Street, London SW6 3JJ, before June 23.

VIRGIN BENELUX is setting up a retail campaign for the Real World label to tie in with the WOMAD festival date in Holland, July 6. The campaign features a promo CD and samplers featuring the 12 acts on the WOMAD bill this year. The campaign will last until the end of the year.

NUOVA FONIT CETRA, the record label of Italy's state-owned broadcaster, RAI, faces an uncertain future since RAI's board rejected a restructuring plan to shed debts of 8 million lire (\$5 million). The plan involved privatizing RAI's publishing and record interests. Italy's largest indie, Dischi Ricordi, holds a 10% stake, but it reportedly pulled out of talks to buy a majority share.

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New Law Makes MTV Europe 'Technically Illegal' In Turkey

■ BY ADRIAN HIGGS

ISTANBUL—MTV Europe's broadcasts in Turkey have been rendered technically illegal, according to the Radio & Television Foundation and Broadcast law, enacted April 20. The London-based music channel, however, is interpreting the law differently and is still transmitting here.

Suheyl Atay, an Istanbul-based entertainment industry lawyer, told Billboard that the law is explicit in banning the rebroadcast of foreign stations. Section 5 article 29 prohibits the new Broadcast Commission from allocating any "frequency, channels or cable capacity to any company broadcasting from a foreign country."

MTV signed a five-year rebroadcasting contract with the Turkish company Prime Holding in September 1993, making MTV available to 5 million homes, according to MTV estimates. Prime Holding claims an audience of 1.5 million viewers in the cities of Istanbul, Ankara, and Izmir.

A spokeswoman for MTV Europe says the channel continues to transmit through Prime and is optimistic that MTV, as a nonpolitical broadcaster, will be allowed to continue showing programs "because the law is only directed against channels which are seen as anti-Turkish."

"Both MTV and us are hoping [the Commission] will be flexible," says an executive officer of Prime Holding. "They don't have to be strict about MTV," he says, because MTV is not compelled "by ideological motives."

Turkish Prime Minister Tansu Ciller is one of several politicians

who will take part in MTV's "Vote Europe" debate to coincide with the June 9 European elections. Also participating are European president Jacques Delors, Norway's Prime Minister Gro Harlem Brundtland, and former Soviet Premier Mikhail Gorbachev.

Turkey's Broadcasting Commission, which has very broad regulatory powers, is composed of political appointees and is balanced evenly between liberals and conservatives. Its role in part is to rein in the plethora of private TV and radio channels that have hit the airwaves during the past three years. The Turkish Interior Ministry reports that 19 of the 71 private TV channels and 45 of the 454 private radio stations are operated by Islamic fundamentalists, causing concern in official circles.

Even though commission chairman Ali Berensel is considered a liberal, how far the law can be pushed on this point is unclear. Should an exception be made for MTV, then other foreign broadcasters or conservatives could mount a legal challenge.

A revolution has been going on in the Turkish contemporary music scene, with the opening of new radio stations and MTV's presence inflaming it—directly influencing viewers and indirectly affecting radio station programming. National pride was stirred when a Turkish video finished 12th in the 1994 MTV Eurovideo Grand Prix.

Should the rebroadcast of MTV be banned, MTV's Turkish audience will be reduced to the 100,000 or so households that Prime Holding estimates have satellite receivers.

Michelle Blade: A New Look For Canada Singer Aims To Expand Strict Musical Borders

■ BY LARRY LeBLANC

TORONTO—What is it about the Canadian psyche that seems reluctant, or at least timid, about recording nonwhites, many of whom work in dance, rap, and hip-hop. Despite Canada's growing cultural and ethnic diversity, Canadian A&R remains overwhelmingly lily white. Not only are visible minority artists largely invisible on major label rosters, but the national indie boom, which launched Barenaked Ladies, Moxy Fruvous, and others into the mainstream, so far has not extended itself to support nonwhite artists.

Longtime black music activist David Bendeth, VP of A&R at BMG Music Canada, concedes that most of his A&R peers likely would pass over dance, rap, and hip-hop acts in favor of signing artists making music more familiar to them. "The black community in Canada is a victim of its own circumstances," he says. "Most people at Canadian record companies didn't grow up with the Caribbean-styled black music that's around today in Canada, and don't know much about it. However, even if the labels choose to ignore the black scene here, they should at least know what's going on because it's their business. And they don't know."

Now looking to turn the heads of major-label A&R reps is Trinidad-born singer/keyboardist Michelle Blade. Pryme Inc., co-owned by Blade, Colin Sankar, and Blade's co-writer and producer Francis "S-Sky" Escayg, recently released Blade's remarkably engaging, soul-based debut album, "Cheatin' Game."

Blade says multinational companies based in Canada will focus on domestic

black acts only after there's been some indie-driven mainstream market breakthroughs. "If we can establish there's a need for [Canadian-based] black music, companies will bring in an A&R guy who knows the music to satisfy that need," she says. "For now, they think they don't have to hire someone because there's not a big line of musicians putting out a lot of discs."

In making "Cheatin' Game," Escayg recorded instrumental bed tracks and Blade's vocals at the couple's home studio here on a Fostex eight-track through a 16-channel Mackie mixer. There was also some overdubbing at 16-track Studio A in Brampton, Ontario, and for two songs, at 24-track Wellesley Sound here.



BLADE

"In studio time, the album cost below \$5,000 [Canadian]," says Escayg, who handled drums, keyboards, guitar, keyboard programming, and on "Pleasure & Pride," vocals.

"The biggest expense was purchasing equipment we needed, but it's equipment which will take us throughout our career."

Says Blade, "The difficulty was getting the initial money to begin. We did it by me working a nine-to-five job. No entertainment for quite a while."

Adds Escayg, "This CD is a ray of hope which we hope will take us onto the next level or at least lift us up out of our world. I'm not going to lie to you, man, it's been tough."

An unabashed and powerful Blade admirer is Sharon Kavanaugh, producer of MuchMusic/CITY-TV's nationally viewed weekly dance program, "Electric Circus." She gives the album high marks. "I'm really shocked Michelle hasn't been picked up by a major label," she says. "She's so beautiful, and her sound is very different from what I've heard in this country before. There's not a lot of that smooth, R&B soul coming out."

Blade grew up in the towns of Diego Martin and Carénage on the north-west tip of Trinidad. Following high

school, she took advantage of a decade of classical piano lessons and played keyboards and sang backup with various local pop bands, including Paradise and Taxi, before meeting Escayg in 1988. After leaving Taxi, Blade received offers from four prominent Trinidad bands, including FireFlight, Escayg's band. Blade agreed to join Escayg after he revealed that he and two band mates were planning to leave FireFlight and Trinidad to form RS Jam.

Recalls Blade, "Francis said to me, 'I want to go international,' and I thought, 'Here is the right guy.' I trusted him right away." Soon after, RS Jam moved to Toronto, where Escayg and FireFlight had several times played the annual Caribana, the city's analogue to Trinidad's annual pre-Lenten Carnival. "I felt if we came here, it would not be as competitive as going to the United States," says Escayg. "It seemed like a lot of music was going on here but it was being kept underground."

Although RS Jam broke up in Toronto within a year, Escayg found remix work with such Canadian acts as Sheree Jeacocke, Kidd Sister, Chris Barbieri, SiSi & the Beat, and Nancy Martinez. Meanwhile, Blade, who did keyboard work on the remixes, dogged him about recording her as a soloist. The result was the 1990 single "Tonight," penned by the two, on Somerset Records. The track garnered strong club play locally and led to Blade's appearance on "Electric Circus."

In writing the songs for "Cheatin' Game," Blade set out to craft the lyrics from a first-person, female perspective. While the album certainly tackles the challenges and heartbreak women can experience in relationships, the songs also touch on emotions universal to both sexes.

Blade and Escayg say they hope the album's lead-off track, "U The Man," with a video directed by Allan Mestel of Round House Films, will get noticed by a major label. "Michelle just can't pick up herself and go out there and start a gig," says Escayg. "We have to do it with the support of a major record company."

Hitmaker Takes Stock Of U.K.'s Pop

■ BY DOMINIC PRIDE

LONDON—Mike Stock, the producer and songwriter who was part of the hitmaking team of Stock, Aitken, and Waterman, says the British pop industry is inflicting harm on itself with its introspective fixation on DJ culture.

Stock is back in business with a label deal with Arista in the U.K., under which he will provide 17 productions every year for his Ding-Dong label, which will be handled through the Bell imprint, revived last year at Arista U.K.

The deal also gives him the flexibility to produce other artists for his own label, Love This Records, which is not affiliated with Arista.

Stock says he once again wants to get involved with dance-edged pop. The Stock, Aitken, Waterman team had 70 top 40 hits with the genre in the U.K. and substantial international commercial success with Kylie Minogue, Jason Donovan, Mel & Kim, and Rick Astley.

"I think the British pop industry is second rate now," says Stock. "The music doesn't cross over any

more. I don't expect us to govern the world from a tiny island, and there are areas which we should not be developing. Those areas are the ones where the Americans are strong, for example, in swing beat. But the Belgians, Italians, and the Dutch are beating us at pop, within the restrictions of their language."

Stock believes the move in recent years from dance-based pop to eclectic DJ culture in the U.K. is one reason for the music's lack of exportability.

"We're so involved with the cult of the remixer these days. It's almost an element of suicide, as if we've opened up a vein in our wrist and watched it bleed."

The producer has recently been working with Kym Mazelle and Jocelyn Brown on a remake of the '70s classic "No More Tears (Enough is Enough)," released on Arista in the U.K. Stock also is putting the finishing touches on his south London studio, where he will produce acts that do not necessarily have to go through the Arista label deal.

"If I find a new band, I have the

license to develop it myself and take it somewhere else," says Stock.

Stock parted company with PWL's Pete Waterman last fall after 10 years together. Stock and former partner Matt Aitken have since struck a deal with BMG Music Publishing in the U.K. for their compositions.

Aitken went his own way in 1991, the same year Waterman signed the PWL label to an international license deal with Warner Music International, which also bought a stake in PWL.

"I've always felt that being an independent was the best way to be," says Stock. "Warners ended up being a bank for the company and that's where it all went wrong. Apart from Sybil, none of [PWL's] records has been a hit abroad. I wish the majors would look at things differently instead of just buying things."

Stock says he chose Arista over other interested labels because "they gave me the deal I was looking for. I know Simon Cowell [Arista A&R], and he was the first on the phone."

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FRANCE

POSTCARDS FROM

THE BILLBOARD SPOTLIGHT

PATRICIA KAAS EASES ACROSS THE BORDER TO GERMAN STARDOM

BY ELLIE WEINERT

German critics initially hailed French star Patricia Kaas as the new Edith Piaf. Then they decided she had a lot of a Marlene Dietrich aura about her. Now they say she's a true original and—after a career confidently and carefully planned



Patricia Kaas

for her over five years in Germany—they accept her as a superstar.

In fact, Kaas is of Franco-German descent. Her 1989 album, "Scene De Vie," made the German Top 20, stayed in the chart for 44 weeks and earned her the first of two gold discs (250,000 sales) in

Continued on page F-52



THE DUTCH TREAT PATRICK BRUEL TO A FAIR SHARE OF SUCCESS

BY WILLEM HOOIS

Holland was the first non-French-speaking country in which Patrick Bruel became a major star. The breakthrough, after a long spell of hard work by BMG's Dutch division, came in 1992 through the studio album



Patrick Bruel

"Alors Regarde," the live double album "Si Ce Soir" and the Top 10 single "Casser La Voix."

Further boosted by sell-out concerts at Holland's top venue, the Rotterdam Ahoy

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THE NEW CROP OF FRENCH STARS

Labels Select Only The Best And Brightest Who Will Shine The Longest

BY EMMANUEL LEGRAND & PHILIPPE CROCQ

A new generation of French talent is hitting the airwaves and grabbing space on retailers' racks. From rap to pop, from traditional French *variété* to straight-forward rock 'n' roll, virtually every kind of music is covered by these fame-seeking newcomers. But they should all be warned: times are tough for new acts.

In 1993, according to research by the French daily newspaper *Le Monde*, some 30 new acts were signed to the six major record companies: BMG, EMI, PolyGram, Sony Music, Virgin and Warner. Between them, the big six represent 16 labels: RCA, Ariola, Vogue, EMI, Chrysalis, Barclay, Polydor, Phonogram, Remark, Columbia, Epic, Squatt, Virgin, Delabel, WEA Music and Carrere Music. So the number of new acts signed to each label was

limited, to say the least.

The record company talent-signing policy is tight because the exposure available for new acts has narrowed down alarmingly. Instead of playing hunches on possible one-hit wonders, most top executives say they are opting for talent with long-term career potential.



Sinclair

That's certainly the view of Antoine Chouchani, managing director of BMG's RCA label. "The simple notion of getting a hit single is way out-of-date," says Chouchani. "In today's music business, you need six to eight months to establish just one song. French radio stations are even slower than their Swiss counterparts. These days, you have to work on acts who can release albums with at least one potential hit—preferably several.

"At RCA, more than ever before, we believe that the career of a contract singer needs long-term investment, and we anticipate that it'll take a long time to reach a break-even point. We can't just count on media

exposure and base our promotion on that."

Chouchani says this philosophy was at the heart of signing acts like Yassine Dahai, rock band Les Wampas and, from the city of Toulouse, Faubert. He believes Faubert, former guitarist for Columbia act An Mengo, is an artist in the same mold as Swiss star Stephan Eicher. To counter limited airplay, RCA focused Faubert promotion on the retail side, and he's doing a series of 25 showcase appearances in FNAC outlets.

"Commitment" is a favorite word for Herve Defranoux, managing director of EMI's subsidiary Chrysalis France. Launched less than a year ago, that label had to build its local roster from scratch.


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Q&A WITH JACQUES TOUBON

The Minister Of Culture Champions Music Made In France


Since his appointment one year ago, Jacques Toubon, France's minister of culture and French language, has embarked on an active partnership with the music industry. In this exclusive interview with Emmanuel Legrand, he outlines his department's policy and his ambition to see French talent cross borders.

 **Billboard:** *There is no such thing as a ministry of culture in the U.S., nor do world governments have a global policy in favor of music. Why do you feel the need to be active in this field?*
Jacques Toubon: In France, the action of the state on music's behalf covers different aspects. First is the educational aspect: Teaching music is something far too fundamental to leave only to private enterprise. There are some 500,000 children and young students who attend music courses in some 1,300 schools.

"My policy encompasses lowering the Value Added Tax on recordings, implementing a minimum retail price for recordings and creating a fund to develop the production of new artists."

Secondly, the ministry of culture supports all kinds of institutions active in classical music, opera and chorography. Without this support, they wouldn't be able to survive—they wouldn't be economically viable. Without help, these forms of creation and diffusion would dry up.


Thirdly, we have actively supported the musical industries—music publishers and producers, concert promoters and program suppliers—in order to encourage the production of more artists, especially new talents.

 **BB:** *What is your policy? And what makes it different from that of your predecessor?*
JT: I am, first and foremost, active in expanding culture's access to different audiences through a policy of supporting the spreading of that culture. That is part of the cultural development of the country. And in the case of popular music, it isn't enough for me to distribute subsidies to artists, associations or festivals. Instead, I want a global approach, based on supporting the creative community.

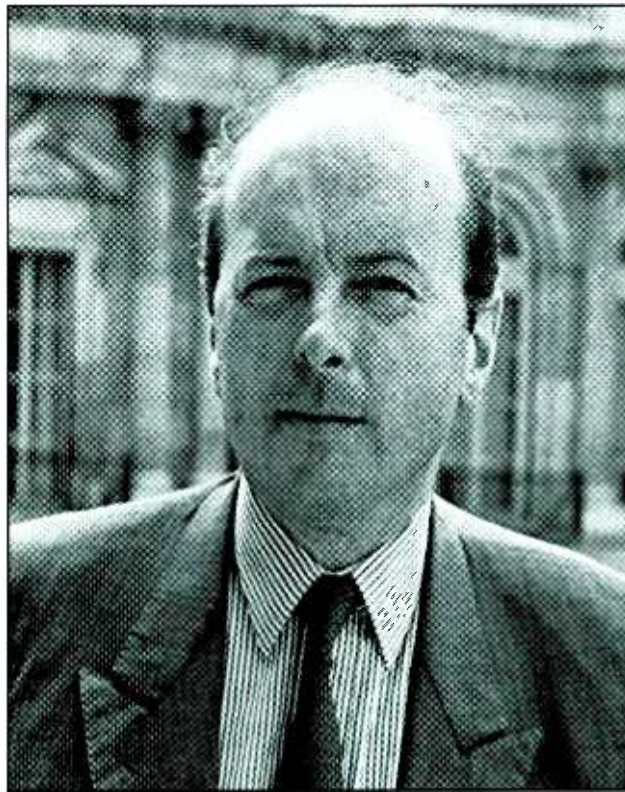
This policy encompasses lowering the Value Added Tax on recordings, implementing a minimum retail price for recordings, creating a fund to develop the production of new artists and so on. What was lacking until now was this global approach.

BB: *During the last MIDEM, you mentioned these measures. How far have you gone with them?*


JT: We have continued to work on these issues with the industry professionals, and I have just submitted these proposals to my colleagues, namely the ministers of economy and budget.

 **BB:** *From the outside, there is the view that your policy is, above all, defensive—and also anti-Anglo/American. For example, the implementation of broadcasting quotas for French music on radio... Can you build a policy based exclusively on cultural exceptions?*

JT: That is a narrow-minded view of our goals. In fact, our policy would make no sense at all if we weren't supporting production.




With the measures we are working on, I don't think we will need radio quotas in a few years. Being strictly defensive would be a confession of failure.

 **BB:** *Should Europe have a global policy in favor of music, in the same way it does for the audiovisual industry?*
JT: Of course. We could be much stronger in this field collectively than individually. But while we try to export all forms of European music, we must simultaneously work toward a harmonization of the different legal and economic systems within the European Union and enhance pan-European exchanges.

BB: *Would you favor the creation by MTV Europe of a music channel with programming adapted to the French market?*

JT: Why not? I am even awaiting their proposals. I have always thought that the existence of a real music channel—preferably using a terrestrial channel—was the missing link between the creative community and the public.

"We have actively supported the musical industries—music publishers and producers, concert promoters and program suppliers—in order to encourage the production of more artists."

 **BB:** *Your department financially supports the French Music Office in New York, whose task is to promote French production in the U.S. What do you think of its activities so far?*

JT: It is hard work and a long-term task. You cannot expect that in just a few years a small team based in New York, helped by French professionals, would successfully export French music to the United States—a market that is basically protectionist. Nevertheless, I note with satisfaction that the French Music Office has become an increasingly efficient base for commercial operations set up by French record companies, and not just an information office on the American market.

BB: *France is largely absent from the world's musical scene. How do you plan to increase the export of French production?*

JT: That is not completely accurate. We are starting to get some
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U.S. AD USE ADDS TO COMMERCIAL SUCCESS OF DEEP FOREST

BY CARRIE BORZILLO

When French composers Michel Sanchez and Eric Mouquet teamed to create the music of Deep Forest, commercial success was not their priority.

"When we began the project, the idea was just to play the music we want and to preserve the emotion of the music," says Mouquet, who mixed indigenous vocal music, including pygmy chants, with house grooves and ambient rhythm tracks on "Deep Forest."

"It was important for us to preserve the tribal voices and not let the music overpower it."

"Deep Forest," released in May 1993 on 550 Music/Epic, peaked at No. 59 on The Billboard 200 on March 12 and received a Grammy nomination for Best World Album this year. "Lullaby" peaked at No. 78 on the Hot 100 Singles chart on March 5.

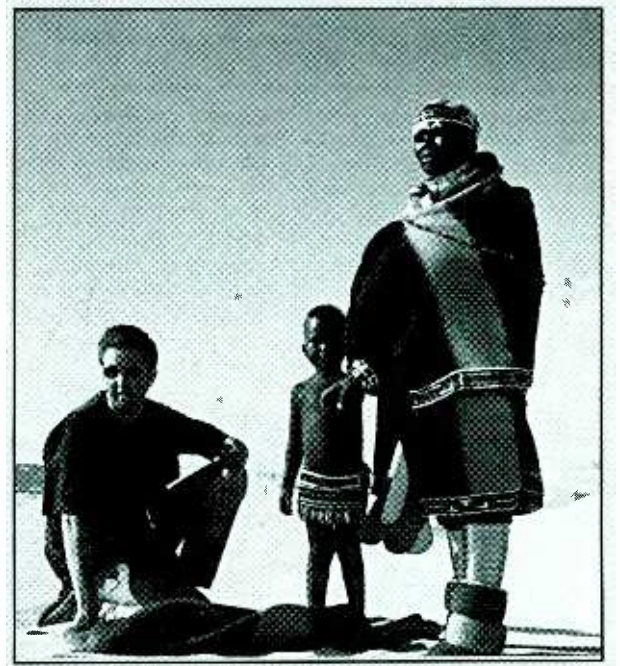
Polly Anthony, 550 Music GM, says the success of the "Deep Forest" video, directed by acclaimed director Tarsem, is another example of how MTV support can influence album sales. "MTV fell in love with it right away and before the holidays put it in breakthrough video," says Anthony.

The label created anticipation for the album by introducing a green 12-inch version of different mixes of "Sweet Lullaby" at the Winter Music Conference in Miami last year. The album also benefited from exposure on a television commercial for the Sony Trinitron XBR TV, which included "Sweet Lullaby" on it.

Modern rock radio's support, followed shortly after by Top 40 support, helped bring the album to gold status.

The label is gearing up for a second single and a promotion with beauty-supply chain Body Shop this summer to push "Deep Forest" even further. The Body Shop will include Deep Forest music in its "docu-mercial" history of the chain.

Additionally, Porsche has included Deep Forest music on 75,000 copies of a promotional video for Porsche dealers. ■



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C'EST LA VIDEO

Growth In Business Is Slow But Steady

BY PHILIPPE CROCCQ

Over the past year, the French home video sector has undergone drastic restructuring as it faces up to a continuously uncertain economic situation. Yet the underlying outlook is still one of growth—though far from the heady results posted regularly at the turn of the decade.

That's the summary. The hard statistics show a home video growth of 11% in unit terms last year, compared with 15% in 1992 and a high of 34.5% in 1991. In value terms, the gross was 2,551 million francs (some \$430 million), compared with 2,340 million (\$395 million) in 1992.

Of the 1993 total video market, sell-through represented just over 87% (worth \$380 million), against the \$395 million of 1992. This left nearly 13% to the rental share (316 million francs, or \$50 million), a drop of 7.6%. Rentals had, in fact, already fallen by 11% in 1992.

Industry estimates put the volume of video sales at 27 million units last year—including sales to rental outlets—which is below the golden years of 1990 and 1991. As a result, the video industry, faced like its partners in the record business with near-recession, sought to achieve a parity in revenue gross as actual sales dipped.

All this built up after a catastrophic first quarter in 1993 during which the Chambre Syndicale de l'Édition Audiovisuelle (CSEA), the national video-trade organization, had predicted zero growth for the whole of the year.

The fact that business recovered so well was largely due to "Les Visiteurs" and the Buena Vista releases "The Jungle Book" and "Cinderella." Without them, prospects would have been decidedly bleak.



"The Jungle Book"

"Les Visiteurs" had already broken box-office records by attracting some 13 million customers, and the video benefited from a cut-back in the usual 12-month delay between theater and video release.

The Gaumont Columbia TriStar combine, GCTS, headed by Thierry Register, also made a strong contribution to the much-needed recovery. "Les Visiteurs," by Jean-Marie Poirier, topped the 2 million unit sales mark and grossed some \$34 million. This beat Buena Vista's figures of 1.3 million sales for "The Jungle Book," and GCTS confidently predicts the video will hit 4 million sales by the end of this year.

"Les Visiteurs" had already broken box-office records by attracting some 13 million customers, and in this case the video release benefited from a cut-back in the 12-month delay between theater and video release normally stipulated by the ministry of culture. As a result, the video market performance sale-wise ended up some \$70 million better off.

Additional statistics prove that not all video companies were badly hit by that ongoing recession. In market share terms, Buena Vista, with 21.9%, narrowly headed off GCTS (19.3%) for the top spot, followed by Warner Home Video (10.1%), TF1 (9.7%), Fox (8.1%), CIC (6.8%) and PolyGram (6.8%). Those seven companies made up more than 80% of the total market.

Jean-Paul Commin, VP of the trade group CSEA, says the video business has gone through what audio endured in France 10 years ago—major restructuring and an attendant tough outlook for the independents.

In 1993, such internationally known indies as WMV, Antares, Scherzo, Proserpine and Fil A Fil either disappeared or started liquidation proceedings. Alongside that ever-present economic recession, one key reason for the failures was a spate of mergers within the distribution sector.

The notion that "small is beautiful" may have worked for the production companies once upon a time, but not for the distributors. A major element in video distribution in France is the sheer weight of hypermarket sales—especially of the most popular titles.

In music video, veteran rock star Johnny Hallyday's 1993 concert sold 150,000 units. Other successes came from Jean-Jacques Goldman and Patrick Bruel.

Pierre Brossard of TF1 Video, which is linked to one of the main French TV channels, rates 1993 as a "more than satisfactory year." His aim has been to create a French video company capable of countering the multinational majors in the same way that the FNAC retail, production and distribution chain has done for the audio sector—and without the benefit of mass-selling releases.

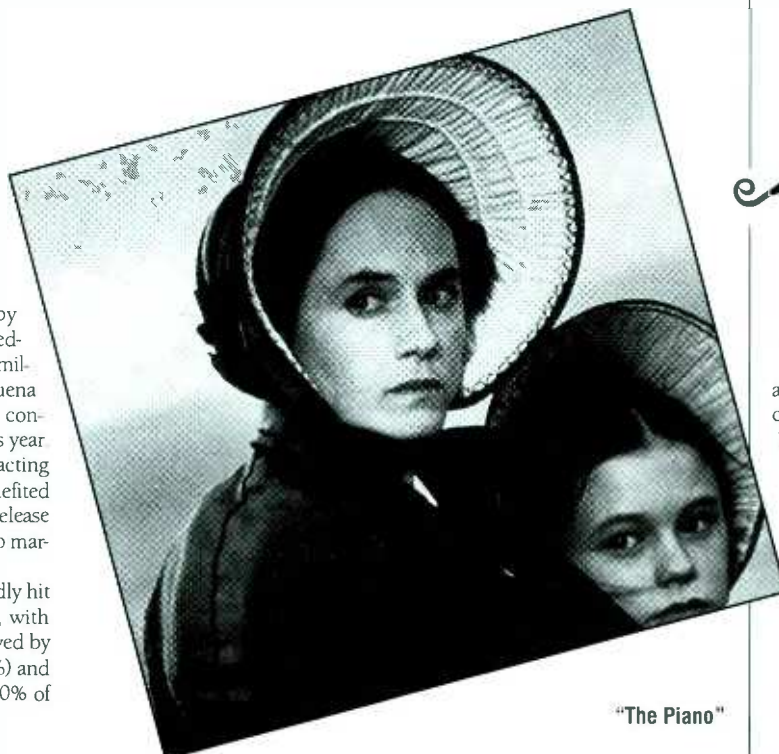
TF1 Video is compact, with a good foothold in all the main film categories. It rarely achieves sales of more than 150,000 units (Jean-Claude Annaud's "L'Amant" was one of the few that has topped that mark). But the company has a catalog of 190 films plus 160 non-feature films, a part of the video market which Brossard describes as "still very underexploited" in France, where it has a share of only 6% to 7% compared with 20% in the U.S.

TF1 has done well in the laserdisc sector, where France has performed considerably better in recent years than neighboring countries. The company sold 6,000 copies of "Indochine" and 5,000 of "Talons Aiguilles." On the music side, the live concerts of singer-songwriter Michel Sardou in 1991 and 1993 topped 250,000 sales.

Brossard forecasts that the video sector will overtake audio by 1997 and says TF1's gross was up by 27% in the last financial year. Plans for 1994 include Bertolucci's "Little Buddha" and "The Piano," already an international cinema success.

Jose Covo, president of PolyGram France Audiovisual, reckons that, by 1998, one-quarter of the resources of PolyGram International will come from cinema and video. During the past year, PolyGram acquired a 50% share in the Linea catalog of Philippe Carcassone, who produced

Continued on page 54



"The Piano"

Q & A

Continued from page 44

successes in western Europe, from north to south. In terms of export, why should we focus only on the United States? To meet this end, we have great expectations for the Paris-based Export Office of French Music, created through the joint will of music professionals and the government. We have also launched a plan to send French radio programs, recordings and, pretty soon, videos to hundreds of operators outside France. We also can count on the fantastic global network of the Ministry of Foreign Affairs' cultural and audiovisual attaches within the embassies.

"The essential strength [of the French music industry] lies in its extraordinary diversity, which is probably pre-eminent in the world after anglophone creativity."



BB: *In your opinion, what are the strengths and the weaknesses of French production?*

JT: Its essential strength lies in its extraordinary diversity, based on the variety of French and francophone creativity—the latter mainly from northern and western Africa—which is probably pre-eminent in the world after anglophone creativity.

And France has always been an open land, which means that many artists from other regions, such as Spain, Greece and Eastern Europe, as well as world-music acts, are produced in France. The result is that in our own market, we are not doing too badly, with local production almost matching foreign imports in terms of sales.

Can this vitality be exported? This is the problem we face, and I really hope that French professionals can develop collective actions serving this purpose.

"We are starting to get some successes in western Europe. In terms of export, why should we focus only on the United States?"



BB: *A personal question to finish this interview: Are there any Anglo artists who you are particularly fond of? And which francophone artists would you recommend to an international audience?*

JT: It is easier for me to answer the first part of the question! I like—among dozens of others—Elton John, for the high quality of his work, sung also by many other artists; Mick Jagger, for the constantly renewed vitality of his performances; Peter Gabriel, for his support of music from around the world; Midnight Oil and their ecologist rock...

Among new acts, I would mention Jamiroquai, Arrested Development and all these forms of fusion between rap and jazz. This list is far from comprehensive. I am also fond of great jazz singers and vocalists like Linda Ronstadt, Barbra Streisand and Emmylou Harris.

As for France, what can I tell you? I like Cabrel, Goldman, the creations of Berger/Plamondon, such as their fantastic musical "Starmania," and the team of Julian Clerc & Etienne Roda Gil. And I'm glad to see a new generation rise with acts like MC Solaar, Nina Morato, Bruno Maman and Thomas Fersen.

And how can I not mention all those bands playing music that blends different styles—and have a real export potential?



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NEW CROP OF STARS Continued from page 43

So far, it has signed five acts: Rock band Blonde Amer, which has had a Top 30 hit and sold 15,000-plus units of the debut album; ethereal duo Juliette & Les Independents; bassist Christine Lidon; the band De Palmas, who are heavily into U.S. Southern rock and will support Chris Isaak on his next French tour; and CharElie Couture.

Besides CharElie Couture, whose career started in the early 1970s and who has 14 albums out, all the others are new acts. For Defranoux, that's the natural pattern. "When we started, our aim was to develop a roster of French acts who would grow with us as the company grows," he says. "We know only too well how hard it is to get promotion for new acts, and that's unlikely to change. So what do we do—just give up and stop signing new acts?"

Instead of playing hunches on possible one-hit wonders, most top executives say they are opting for talent with long-term career potential.

Les Valentins

"No, what counts is the commitment to the act—never losing faith in it. You have to be selective and avoid mistakes of the past—like signing too many acts, hoping that maybe one will become a star. With marketing and promotion costs rising, you can't do anything and everything. And what's the point in having 18 acts on your roster if you don't have enough staff to deal with them all?"

Even if decent exposure is hard to find, some new acts do break through to success.

Such is the case of Jordy, rated as the "baby rapper" by some, and a fair ground break by others. This 6-year-old star emerged in 1992-93 amid waves of controversy and became one of the biggest sellers both in France and abroad. Jordy, signed to Sony Music France's special marketing division, then headed by Christian de Tarle (now with MCA), has outsold Sony's Patricia Kass to become the major's best export act. Jordy's "Dur Dur D'etre Un Bebe" made it into the Billboard Hot 100.

Jean Mareska, who took over from De Tarle, says Jordy was responsible for 5% of Sony Music's revenue, generating a gross of \$11.8 million. Jordy earned a French Victoires award as Best Music Export, after 1.6 million units of his first album, "Pochette Surprise," sold globally outside France. Yet when Jordy received that prestigious award, he and (mostly) his mother were booed by the public, proving again how hard it is to be a prophet in your own country.

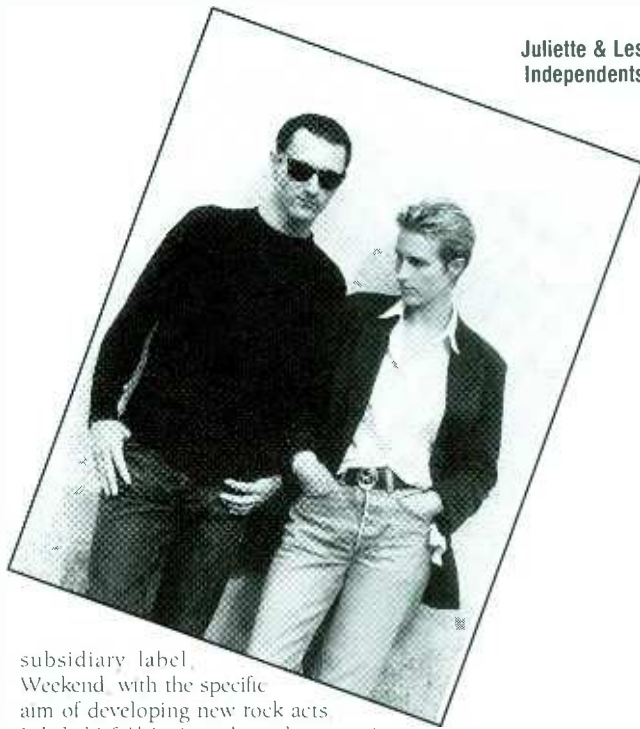
But 1993 was also the year of another teen phenomenon, AB Productions' Helene, a successful TV soap opera actress turned singer who proved that good synergy between audio and visual can be a winner. Jean-Michel Fava, managing director of AB, says Helene's single "Je M'Appelle Helene" went gold (250,000 units).

Helene's following is strongest among teenagers, and she comes across as a kind of French equivalent to the U.S.'s Tiffany of a few years back. Helene's recent French tour attracted thousands of screaming kids who knew all the lyrics and sang along with her efficiently simplistic songs.

In a different music scene, Virgin successfully launched the act Sinclair, whose first album has funky roots, with Sly Stone and Funkadelic being the apparent musical godfathers.

Virgin also scored one of the biggest hits of last year with "Met De L'Huile," by Regg'lyss, a Montpellier-based band that plays reggae a la Francaise.

Virgin managing director Emmanuel de Buretel says the label has regained its hot-ticket tag in the French market with an aggressive A&R policy. A year ago, the major set up a



Juliette & Les Independents

subsidiary label Weekend, with the specific aim of developing new rock acts. Label chief Alain Artaud says he wants it to be "a home where new French acts can be marketed and promoted in the same way U.K. or U.S. rock acts are."

To counter limited airplay, RCA focused Faubert promotion on the retail side, and he's doing a series of 25 showcase appearances in FNAC outlets.

So far, Artaud has signed three acts: Les Occidentaux; Silvan Vanot; and Philippe Pascale, a duo comprising former Marc Seberg frontman Pascal and keyboard player Pascale Le Berre. All three albums are introspective, lyrically strong and favorably reviewed. Though Artaud admits they haven't yet translated into big sales figures, he says.

Continued on page 51

KHALED'S "DIDI" PROVIDES PASSAGE TO INDIA

BY ANIL CHOPRA

It was Khaled's very catchy composition "Didi" that became an instant hit in India and made him a star in this vast territory. The effect of that song was near magical. Basically, it sounded very Indian, with an energy and rhythmic formula familiar to north Indian music styles that appealed to Hindi fans as well as followers of Western music. Hindustani, the



language of the sub-continent, has strong Arabic and Persian influences, and much Indian music contains those west Asian ingredients. That's why "Didi" has been such a stupendous success since its March launch by Music Indian Ltd. and PolyGram.

The remarkable success of that song cut across all Indian social classes and musical tastes. Discos picked up on the track, as did local cabbies who didn't understand a word of English. Despite the huge sales, the lyrics were still not really understood by most buyers. But the overall "feel" was Indian, and that was good enough.

Leslie D'Souza, then international product manager, recalls, "We didn't spend at all on advertising. We just linked up with PolyGram in Hong Kong. When MTV Asia—then newly launched and Hong Kong-based—was looking for videos to hit the Indian market, 'Didi' was a natural choice. That exposure gave Khaled the mileage to score."

"That's all we did by way of promotion, but it worked. The video also helped popularize MTV—and Khaled was guest of honor at the channel's first-anniversary bash in Bombay."

Since then, PolyGram has released a follow-up Khaled album, which has still to exceed its initial pressing of 17,000 units. But that first one sold 232,000 cassettes at the rupee equivalent of \$1.55. Pirate tapes were selling for just \$1.

Khaled has collected a triple-platinum award, and "Didi" has been recorded in Hindi. That version has sold over 100,000 units. ■

Yassine

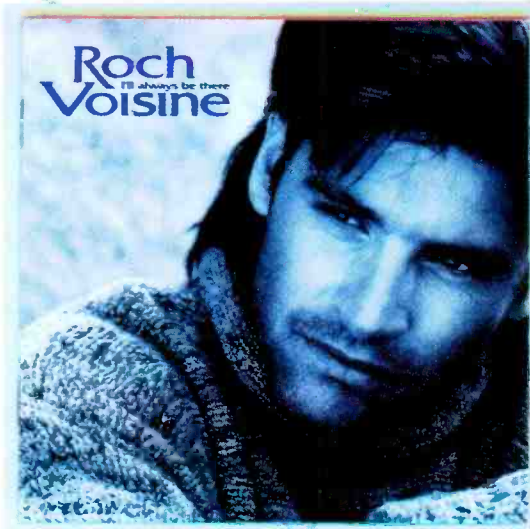


Nina Morato





LOKUA KANZA



And also : *Gilbert Bécaud • Frédéric Berthelot • Jean-Pierre Buteolo
Yassine Dahbi • Faubert • Gérard Presgurvic • Roselend • Les Wampas...*



Rosco Martinez • Poupa Claudio • Solenza • Claude Turner



17, rue Soyier 92523 Neuilly-sur-Seine Cedex
FRANCE

DANCE A LA FRANCE

Major Labels Catch The Rave Of A Growing Genre

BY PHILIPPE CROCCQ

After a slow start (France always seems somewhat reluctant to adopt any new pop music trends) dance has arrived, and industry experts reckon it is now nearing the heady success enjoyed by disco in the 1980s.

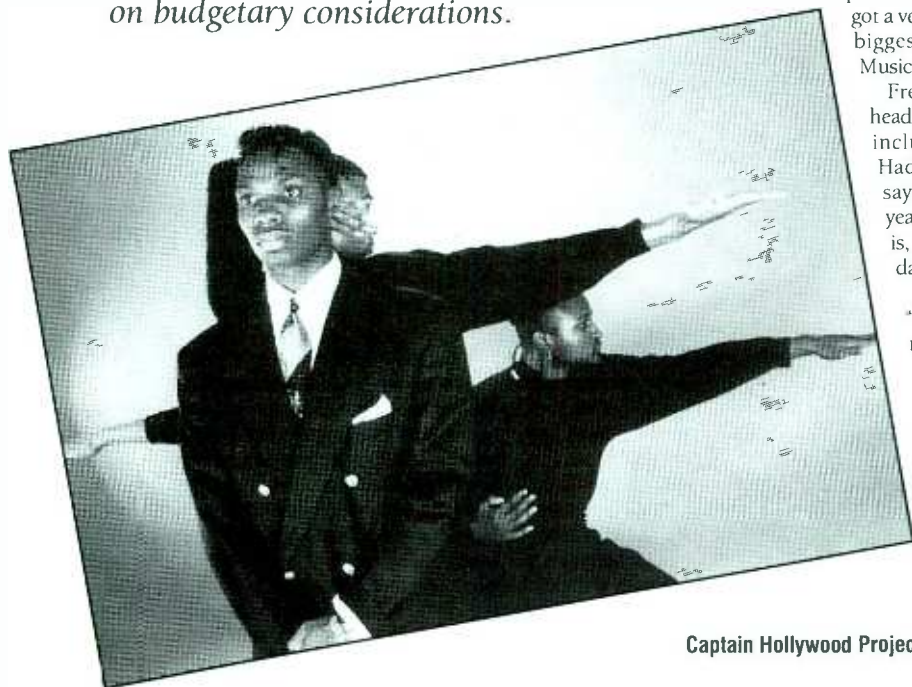
In 1993, dance music generated one-third of the best-selling French records, with a gross market value of \$302 million.

In 1993, dance music in its various genres generated one-third of the best-selling French records, with a gross market value of \$302 million. What's more, it has generated a new wave of record labels and its presence is spurring the major record companies into action.

The NWB label established by BMG marks the first time in France that a major has given so much financial and creative backing to such an initiative. Headed up by former PolyGram executive Nanou Lamblin, NWB is now set up to move as quickly as an indie when it comes to snapping up a new title, while also being a full partner in the muscular setting of a major.

The NWB initiative of BMG France president Bernard Carbonez is seen as proof enough that, in France, dance has already developed well

Scorpio Music's Henri Belolo argues that the signing of a dance act is essentially an emotional decision, by no means based on budgetary considerations.



Captain Hollywood Project

beyond being just a seasonal fantasy. It's now an established creative music form. But if a major like BMG wants to regain territory occupied from the start by the independents, then the battle must be fought with indie flexibility and speed.

Despite all the encouraging signs, French dance is still rated a junior partner in a pan-European context. Its market share is well below those in Germany, Belgium and Scandinavia.

But the truth is that France has always been a follower of trends rather than a trendsetter. It takes the best of what's available from other countries and rarely succeeds with its own domestic product.

Says NWB's Lamblin, "French dance successes are certainly rare," though she cites Patrick Juvert and Cerrone for their hits during the disco boom and, more recently, the chart action of Laurent Garnier (FNAC Music) and Rod (Atoll).

If a major wants to regain the dance territory occupied from the start by the independents, then the battle must be fought with indie flexibility and speed.

She admits, "France has always preferred to receive rather than give in this branch of the pop industry. Perhaps that's because the careers of most dance artists are so short. Only the majors have the necessary muscle power to create real stars, but they need them to build long careers in order to recoup the financial investment."

So the independents stepped into the emergent dance industry, and most industry pundits agree they'll now be hard to dislodge.

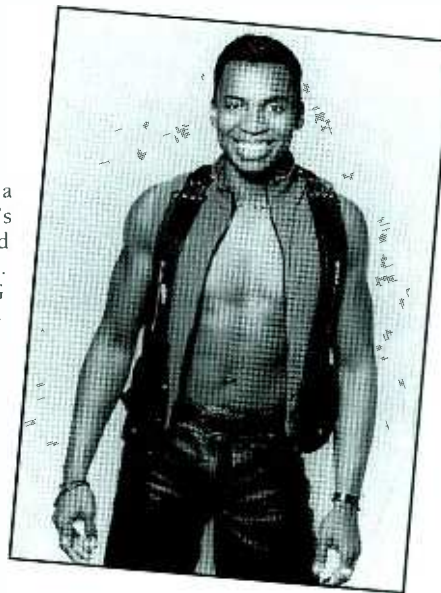
In the first eight months of 1993, dance titles filled a third of the places in the Top 50 singles chart—and the indies got a very satisfying 70% share of those. Among the biggest names in the indie scene are Scorpio Music, Atoll Music and Flarenasch.

French industry veteran Henri Belolo, now heading up Scorpio Music, oversees a roster that includes 2 Unlimited, Bass Bumper, Jadee, Haddaway, Melomania and Key Motion. He says the company grossed \$11 million last year—some \$7 million up from 1992—which is, he adds, 10 times the gross of the majors' dance labels.

"But that's not surprising," says Belolo. "Dance music is like a series of commando raids. You have to react immediately: sign, record and manufacture as fast as you can. It's virtually an impossible task for a major, which so often has to seek authorization from the States before signing an artist—or even buying a page of advertising to support an act once signed."

Belolo argues that the signing of a dance act is essentially an emotional decision, by no means based on budgetary considerations.

His views are shared by Charles Ibgui, head of Atoll Music and owner of



Haddaway

three independent labels distributed by different major companies: Ouragan, Ring and Ascot. He argues that, while the majors may have initially missed out on dance music, they are now trying to hit back by setting up their own dance departments.

"But do they really have the power to succeed?" Ibgui asks. "I signed Captain Hollywood Project only days after hearing the record; now that act has been named dance artist of the year. And my company, accord-

Nanou Lamblin recently organized a simultaneous rave in Paris, Frankfurt, Berlin and Antwerp under the banner of the independent Bonzai label.

ing to French industry publication *Show* magazine, had more acts in the Top 50 than WEA France."

While the indies control the French dance market because of their ability to act so quickly, two factors weigh heavily against them: their limited means of investment and an alarming lack of exposure of product in the media.

Says Belolo, "A product under license, including manufacture, costs about \$20,000—which is a large amount of money for a small company. And it can be as much as \$40,000 if the act happens to be in a foreign chart.

"Prospects of making the public aware of that product have been severely curtailed by the disappearance of the specialist FM indie station Maxximum. This leaves just the traditional rock FM networks, such as NRJ and Skyrock. But as our product isn't their chosen format, it's virtually impossible to get any airtime."

Perhaps, he says, one network might pick up a title here and there. If not, the indie dance labels target the 2,000 clubs in France that play nothing else.

"We work closely with the clubs, and for sure a title has virtually no chance of radio airtime unless it's been successful in the club scene," says Belolo.

Lamblin says that, even for a major company, dance promotion starts in the clubs. "If TV advertising is efficient, it's also expensive," says Lamblin. "Ten 30-second spots on the M6 channel cost 300,000 francs—well over \$50,000. But we don't get MTV in France anyway, and we still haven't got the music TV channel we've been promised by so many successive governments.

Continued on page 52

BRUEL

Continued from page 43

Hall, Bruel hustled into the big-time. After one of the shows, he was handed a special trophy by the BMG team "in recognition of three years of hard work, faith and determination on your way to stardom in Holland."

Yvanka Wester, RCA label manager for BMG in the Netherlands, admits, "Breaking a French-language act here was tough, especially with the radio stations—since World War II—being dominated by Anglo-American repertoire. Former marketing chief Maarten Stenikamp invested some \$85,000 promoting Bruel over the early years; his successor, Jan-Willem Volbeda, stresses that the French star today "gets the same treatment as other RCA mega-stars like Annie Lennox and Take That."

Bruel's eponymous third RCA album, released April 25, and the single "Bouge" have been boosted by prime-time television, a "listening party" for key retailers and a hectic promotional visit by the star, who is back for major TV spots in June.

The new album is predicted to go gold (50,000 sales) in the Netherlands. Leading retail chain Free Record Shop (with 103 outlets in Holland, 25 in Belgium) is running a special marketing campaign for the album, along with Maison Descarte, which promotes French culture in Holland on behalf of the French embassy. Bruel is one of the top French names on a compilation CD under the "Nouvelle Generation Francaise," or "New French Generation," banner, which is aimed at boosting interest in French pop music.

The majority of Bruel's Dutch fans are women in the 20-to-25 age group. But the BMG Wester-Volbeda team is confident the new album, "with more rock-slanted songs than in the first two," will enable him to reach a much broader Dutch audience. ■

LIANE FOLY IS TURNING JAPANESE POPULARITY INTO SALES

BY STEVE MCCLURE

French artists are a bit of an unknown quantity in the Japanese market, where there's no set formula for marketing them. Sometimes French albums sell well, sometimes not.

So Toshiba-EMI, the Japanese licensee for Virgin, was faced with a tough choice when Virgin France announced that it wanted to promote Liane Foly in other countries and was planning an album comprising both English- and French-language songs.

Toshiba-EMI decided it was less risky to go with the "international" album, titled "Sweet Mystery," which is an adaptation of Foly's September 1993 release, "Les Petites Notes." The album was originally scheduled to come out in Japan in January 1994, but when Toshiba-EMI staff members heard an advance cassette copy, they were so impressed that they insisted "Sweet Mystery" be released as soon as possible.

Toshiba-EMI Virgin product manager Yuri Ishii explains that the Japanese romantic image of France made autumn—which in Japan, as elsewhere, is associated with a sense of melancholy and nostalgia—a suitable time to release Foly's album. So while other countries had to wait until spring for the album to come out, "Sweet Mystery" was released in Japan October 20.

Since then, it has sold 30,000 copies in Japan—which is unusually high for a French artist. Ishii says Toshiba-EMI sees working women in their 20s as Foly's core audience in Japan. Last October the company arranged to send two Japanese freelance journalists to Europe to interview Foly for magazines such as *Elle Japon*, *More* and *Marie Claire*, which are popular with that market.

Toshiba-EMI expects the album to receive a further boost when a coffee commercial featuring a version of Foly's song "Comme Dans Un Reve" airs on Japanese TV in May. Foly recorded the TV-commercial version of the song, titled "Entre Chien Et Loup," during a promo tour of Japan in January. Toshiba-EMI made plans to re-release "Sweet Mystery" in May, this time including "Comme Dans Un Reve," as well as releasing the track as a CD single. ■



NEW CROP OF STARS

Continued from page 48

"We're into long-term commitment, and we really want to give time to these artists."

Another label to beef up its A&R policy is Polydor, with the arrival two years ago of a new director, Didier Varrod, who was a journalist and radio personality. Alongside such established acts as MC Solaar, Maurane and Mylene Farmer, the label is signing a new generation of artists with particularly strong personalities. That's definitely the case with Nina Morato, who is in the tradition of the chanteuse style. She was voted Best New Female Singer at the last Victoires De La Musique. Michel Rouyre is another new act at Polydor, and his melodic and personalized music has already earned him a big following.

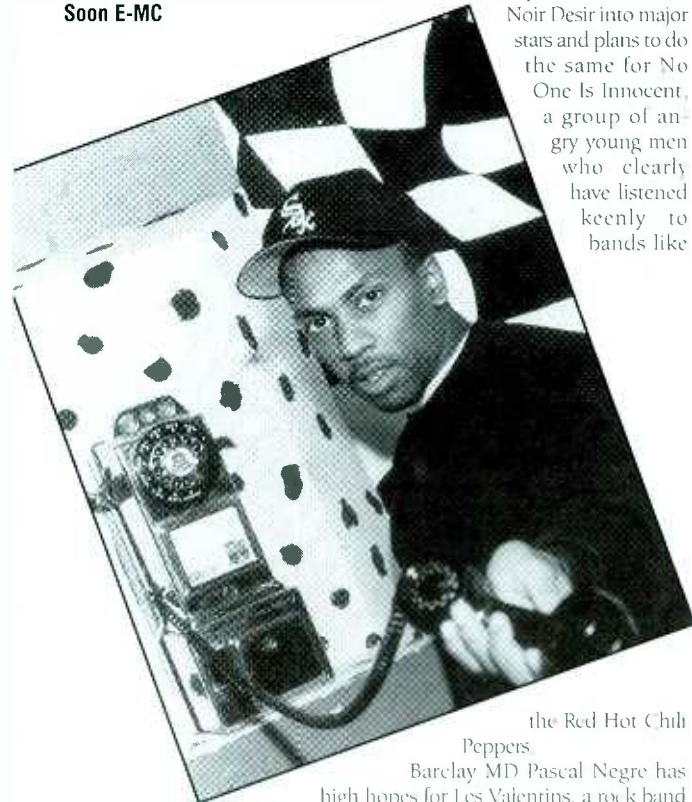
Jordy earned a French Victoires award as Best Music Export, after 1.6 million units of his first album, "Pochette Surprise," sold globally outside France.

At WEA Music, home of established stars like Michel Jonasz, France Gall and Veronique Sanson, a new generation is also moving into the household-name category. Dany Brillant was one of the most talked-about new talents in 1992, and her first album sold over 300,000 units. Now hopes are similarly high for Thomas Persen, named Best New Male Singer in the Victoires.

WEA's roster also includes boogie blues band Daran Et Les Chaises and Les Tetes Raides, an interesting group that blends traditional French music and cabaret style with rap and rock—plus a leavening of humor.

At PolyGram's Barclay, diversity is the keyword. The label developed

Soon E-MC



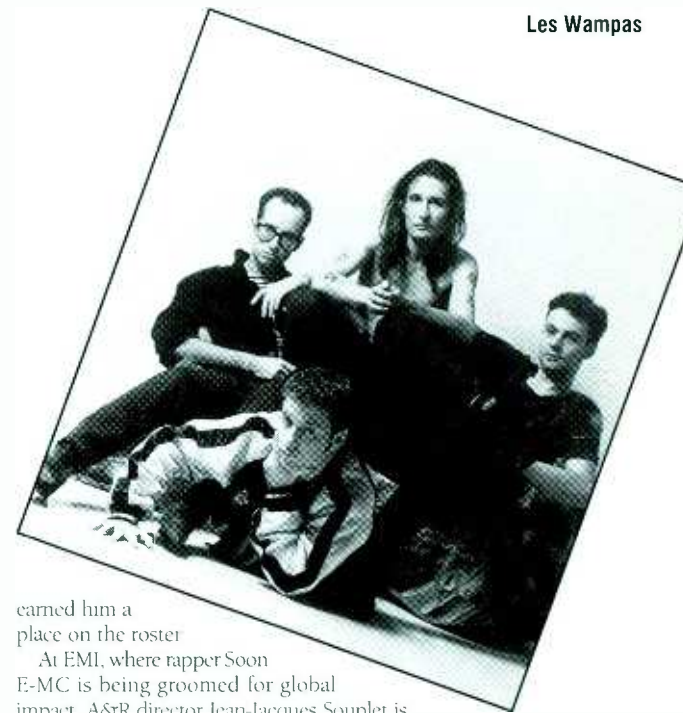
Stephan Eicher and Noir Desir into major stars and plans to do the same for No One Is Innocent, a group of angry young men who clearly have listened keenly to bands like

the Red Hot Chili Peppers

Barclay MD Pascal Negre has high hopes for Les Valentins, a rock band fronted by guitarist Edith Pambuena, who's been admired for her work with Virgin artist Etienne Daho. Barclay's new release list focuses on Ludovic Triaire, former frontman for Les Loups, plus Dominic Sonic, a passionate rocker whose guitar-driven music has roots in Anglo-American rock.

When he left PolyGram almost two years ago, Jean-Pierre Weiller, former president of Island France, did what he does best—launching and running a record label (Uno Mondo), inking deals with RCA in France, Zoo in the U.S. and BMG International for the rest of the world. One of his acts, Rosco Martinez, is starting to make waves in the U.S. charts. Now he's hoping for a similar reception for French artist Claude Turner, whose bluesy music, lyric realism and powerful stage presence

Les Wampas



earned him a place on the roster

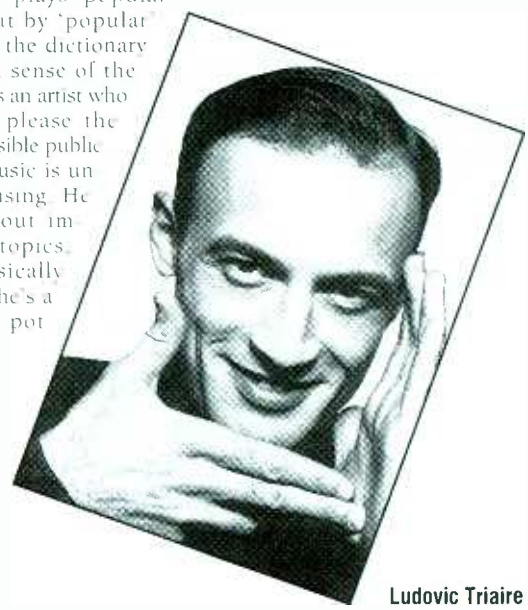
At EMI, where rapper Soon E-MC is being groomed for global impact, A&R director Jean-Jacques Souplet is also working on new act Marlene, who is teaming up with guitarist Frederic Prevost. The first single, "Jamais Loin De Toi," from the album "Paroles," has made the French charts. Souplet says Marlene's is a "very personal album" filled with "bare emotion."

Les Tetes Raides

blend traditional French music and cabaret style with rap and rock—plus a leavening of humor.

And emotion is very much part of Mano Solo, one of the strongest personalities to emerge in the French music world in recent months. Signed to Carrere Music by A&R manager Dominique Nee, Solo moved quickly past the 10,000 sales mark in France. Solo's music, says Nee, could be described as "French blues," for it has a very strong national flavor, with accordion-driven songs—something like the popular songs from the 1930s and 1940s, but with "hyper-realistic" lyrics.

Says Nee of his protege, "Media attention did come quickly for Solo. He plays popular music, but by 'popular' I mean in the dictionary definition sense of the word. He is an artist who wants to please the largest possible public. But his music is un-compromising. He writes about important topics, and, musically speaking, he's a melting pot himself."



Ludovic Triaire



PATRICIA KAAS
Continued from page 43

that territory. (The second was "Je Te Dis Vous," which, four years later, has sold 300,000.)

Kaas is big in many other territories outside her native France. Sales have reached 4.5 million in Canada, and she's one of the biggest international sellers within the former Soviet Union. But she has a special relationship with German fans, receiving a Bambi Award as Artist Of The Year in 1991. The following year, she collected a German Echo Award as the most successful international female artist.

Mike Heisel, marketing manager, pop/rock international, at Sony Music in Frankfurt, says, "It's a success story based not only on a great voice and songs but also a strong personality and a stage presence that transfers perfectly to television." He notes continuing sales for her 1991

double live album, "Carnet De Scene."

"She's performed live from the real roots of the business," adds Heisel, "starting in small clubs, then moving on to bigger venues." She played live gigs in rock clubs in late 1989, returning the next year to play 14 shows in 1,800-to-4,000 capacity venues, then played a full-scale major tour. She's enjoyed excellent airplay backing—and has played 23 TV shows in a country where small-screen entertainment slots are few and far between.

Kaas virtually sold out the 23 dates of her early 1994 tour, "Tour De Charme." There's another live album due in the fall, featuring performances from that highly successful trek. ■

DANCE A LA FRANCE
Continued from page 50

"What's more," she complains, "neither the domestic M6 channel nor MCM/Euromusique are living up to what we hoped for. The harsh fact is that there's a real lack of promotion vehicles for dance music in France. And the 40% quota of French music on radio—which the government wants to help protect the national music industry—won't get us out of the mess."

A toll Music's Ibgui pinpoints what he sees as another weakness: the lack of a sales-based chart in France. "How can we successfully export product without a recognized hit parade?" he asks. "We have to have a sales chart and a by-category chart."

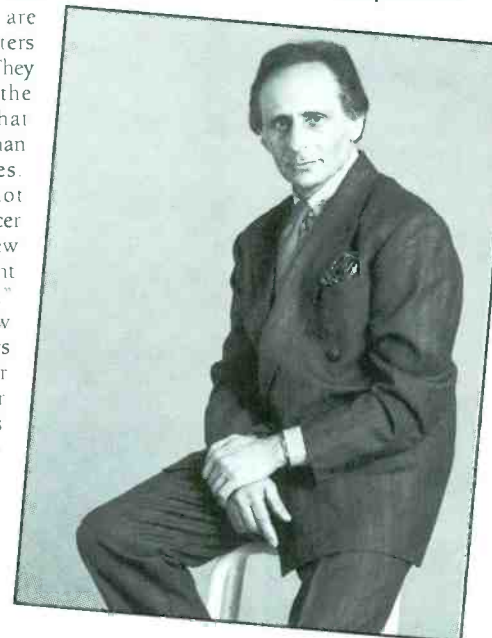
Ibgui says the existing charts, compiled by Thierry Savignac and Media Control, are "internal barometers for the industry. They help us prepare the compilations that comprise more than half our sales. But they're not enough. A producer who records a new artist at the present time is simply lost."

One of the few helpful indicators for a music sector without media or chart back-up is the "rave" sessions that regularly bring together thousands of techno fans.

Lamblin recently organized a simultaneous rave in Paris, Frankfurt, Berlin and Antwerp under the banner of the independent Bonzai label. "It was a massive success," she says. "There's a real market out there that can survive without the media because of the crowd-pulling power of techno and house music."

Eric Grimaud, of Media 7, one of the last surviving independent labels in the genre, says techno/house results aren't yet "fantastic," but his company nevertheless grossed \$1 million last year, with 100 titles of his "dance alternative" product placed abroad on maxi vinyl and CD. Among labels distributed in France by Media 7 are Tresor, Rough Trade, Eye Q, Rising High, Instinct, UMM and Rotterdam Records of Holland.

Henri Belolo of Scorpio Music



Paris Groove Up

"Première" French acid-jazz, gogo, funk & rap compilation

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"Today's rave sessions echo the huge following jazz had in Paris in the 1940s and 1950s. It's the music of our time, and it'll get bigger and bigger," says Daniel Goldsmith of Fairway Records

Daniel Goldsmith, general manager of Fairway Records, has no doubts about the future of techno/house among French youth. "Today's rave sessions echo the huge following jazz had in Paris in the 1940s and 1950s," he says. "It's the music of our time, and it'll get bigger and bigger."

He reports that Fairway, set up only last June, already has grossed \$1.8 million, adding that "all 10 albums released in that time have sold between 20,000 and 25,000 units—all without media support."

He says that, with the dominance of indie labels in the dance sector, major record companies "will find it hard to jump on the moving train. That's our very good fortune."



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VIDEO

Continued from page 46

such French successes as "Un Coeur En Hiver."

And this year PolyGram will be fully taking over the Pan Europeene theater distribution company, headed by Philippe Godeau, which plans an all-out attack on such major distributors as Gaumont and UGC. Pan Europeene will distribute PolyGram productions but will also continue buying domestic and international films.

Covo claims PolyGram's policy of diversification will "build bridges between film, video and record." He cites the music of the movie "Les Nuits Fauves," with theater distribution by Pan Europeene, which sold 1.5 million tickets at the box-office and is also out on PolyGram records, video and laserdisc.

"It's logical," he says. "Having achieved the basic structure, we'll now

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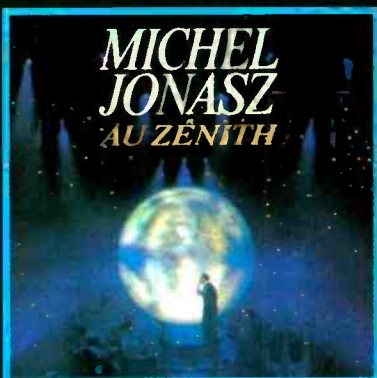


VERONIQUE SANSON

France's "BEST FEMALE SINGER" in 1992, her latest studio album has sold over 500 000 units, with "ZENITH 93" already over 250 000.

FRANCE GALL

Her latest studio album "DOUBLE JEU", has sold over 600 000 units, while her two current live albums have both passed 300 000.

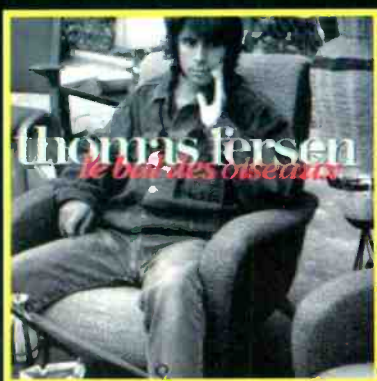


MICHEL JONASZ

Acclaimed worldwide for both commercial success and his influence as a composer, his latest live album has sold over 300 000 units.

CHARLES TRENET

The rebirth. A new live album in his 60 year career. His last studio album "MON COEUR S'ENVOLE" sold 200 000 units.

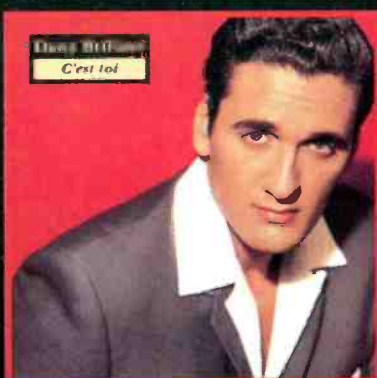
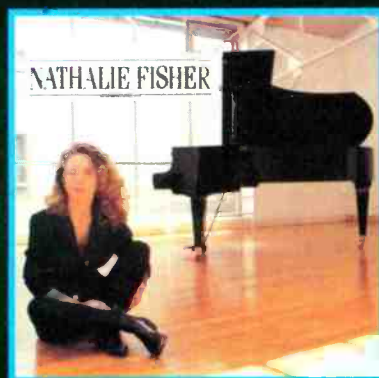


THOMAS FERSEN

Winner of "BEST NEW MALE ARTIST" at this year's "VICTOIRES" for his debut album.

NATHALIE FISHER

Her debut album of instrumental piano melodies is already securing worldwide releases.



DANY BRILLANT

Over 300 000 units and three top 3 hits from his debut album. "C'EST TOI" is DANY's second release.



The Serge Gainsbourg Series

concentrate on medium-budget films with big box-office potential and steer clear of the mega-productions with their hit-or-miss background."

French music industry association SNEP estimates that the sell-through music video part of the business was worth some \$24 million last year, some 7% of the total market. However the poor start to 1993 made a recovery near impossible to predict. But as happened in the film sector, just one title turned everything around. In music video it was veteran rock star Johnny Hallyday's 1993 concert, which sold 150,000 units. Other successes came from Jean-Jacques Goldman (Sony) and BMG's Patrick Bruel. But, generally speaking, sales rarely top 10,000.

The most eagerly awaited package this year is the video boxed-set of the late Serge Gainsbourg, which includes filmed interviews, on PolyGram.

In France, the laserdisc is something of an anomaly. It represents only

*In the laserdisc sector,
France has performed
considerably better in
recent years than
neighboring countries.*

3.5% of the total sell-through video market, yet France is still the third-ranked country, behind the U.S. and Japan, in the world, with an estimated 150,000 players.

There's going to be growth in the laserdisc market, despite the format battle being fought out.

Interactive compact disc, CD-I, is the liveliest area. PolyGram is about to release its first product in the format, the Gainsbourg and Hallyday titles and "Les Nuits Fauves," even though it's estimated there are only 37,000 players in France.

Among main video-industry events in the past year was the imposition of a 2% tax on software to help support French national film production. Gaumont Columbia's Thierry Rogister says, "It's an unhealthy tax because the problems of video in France are not French in origin. Really, it's a disguised way of telling American producers that they are helping to finance French films."

This year sees the return of Video Expo (Sept. 21-25, in Paris). A market aimed at bringing together professionals and the public, Video Expo has not been held since 1988. The 1994 event is in conjunction with the 19th Salon de la Musique and is organized by the DIP company.

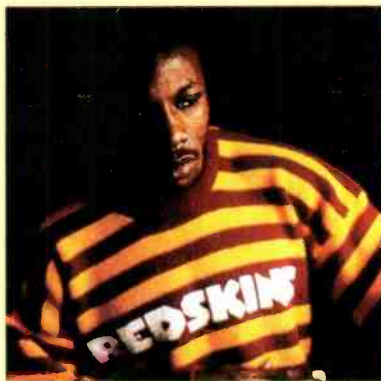


A Year In France



KHALED

Photo X...



MC SOLAAR

Photo Philippe BORDAS



**BLIND FISH featuring
DAVID HALLYDAY**

Photo Claude GASSIAN

*You don't have to understand French
to enjoy our music.*



STEPHAN EICHER

Photo Thierry RAJIC



UTE LEMPER

Photo X...



JOHNNY HALLYDAY

Photo Claude GASSIAN



NILDA FERNANDEZ

Photo X...



PolyGram

France

Music Video

ARTISTS & MUSIC

No Art To Making Vid A Class Act Channel Appeals To Masses With Vignettes

BY DEBORAH RUSSELL

LOS ANGELES—When Peter Brightman, president of the Classic Music Channel, describes the classical music video service he plans to launch in late 1995, he makes a point of choosing his words carefully.

"I don't even want to hear the words 'arts' or 'culture,'" says Brightman. "This will be a rock'n'roll channel that plays great music."

Brightman, a London-based entertainment entrepreneur who's worked with everyone from Michael Jackson to Willie Nelson, announced his plans for the network May 23 during the National Cable Television Assn. convention in New Orleans.

"I've found there are two types of audiences," says Brightman, who has presented shows by leading ballet, orchestra, and opera companies from the Bolshoi Ballet to the Dance Theatre of Harlem. "You have the stalwarts and you have those who would never go to an opera house in their lives."

The Classic Music Channel, he stresses, will not be aimed at the stalwarts. The key demographic for the cable service will be the 30-50-year-old viewer, who wouldn't watch a whole ballet or opera, but who might be attracted to abbreviated vignettes of those art forms. The secret, claims Brightman, is presenting the music in an engaging format laced with the fast-paced visual imagery that characterizes contemporary music television.

Steven Lippman, manager of video production and marketing at Elektra International Classics, says for years he has been observing the efforts of programmers who want to launch classical music services. Brightman's concept, he says, is the one approach that could break the market wide open.

"In order for classical music to reach beyond its core audience, it needs to be presented in a viewer-friendly situation," Lippman says. "With the right visual presentation, records with cross-over appeal can really go the distance."

The 24-hour network will feature on-air hosts who will introduce clips packaged in specific dayparts that appeal to various segments of the audience. Brightman foresees a schedule in which clips of music by Chet Baker, Kenny G, and Bach could play side by side. Latin music, blues, jazz, Broadway show tunes, and music from film soundtracks will be incorporated into the music mix.

Specific programs will include "Good Morning, Music Lovers," the latenight "Lovers' Hour," and the "Classic Countdown."

In addition, "Music Emporium" will be a 30-minute home-shopping segment in which viewers can purchase audio and video product, as well as concert tickets and electronics equipment. The regular direct-marketing element will serve as an incentive to cablers who will share in profits from product sales, says Brightman.

A segment titled "Performance Of The Week" will be culled from footage reeled by the network's crews who will travel to festivals, concert halls, and opera houses.

Other shows that will juxtapose animated commentary with the classical sensibility include a news show, a children's show, a gossip segment, and an events show.

One obvious limitation the network does face, admits Brightman, is a lack of existing videoclip programming

from the labels.

Lippman concurs, but notes, "The only reason labels don't do clips is because there has been no outlet."

But Brightman already has instituted solutions to fill the programming pipeline.

On the grass roots level, the New York-based operation will be tied to a video production and editing facility that will lens clips exclusively for the network. In addition, Brightman has made a pact with National Video Corp. of London, which provides access to a catalog of high-profile longform ballet and opera programs.

Many of the 3-10-minute videos to air on the Classic Music Channel will be excerpted from such shows, Brightman says.

"If you really play the greatest pieces and you rarely go longer than seven or eight minutes, you could open a whole new market," Brightman says, emphasizing the timeless appeal of the classical genre.

"This music is not charts-driven; if you make a wonderful video to accompany a piece of Chopin, it will not be out of fashion in three months."

Brightman is tapping the expertise of Newberger, Greenberg & Associates of Westlake, Calif. to launch the cable music network. The firm assisted in the development and startup campaign of the Sci Fi Channel and the Golf Channel.

Cablers Meet In New Orleans To Peddle Hi-Tech Wares

THE BIG EASY: New Orleans is a town rich with history, steeped in mystery, and brimming with aromatic coffees, spicy food, and some of the friendliest folk this nation has to offer. And from May 22-25, it was overrun with some 20,000 delegates representing the cable television universe. They'd converged for "Cable '94," a presentation of the National Cable Television Assn.

The Eye joined the blue-suited masses to wander in and out of booth after booth touting interactive channel after channel, hi-tech wonder after wonder. The glittering exhibit floor served as an overwhelming display of the vivid imagination this industry represents and its collective ability to redefine electronic entertainment as we've come to know it.

Unfortunately, the Federal Communications Commission cast a pallor on the 1994 gathering, as the legacy of recent restrictive legislation and cable rate rollbacks loomed large on the conference agenda. More than 100 of the conference exhibitors represented services desperately seeking a home in a 500-channel universe that has yet to materialize.

Decker Anstrom, president/CEO of the NCTA, described the FCC's actions as a "political caning," but he urged cable operators to remain optimistic and look to the future. "It's time to make peace with the policy makers in Washington," he said in the conference's opening session. "We've got a highway to build and a whole universe of programming to develop."

SHOW AND SELL: Home shopping was on the lips of numerous exhibitors, and the music services were among the most aggressive on the floor.

When we stopped by the E! Entertainment Television booth to discern the status of "MaxMusic," a shopping series launched by musician John Oates and entrepreneur J.W. Roth, who bought time on the E! Network, we learned "MaxMusic" had left the cable world to sign a broadcast syndication deal with All American Television. The deal marks the first time an entertainment and home shopping music show will air in broadcast syndication.

All American will launch a 10-week test in 25 top broadcast markets beginning July 11, and the syndicator has made an initial commitment to the music shopping program through the 1994-95 broadcast season. The 60-minute shows, aimed at the 25-54 demographic, will showcase music in the classic rock, pop, country, and R&B genres. Bill Curry and Leann Viera will co-host the advertiser-supported se-

ries.

All American is a subsidiary of All American Communications Inc., whose divisions include Scotti Bros. Records, All American Music Publishing, and the Baywatch Production Co.

Meanwhile, a number of cable channels, including a new venture backed by catalog retailing giant Fingerhut Companies, are poised to appear on the music/home shopping horizon. Fingerhut's S: The Shopping Network Inc. is scheduled to bow in September and will reach 4 million homes via long-term affiliate agreements with Time Warner Cable and Continental Cablevision Inc. Music product will be presented in day-parted programs designed to target specific consumers.

Fingerhut Companies is also serving as the fulfillment arm in the home shopping tests set to appear on MTV, VH-1, and Nick At Nite later this summer.

Another network trekking into music territory is Catalog 1, set to launch within a year. The home shopping service, currently in a test phase, offers products from Spiegel, Sharper Image, Crate & Barrel, and the Nature Company. Books and music will appear in the programming mix, and we've heard Warner Music Group may align with the shopping network in the near future.

MOR MUSIC For The Money: MOR Music TV used the NCTA to unveil its plans to provide greater financial incentives to cablers who carry the music video/shopping service. The MOR Music 2—The Price Club is designed much like the discount price clubs at retail, in which consumers pay a membership fee to gain access to a warehouse stocked with heavily discounted items.

MOR Music 2—The Price Club members would pay a monthly fee of \$3.33 in order to receive discounts of up to 60% on titles offered through MOR's mail-order service. Cablers would split the unregulated money with MOR Music TV, and could receive up to \$20 per year per MOR Music 2—The Price Club members.

MUSIC VIDEO ON DEMAND will soon be a reality for Cox Cable subscribers in Omaha, Neb. The nation's sixth-largest cable operator recently made a 28.6% equity investment in Santa Clara, Calif.-based ICTV, a developer of interactive TV systems. The companies project that they will roll out a test of interactive services, including music video on demand, later this year. The test is designed to determine viewers' habits in terms of programming and payment.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

Brooks & Dunn's new Arista video, "That Ain't No Way To Go," is a DNA production directed by Piers Plowden. Pat Darrin directed photography in downtown L.A.; Rhonda Hopkins produced.

In addition, DNA's Jodi Wille directed London/PLG's the Meices in "Daddy's Gone To California." Ma-

ria Demopolous produced the shoot; Terry Stacey directed photography.

The End's Drew Carolan recently reeled the INXS video "Keep The Peace," which comes from the MCA soundtrack to "Beverly Hills Cop 3," and the War video "Peace Sign," for Avenue Records. David Palmer produced both clips. In addition, The End's Storm Thorgerson directed "Shine On," "Money," and "High Hopes," three pieces that currently are being used as background projections on the Pink Floyd tour.

NEW YORK

Portfolio Artists Network director Marcus Nispel lensed Tevin Campbell's Warner Bros. video "Always In My Heart." Marc Reshovsky directed photography, and Ellen Jacobson was supervising producer. Wet, Wet, Wet's new video, "Love Is All Around," also is a Portfolio Artists Network production directed by Nispel. Jim Fealy directed photography on the Warner Bros. shoot; Ethan Wolvek was supervising producer; Anouk F. Nora executive produced both clips.

M-Ocean Pictures director Lindy Heymann recently shot Inspiral Carpets' Mute video "Uniform" with producer Richard Spalding. In addition, M-Ocean Pictures' Zanna directed Atlantic's Francis Dunnery in "American Life In The Summertime." Paul McNally produced.



Big Dog Films director Hype Williams, seated at left, is the eye behind the Gravediggaz' Gee Street Records debut video, "Diary Of A Mad Man." Taking a break during shooting, from left, are Gravediggaz members the Rza, Prince Paul, Poetic, and Fruitkwan. Seated to the right of Williams is Gee Street president/CEO Jon Baker.

Records, Tapes . . . And Beepers? Ga.'s Bernard's Offers One-Stop Shopping

■ BY BRADLEY BAMBARGER

ATLANTA—Situating in a former gas station, the flagship Bernard's Records & Tapes here in the city's East Lake section serves as a booming hip-hop lifestyle boutique, where you can buy a new beeper, have your jeep washed, and drop off your dry cleaning, as well



HALL

as fill up on the latest rap, R&B, and gospel releases. Remixes pound from speakers indoors and out, accessories such as Phillie Blunts and head cleaners dot display cases, and the hottest 12-inch vinyl singles line the wall.

From this vibrant outlet at 2355 Glenwood Road, Bernard's has fueled a formidable operation, becoming a Southeastern market leader in black music—particularly the sale and distribution of indie rap—by aggressively cultivating its niche through industrious expansion, promotion, and community involvement.

Bernard's has six locations in urban Atlanta and another in Morristown, Tenn., with plans for franchises in south Georgia and Alabama. The chain—named for the middle names of owners Hiram and Leonette Hall's three sons—has forged an impressive regional reputation by dealing exclusively and expertly in popular black



Converted from a former gas station, the Bernard's Records & Tapes at 2355 Glenwood Road in Atlanta features a car wash. (Photos: Deborah Celecia)



music. With most titles selling at \$15.98 for CD and \$10.99 for cassette, superior service and an up-to-the-minute selection are the store's main draws. "Our sales and standing in the community are based on our selection and expertise, not price," says Hiram Hall. "People come in and say, 'What you got that's new,' and if we like something we tell them: 'This is the shit.'"

"We get everything before anyone else, a few days to a week ahead. When a new record comes out, people come to Bernard's because they know we'll have it," says Chris Austin, Bernard's director of marketing. "The Glenwood store is the source for underground rap; in fact, we're known as the U.G.K.—the underground kings."

Similarly sized Atlanta chain Third World Enterprises is considered the friendly competition, and area super chain Turtles isn't even considered, says Austin. "Someone who wants the deep stuff, someone who wants the new Dru Down, won't even think about going to Turtles because they know they can't get it there. They come to us."

Bernard's role has become especially distinct in the 12-inch market. "When Turtles stopped selling vinyl, that was the best thing that ever could've happened," Hall says. Bernard's sales breakdown by format comes to 50% CDs, 25% cassettes, and 25% vinyl, according to Austin. The high vinyl percentage stems from the chain's substantial DJ client base. Most DJs buy two or three copies of each title on vinyl, Hall explains, because they know stock is limited. But Bernard's tries aggressively to fulfill its customers' demands. For example, "There are only 600 copies of [R. Kelly's] 'Bump N' Grind' left [at the label], and we're going to get them all," Hall says.

Located at the juncture of three black colleges—Spelman, Clark, and Morehouse—the Bernard's at 819 Gordon St. in West End is the chain's No. 1 store in sales, doing brisk business in rap, reggae, and R&B. Austin says the West End store is the favorite among

the college-area DJs, who snap up reggae artists like Mega Banton and fusion divas such as Me'Shell Ndege-Ocello in addition to underground hip-hop artists like Dru Down. Also, Bernard's recently started carrying accessories, and Hall says he plans for the chain to be an area source for DJ supplies.

Currently, the soundtrack to the film "Above The Rim" on Death Row/Interscope Records (featuring SWV, Al B. Sure!, and H-Town) is the chain's best-selling item. Bernard's features not only multiple listening stations in its stores—late April saw Wu-Tang Clan, Shadz Of Lingo, and Casual on

(Continued on next page)



Ecstasy At Tower. The Tower Records in Boston held an in-store recently with Sarah McLachlan to celebrate her latest album on Arista, "Fumbling Towards Ecstasy." Pictured from left are Dave Smith, BMG sales representative, Boston; Don Cosgrove, BMG Alternative PDC, Boston; Judy Lucarelli, BMG PDC, Boston; McLachlan; Bob Walsh, buyer, Tower Records; Sharon Vitro, floor supervisor, Tower Records; Marc Zimet, Arista regional marketing director; and Dave Fitzgerald, promotions coordinator, Tower Records.

Kemp Mill Moves Beyond Pop Territory 'Hip Heritage' Promo Aims To Widen Buyers' Horizons

■ BY SARI BOTTON

Kemp Mill Music has launched a promotion aimed at expanding its customers' listening horizons beyond much-talked about pop hits and up-and-coming alternative rock tracks to into current offerings from long-established grass-roots genres.

Kemp Mill, the Beltsville, Md.-based retailer with 36 stores in Maryland, Virginia, and Washington, D.C., has dubbed the promotion—which features the latest in blues, bluegrass, folk, jazz, rockabilly, and music from various cultures around the world—"hip heritage."

Robin Wolfson, Kemp Mill's director of advertising, promotions, and merchandising, she was inspired to start the promotion by a personal listening experience she had while driving to the beach last November.

"I heard this great blues show on the radio," Wolfson says. "I was thinking, 'This music is great, and I work in the music industry yet I don't really know about it.' So I wrote down the name of the show and sent away for their playlist, and decided to learn about it. Then

a friend of mine turned me on to bluegrass music, which I used to hate, and I realized that once you learn about some of the music that's off the beaten path, you can begin to like it. I figured there must be other consumers out there who are interested in discovering music they don't know about. I think a record store should be able to help people to find this kind of music, and help them to learn about it."

For record labels, it means an opportunity to promote "hard-to-market," eclectic music at retail.

For the promotion, launched May 5, Kemp Mill has designated a small area in each of its stores as the "hip heritage" section. Under a large sign that reads, "hip heritage—keeping you in touch with blues, bluegrass, folk, jazz, and more," the store features six artists, mainly from small, independent labels, each month, and sale prices that merchandise for 30 days.

The first titles to be featured by "hip heritage" in May, were "Tree On A Hill" by bluegrass act Peter Rowan & the Rowan Brothers, on the Koch/Sugar Hill label; "The Ultimate Session" by New Orleans R&B act Crescent City Gold on BMG's High Street; "Wade In The Water Vol. 1" by various African-American university choirs on Koch/Smithsonian Walkways; "Blue Blazes" by blues harpist Sugar Blue on REP/Alligator; "Round Our Way" by the Mint Juleps, a six-woman a cappella group from London on Koch/HighTone; and "Solas" by Talitha MacKenzie, a singer specializing in Gaelic mouth music, on Koch/Shanachie.

Inclusion in the promotion costs the artists' labels \$450. Part of that fee goes toward promotion outside of the store.

"We've made an arrangement with WAMU, a public radio station with a very eclectic audience that is part of American University, for

underwriting mentions," Wolfson says, explaining that public radio stations do not take advertisements, but can mention their supporters. "Our artists are mentioned 96 times over the course of the month."

"We take a two- to three-page ad in the Washington City Paper," a weekly covering the arts and entertainment, Wolfson adds. The



Kemp Mill Music, the 36-store chain based in Beltsville, Md., has developed a new, ongoing promotion called "hip heritage" that focuses on blues, bluegrass, folk, jazz, rockabilly, and world music.

covers of the six albums featured in "hip heritage" appear in the ads, along with a paragraph about each of the artists.

The store puts the same photographs and information on two-sided postcards and "table tent" cards, which are placed on tables in local nightclubs and bars featuring live musical acts. "Three pieces of product are featured on each side," Wolfson said. The cards also are available in bins in the "hip heritage" areas.

"The promotion works in two ways," Wolfson says. "We send each of our stores the featured CDs for in-store play, plus information for the sales associates, so some consumers discover it while they're in the store, either from the display, from in-store play, or

(Continued on page 60)

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BERNARD'S RECORDS*(Continued from preceding page)*

one and Babyface, Ralph Tresvant, and CeCe Peniston on another—but also a mixing desk behind the counter to blast both hot product and customer requests, which lately have included Top Authority, Geto Boyz, and "Above The Rim."

According to Hall, "midnight madness" sales have been a powerful way of generating customer attention to new releases. "We've sold a lot of music that way, man," Hall says. "Sales are so good with those, I don't want any more stores in malls." Bernard's held midnight madness sales for the releases of the Snoop Doggy Dogg debut and current Janet Jackson album as well as for the most recent disc by Luke, who showed up to sign autographs at the Glenwood store. "There were so many people then, we couldn't fit them all onto the premises," he says.

A new method of raising the chain's profile is Bernard's Records & Tapes World Party on 89.3 WRFG, hosted by Austin and Mike Music, the resident "mixologist" at the West End store. The show broadcasts classic R&B and current rap, reggae, and hip-hop cuts. Bernard's also sponsors community events such as last year's picnic for the East Lake Meadows housing project, with hot dogs, music giveaways, and performances by area artists. To further instill community loyalty, the chain puts on free dances at area high schools. Also, Bernard's distributes a bimonthly coupon book to area beauty salons, barber shops, laundromats, and housing projects.

Having built their own listening stations, the folks at Bernard's also intend to place video kiosks in each of the stores to promote current hits, Hall says. There also are plans to market music vending machines that will offer the chain's top sellers on college campuses and in other remote, high-traffic areas. Other future investments include putting up 10 billboards near Bernard's locations, as well as renovating and expanding the Glenwood store to provide more warehouse and office space.

With Bernard's stores averaging 1,200-1,500 square feet, Hall says his staff has to be smart with limited merchandising room. He says his recipe for success is displaying product simply and clearly, putting most merchandise behind the counter to minimize theft, and locating gospel on the opposite side of the store from rap. He adds that location is everything. The true key to retail, according to Hall, lies in opening a store "where four lanes run into one another—it's idiot-proof."



Behind the counter, Chris Austin, Bernard's director of marketing, tips customers to the latest rap releases. (Photo: Deborah Celecia)



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KEMP MILL 'HIP HERITAGE' PROMO

(Continued from page 58)

from the staff. And some consumers become aware of the 'hip heritage' artists when they're out in clubs, and come into the store looking for them."

Wolfson says Kemp Mill started to see results from the promotion in the first two weeks. "For different artists, sales increases have been from 35% to 500% above their sales in our store prior to the promotion," she says, noting that

Crescent City Gold's sales climbed 60% in the first week. "And the sales get stronger as the promotion continues and people become more aware of the music. For example, from the first week of the promotion to the second, Talitha MacKenzie's sales went up an additional 300%."

Kemp Mill Music, a privately held company, does not release specific sales figures.

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Blockbuster's Music Store Dress Code Draws Fire

LIFE IN A FISH BOWL: In the past 18 months, Blockbuster Entertainment has changed from just another retail company into a corporate force to be reckoned with. But now that Blockbuster has such a high profile, whether it likes it or not, its every move is scrutinized, even its employee policies.

Blockbuster has apparently initiated a dress-code policy for its music stores. According to the Hollywood Reporter, Blockbuster Music's male employees must keep their hair trimmed to no more than two inches past their collars and cannot wear earrings.

Not only did that policy send the media into a frenzy, it also immediately put the music manufacturing community on guard. A number of label types had a similar reaction to the Blockbuster policy: "Today, Blockbuster is cracking down on long hair. How long will it be before they stop carrying stickered product?"

Track doesn't know why one has anything to do with the other, but would like to remind readers that Blockbuster is not the only chain with a dress code. Most of the large chains—Musicland Group, Wherehouse Entertainment, Camelot Music, and Trans World Music Corp.—have dress codes of varying degrees and have had them for some time. The main difference here is that Blockbuster's policy is being applied to current employees, as opposed to potential employees who have the freedom to choose whether they want to work for a company with that type of policy.

Anyway, Track will move on to other things, and let Blockbuster sort that one out.

OTHER THINGS, however, include Blockbuster: Wayne Huizenga may have been a featured speaker at the annual convention of the International Council Of Shopping Centers, held May 15-20 in Las Vegas (Billboard, May 28)—but at the meet, Track heard a few things about the Fort Lauderdale, Fla.-based company that weren't included in the Blockbuster chairman's speech. One of the main things (of interest to Track) making its way around the convention's leasing mall is that Blockbuster has a new 4,000-square-foot mall music store prototype. Calls to Blockbuster seeking further enlightenment weren't returned by press time. But if such a format is rolled out, it would underline Huizenga's comments to Track that Blockbuster is committed to the mall format. . . . However, Blockbuster may not be committed to every mall music store it owns. According to sources, Blockbuster real estate personnel were making inquiries about whether they could change the "use" clause in certain music store leases. Sources say Blockbuster will convert a Tracks record store in Florida's Tampa Bay Center into a video-game sell-through store.

ALSO HEARD AT ICSC: HMV will open a 15,000-square-foot store on Winter Street in downtown Boston. . . **Bob Higgins**, chairman of Albany, N.Y.-based Trans World Music Corp., declined to comment on reports that his company will open a 50,000-square-foot FYE, the Trans World home entertainment store, in East View Mall, an enclosed mall in Rochester, N.Y. But he did tell Track that his company has just unveiled a new mall prototype store in North Park Mall in Dallas. The store is a 6,000-square-foot combo Record Town/Saturday Matinee outlet. . . Leasing reps for **Melvin Simon**, the Indianapolis-based mall developer that also owns the Pacers, are working hard to lure a music retailer into taking space

RETAIL TRACK

by Ed Christman

in the company's five projects planned for Mexico. So far, music retailers have resisted the bait. . . Musicland will open two more stores in the U.K., bringing the total count there to 13. . . **Jim Bonk**, president of Camelot Music, said the chain will open at least 30 new stores this year. At ICSC, Track took the occasion to run by Bonk some acquisition rumors that have been circulating. He said, "We have accelerated the installation of TRIMS [the company's inventory management system] to get ready for future growth," and he acknowledged that the North Canton, Ohio-based company will grow through acquisitions as well as organic growth. He declined to comment on specific rumors.

MAKING TRACKS: Trans World is beefing up its buying staff. **Gary Davis**, formerly with Morse Shoe, has been brought in as VP of merchandise planning and allocation; **Yigael Toubes**, previously with Claire's Boutique, is now merchandising director; **Jack Cross**, formerly a cutout distributor, is budget music product buyer; **Mark Jenkins**, from Chicago-based Rose Records, is a classical buyer; **Rick Moses**, from Trans World's field staff, is urban product coordinator; **Mark Dibner**, who formerly ran his own independent record label, is merchandising communications coordinator; **Ish Cuebas**, who came from the New York-based Record Explosion chain, is Latin buyer; and **Steve Eck**, from the Minneapolis-based Title Wave, is a classical buyer. . . **Dick Wingate**, VP of marketing development at intouch, will become senior VP of marketing at Arista. . . **Al Kalnin**, marketing manager at Abbey Road, is now director of operations for the Santa Ana, Calif.-based one-stop. . . **Chuck Lee**, assistant VP of music purchasing at Wherehouse Entertainment, is moving to Bentonville, Ark., to become head of music purchasing for Sam's Club, a subsidiary of Walmart. . . **Vyto Lauzauskas**, formerly Cema's Los Angeles branch manager, is seeking opportunities and can be reached at 818-366-9392.

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M.S./Twinbrook Deal Fizzles Out; Conan's Restless Band Search

UNDONE DEAL: It now appears that the proposed purchase of New York-based Twinbrook Music by M.S. Distributing of Elk Grove, Ill. (Billboard, April 16), will not come to pass.

Twinbrook head **Jay Baney** says, "I think that's officially dead... Some secondary issues came up that we couldn't get together."

Baney says that while the two firms agreed on all the major deal points, "there were certain warranties and guarantees they were looking for we could not sign on."

"Our attorney said, 'If you sign this contract, I'm not going to represent you.' I said, 'Wow, I'm gonna take this as a strong recommendation.'"

John Salstone of M.S. acknowledges the terminus of the deal, which would have given the expanding Chicago-area firm a foothold on the East Coast.

Salstone says, "We kept running into some problems with the contract with them. We're at the point that we can't wait any more."

There's no bad blood in this split; Salstone says, "[For] some of the lines we have nationally, we're still using Twinbrook... It's very amicable."

M.S., which recently opened offices in the Pacific Northwest and Southern California and moved into the South via an agreement with Memphis' Select-O-Hits, now plans to open its own warehouse and office in New Jersey.

Salstone says the firm is "really close" to hiring an East Coast manager, and will ultimately hire "roughly eight people on the street, including sales and promotion."

Twinbrook plans to stay in the regional business. Says Baney, a little ruefully, "We're finding in the last couple weeks that national distribution

may not be the way to go."

CONAN GETS RESTLESS: The winner of NBC-TV talk show host **Conan O'Brien's** whimsically named "9th Annual College Band Search" will be receiving a small but significant award: A seven-inch single to be released, marketed, and promoted by L.A.-based Restless Records.

The "Late Night With Conan O'Brien" talent search was already on when Restless got involved, says label president **Joe Regis**.



by Chris Morris

"**Keith Moran**, who does college radio for us, became aware of it," Regis says. "He suggested to [publicity director] **Michelle [Roche]** that we ought to put out the single. The people at NBC loved the idea, and thought it was a good match."

Band entrants (which must be at least 75% composed of enrolled college students) were supposed to submit VHS performance tapes by May 31. The winner will be announced by O'Brien on the air in June.

Regis says the TV show makes a great fit with Restless' modern rock roster: "They definitely are the best national television platform for alternative acts." He adds that signing the winning act to a long-term contract isn't

out of the question: "Who knows—it could be the next big thing."

ERRATA: All sorts of little gremlins crept into our NAIRD coverage two weeks ago.

First, Rykodisc sales and marketing VP **Bob Carlton** points out that REP Co. was in fact very much in attendance at the Chicago confab. *Very quietly* in attendance. Or maybe they just did a very good job of dodging us.

Second, our apologies and congratulations to both Rounder Records in Cambridge, Mass., and the aforementioned Rykodisc in Salem, Mass., both of which collected three NAIRD Indie Awards, tying them with Sugar Hill Records of Durham, N.C. (Rounder won two categories and tied with *itself* in a third, so call it three.) The moral in all this: Never try to add up anything without that second cup of coffee.

FLAG WAVING: It's rare when a singer/songwriter as talented and prolific as **Townes Van Zandt**—the author of "Pancho And Lefty" and other modern classics—records an album of other people's songs. But that's what the talented Texas-born songsmith has done.

Van Zandt's new Sugar Hill album "Road Songs" is a compendium of live recordings captured during the last three or four years in diverse U.S. venues. Releasing these scattered tracks was the inspiration of Van Zandt's long-time road manager, **Harold Eggers**.

"Harold does a lot of taping from the board, and he wound up with this box of cassettes," Van Zandt says. "It was his idea—'Why don't we put together an album of songs you didn't write?'"

He adds, "I don't like to listen to my own stuff, but this one I can listen to,

'cause I didn't write 'em."

Four of the 15 songs on the album were originally composed (extemporaneously) and performed by the late, great Texas bluesman **Lightnin' Hopkins**, one of Van Zandt's major models.

"You can tell I learned a lot from Lightnin', in my guitar playin'," Van Zandt says. "I switched from strummin' to playin' notes. I also learned about gettin' the money up front and splittin'."

Two numbers are drawn from the **Bob Dylan** songbook. "He's been such an influence on everybody," Van Zandt says. "We're pretty good friends, but we don't run around together... He likes me, and I like him."

"Road Songs" also contains a cover of the **Rolling Stones'** "Dead Flowers." "I guess ['Sticky Fingers,' which con-

tains the song] is still my favorite Stones record," Van Zandt says. "I got a real good finger-pickin' pattern on [the song]."

Tunes by **Peter La Farge**, **Joe Ely**, **Bruce Springsteen**, **A.P. Carter**, and **Clarence Ashley** round out the set.

Van Zandt, who recently returned from a tour of the U.K. and the Northwest and West, says he plans to go to Austin to record an album of improvised "sky songs" (to use the term coined by the late bluesman **Bukka White**). He says, "I have a few notes. The hardest thing is to not make 'em all blues. That's too easy."

Another tour is set for September, after the release of an album he cut with guitarist/producer **Philip Donnelly**.

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The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

'SNL' Now Showing On GameTek CD-ROM

BY MARILYN A. GILLEN

NEW YORK—TV and films are going into CD-ROM reruns, much to the delight of fans who can't get enough footage of their favorites.

One small-screen spinoff due this fall comes from North Miami Beach, Fla.-based software company GameTek, which will launch a two-disc, 20th-anniversary retrospective of "Saturday Night Live" as the centerpiece of what chairman/founder Irving Schwartz calls "the largest new-product rollout in GameTek's history." That rollout also will include the debut of a new film line, GameTek Cinema, which the company will preview at this month's Summer Consumer Electronics Show in preparation for a September debut.

Says Schwartz, "GameTek Cinema will take movies in linear form and put them on CD with an interactive interface." The interface, he says, provides a 3D rendering of a theater environment, which users enter as if entering the lobby of a theater. "You can visit the candy counter, play with an arcade-type video game machine, click onto billboards and see ads or coming attractions," Schwartz adds.

Once inside the "theater" itself, viewers can choose to passively view the movie, but also have such options as stopping the action, accessing any particular scene, or printing out

scenes from the movie.

The full-length films will not be MPEG-standard full-screen, Schwartz says, but rather feature Apple's Quick Time technology. "Maybe next year, when the MPEG board market heats up, we will go to MPEG coding," he adds.

Initial titles, six to 12 of which are due in September, will include "Metropolis" and "Night Of The Living Dead," as well as full-length, animated children's cartoons that will be marketed under a separate Kid Stuff Cinema banner.

"We will primarily be featuring cult



The early "Saturday Night Live" cast.

movies hitting the 18-35 demographic," Schwartz says. Titles will be for the IBM PC and Macintosh platforms; pricing has not been set.

LIVE FROM GAMETEK . . .

Speaking of cult, the cult of the "Saturday Night Live" fan is what GameTek is counting on to spur sales of its two-disc show retrospective, which is being produced in conjunction with Broadway Video, a co-producer of the television series with NBC Productions.

"Broadway Video has the complete archives of 'Saturday Night Live'; it has the producers of the show working there," says Stephan Curran, creative director at GameTek. "In producing this, they worked in conjunction with the writers and passed all the conceptual stages of the product through them to make sure that they were going in the right direction."

The CD-ROM retrospective uses extensive footage from the show, Curran says, including full sketches or best-of bits from them. "That's why we had to go to two discs—we wanted to pack all this great stuff in there."

The first disc in the set features "the classic years," Curran says, with cast members such as Chevy Chase and John Belushi. In the "current years" disc, viewers meet up with the

likes of Eddie Murphy, Billy Crystal, and Dennis Miller.

The interactive interface of the discs is a 3D rendering of the stage set. Viewers use icons to explore the various layers of the environment. "We have made it a very visual, intuitive experience," Curran says. "We tried to keep the text to a bare minimum."

In addition to accessing show footage, users also can peek behind the scenes, delve into the history of who wrote the first-ever sketch, or flip through a scrapbook of 20 years of cast photographs, among other elements.

The two-disc set, which likely will be priced around \$79—although no official tag has been established—will be packed along with a companion booklet boasting photos and excerpts from a Houghton-Mifflin "Saturday Night Live" 20th anniversary coffee-table book, which also will be published in October. Curran says the two products will cross-promote one another.

GameTek, which is publicly traded on the Nasdaq exchange, distributes its own titles internationally. According to GameTek, its products are currently available in more than 15,000 retail locations in the U.S. and Canada.

Hudson Soft To Issue Disney's 'Beauty' As Game

Disney's "Beauty And The Beast" makes its long-awaited video-game bow July 15 via San Francisco-based publisher Hudson Soft.

The action game, spun off from the highly successful animated film, which has since become a highly successful home video release, will be available for Nintendo's Super NES and NES systems. The SNES version is \$64.95; the NES is \$44.95.

The video game boasts all the characters from the film, as well as music from the Academy Award-winning soundtrack.

Gamers assume the identity of the Beast—a prince caught in the spell of an enchantress—in his quest to reach Belle and break the spell before the last petal falls from a magic rose. In exploring 12 different levels of game play, gamers-as-Beasts are guided by the candle Lumiere via a game technology known as real-time light-sourcing: As the Beast gets closer to Lumiere, the light grows brighter; as the Beast moves away, the screen becomes dimmer.

Villains that confront the Beast on his quest through the forest and the castle range from frogs and wolves to swordsmen and the evil Gaston. Among the weapons in the Beast's repertoire is his roar, which paralyzes his foes with fear.

GTE Plans Entry Into Video Delivery

NEW YORK—Telephone giant GTE is dropping a dime into the video-delivery arena with a planned rollout within the next decade of a video network linked to 7 million homes in 66 markets.

GTE says that within a year it will begin construction on the network, which will deliver broadcast, cable,

and interactive television such as on-demand movies and video games to an estimated subscriber base of 2 million customers.

The initial rollout in 1995 will be to the four markets of Thousand Oaks, Calif., St. Petersburg/Clearwater, Fla., Honolulu, and Woodbridge, Va. The investment for the

four rollout cities alone will be \$250 million, GTE says, required to build a new hybrid fiber-optic and coaxial cable network to approximately 550,000 homes in the target cities.

The "new wire" option chosen by the company—as opposed to attempting to deliver video by upgrading existing phone lines to video standards—will keep the two GTE delivery services of telephone and cable "neat and clean" in terms of separating costs to customers, the company says.

GTE is currently in discussion with various program providers and manufacturers of set-top boxes.

"America's television sets are evolving from providing passive entertainment to delivering an interactive experience of on-demand movies and television, games, education, shopping, banking, travel, investment, and video telephone services," says VP of video services Robert Calafell. "GTE intends to play a major role in this evolution."

In other cable news, Redmond, Wash.-based computer company Microsoft says it has signed a letter of intent with Canadian cabler Rogers Cablesystems to provide software for its interactive cable system, which is slated to debut in 1996.

Microsoft already has reached a similar agreement in the U.S. with Telecommunications Inc. for its interactive-TV tests, which are slated for Denver and Seattle.



This Is Rocket Science. Representatives of Bertelsmann Music Group and Rocket Science Games gathered recently at the Bertelsmann Building in New York to announce BMG's decision to invest in Rocket Science and act as an international marketer for the Palo Alto, Calif.-based software publisher, whose first three titles are due this fall (Billboard, June 4). Pictured, from left, are Laverne Evans, senior director, legal and business affairs, BMG; Tom McIntyre, senior VP/CFO, BMG; Steven Blank, president/CEO, Rocket Science Games; Christian Jorg, VP, BMG New Technologies; and Jim Wickett, VP, business development and affairs, Rocket Science Games.

'Rangers' Set To Bow On CD-ROM

MARK THIS DATE: June 23. That's when the wildly popular "Mighty Morphin Power Rangers" will make their debut on CD-ROM. So says Eric Doctorow, president of domestic home video for Paramount Home Video, which will distribute the title developed by software publisher Xiphias. The multimedia CD-ROM, based on Saban Entertainment's top-rated children's TV show, contains five episodes from the show. Children have a choice of viewing each of the stories in its entirety, accessing individual segments, or "editing" scenes together.

Five additional video segments take a socially proactive stance, with topics such as learning to work as a team and not submitting to peer pressure. The disc closes with a graphic tag from D.A.R.E. (Drug Abuse Resistance Education).

The dual-platform disc (compatible with both Macintosh and Windows PC systems) will retail for \$39.95.

COMPTON'S NEWMEDIA has signed on as exclusive distributor for Graphix Zone's interactive CD-ROM based on the artist formerly known as Prince. The title, due to ship June 7 at \$59.95, can be played on Macintosh, PCs, and audio CD players.

HI-TECH EXPRESSIONS IS running a numbers game. Into the market, that is. The New York-based software publisher's latest video game, just out for Nintendo, is "Mickey's Adventure In Numberland," an interactive adventure/learning game for children ages 3-6. Price is \$44.95. Also just out from Hi-Tech is another Mickey Mouse title, "Mickey's Ultimate Challenge," in which a host of Disney characters accompany children in solving a series of puzzles. Suggested retail is \$65 for SNES, \$54 for Sega Genesis.



SEGA, which earlier this year announced it would bow out of the Summer Consumer Electronics Show, apparently hasn't so much gone away as gone underground. Literally. The major player in the game arena is mounting a "media booth" in the basement of McCormick North Hall, site of the June 23-25 CES. The company plans to showcase its upcoming Genesis 32X add-on, as well as new software.

In other SCES news, the sponsoring Electronics Industries Assn. says international attendance will be heavy—and that those attendees are coming to buy. A survey of the 2,446 international attendees shows more than one-third are coming to place orders, the EIA says, attributing the increased interest in part to passage of the North American Free Trade Agreement.

INTER-ACTIVITY: John J. Gilstrap has been appointed senior director of new business development and strategy at Philips Media, reporting to president/CEO Scott Marden.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Starmaker Extends Its Reach..... 74

PICTURE THIS



By Seth Goldstein

RETHINKING: Kmart is having second thoughts about who should be running the rental concessions at the chain's newest, biggest outlets. Currently, they're operated as stores within stores by Trans World Music in Latham, N.Y., and First Row Video in Cleveland.

Now, "the whole rental thing is being renegotiated," says Kmart spokesman **Dennis Wigent**; so far, no new contracts have been let. Trans World executive **Paul Cardinal** acknowledges, "We're working our way out of that. I guess we just weren't making money."

EXERCISED: New York-based Lightyear Entertainment, which has a prestigious kidvid label, is taking advantage of a **Jane Fonda** connection to bring out its first fitness title, "Broadway Workout," starring **Stefanie Powers**. It's due later this year at sell-through.

The video's producer, Galanty & Co., is the same company that turned out about a dozen Fonda releases. RCA's CED videodisc venture was an investor in those "Workout" workhorses. Lightyear president **Arne Holland** spent several years with RCA providing programs for CED, and remained in touch with **Mark and Sid Galanty** after the project shuttered.

BMG is distributing "Broadway Workout" as it does the rest of Lightyear's line. A half-dozen accounts will largely determine the title's success. Powers is expected to pitch hard: She'll be at VSDA and visiting retailers later.

DECISION TIME? MCA/Universal reportedly decides by mid-June whether "Schindler's List" will go rental or sell-through. It's said the studio has made its formal recommendation to director **Steven Spielberg**, who has the last word. Distributors we've talked to assume MCA suggested rental and hope Spielberg accepts its rationale of content, R-rating, and the 20 million-plus copies of "Jurassic Park" that will absorb most of their energies.

REPLACEMENTS: VSDA has cleared the egg left on its face when several titles in contention for the 1994 Homer Awards turned out to be ineligible. The reason: They first
(Continued on page 74)

SIVA Seminar Serves Up Boilerplate Old Stats, Vague Promises Rule The Day

BY SETH GOLDSTEIN and TRUDI MILLER ROSENBLUM

NEW YORK—With specifics lacking, the information highway often seems paved with boilerplate.

Thus at the Special Interest Video Assn.'s one-day Super Seminar, held May 24 here, Frederic De Wulf, Microsoft's director for strategic business development, laddled out 2-year-old statistics about the CD-ROM market. Ameritech product marketing senior VP Susan Platner, filling in for corporate strategy and development executive VP Patrick Campbell, could only talk about the Baby Bells' commitment to interactive services and the "great synergies" it and program suppliers can create in home education, entertainment, and health care.

Robert Dorf, a video retailer and managing partner of Stamford, Conn.-based 1:1 Marketing, ended his presentation with a plug and an 800 number. He pitched his partner's book describing a marketing paradigm for the '90s, which says retailers must satisfy the needs of individual customers. Special interest programmers may have the answers, but that wasn't readily apparent to several attendees. "It was a waste of time," says one.

The SIVA forum was better off later in the day when sessions dealt with bread-and-butter issues such as infomercials and direct response.

Consultant Michael Cimino, estimated 300-400 longform infomercials and two to four times that number of shortforms are produced annually. Videos, screened during the infomercial, are a more dominant factor than ever. Cimino said 80% of 1993's top 25 infomercials included videos as part of

the presentation, up from 60% in the previous year.

While it costs \$100,000-\$150,000 to make a longform and another \$50,000 to test it, "getting the money is not the hard part," Cimino noted. "There are people throwing fistfuls of money at infomercials." The difficulty, he continued, is finding and hitting the target audience. Shortforms are the better length, fitting comfortably into soap operas, sports shows, and the like. "With a longform, you're broadcasting, not narrowcasting. But the advantage of a longform is that you have the time to demonstrate the product," he said.

Cimino claimed his shortform for a video of N.Y. Giant linebacker Lawrence Taylor made six-fold what it cost for media time, which, he noted, is three to four times more expensive than it was five years ago. "So if you're selling an item for \$100, it better not cost more than \$25 to manufacture."

Prerecorded cassettes meet that requirement and can use the infomercial sales boost. "As nice as the box is," said Cimino, "it can only say so much. On TV, you can actually see it, you show it, you get to experience the emotion that's on the tape. A good marketer can sell any tape." Cimino suggested program suppliers get a partner who knows the ropes, has retail connections, and is committed to media and testing.

National Geographic skips infomercials but uses direct response because "we're fortunate to have great film footage to show," said home video director Bob Potter, appearing on a SIVA panel. "Once you get the first order, the hard work really begins in a continuity business. Make sure your fulfillment effort is equal to your mar-

keting effort."

Smithsonian Video's Terrance Afer-Anderson got plenty of marketing help from "Jurassic Park" for the museum's "Dinosaur" cassette. The museum tested the offer in a 60,000-piece mailing before rolling out to 1 million homes. Because Smithsonian spent \$250 on direct mail, "Dinosaur" couldn't be pegged below \$19.95. Afer-Anderson, who has 12 titles in a 3-year-old catalog, said his biggest competition "are the other Smithsonian videos I don't control"—those the museum makes.

Marian George of Reel Productions, which did "Hot Country Dancing," considers infomercials "only the first step of an integrated marketing campaign, which should include TV, print, and radio." Her big concern: cost per order. "[It's] your barometer of success." CPO should be kept under \$10 per order; if it starts rising, reposition the product or pick another outlet, she says.

With success comes the need for a production, fulfillment, sales, and legal team, she said. "You have to be intensely involved, day in and day out."



Good Guys In Black Leather Jackets. John O'Donnell of Central Park Media, center, poses with other founders of Media Industry Motorcycle Enthusiasts who will ride to raise money for charities. He's joined, from left, by Dan Hirsch of Famous Artists Agency; Masumi Homma of Venture Group International; Lewis Gersh, law student and son of publicist Richard Gersh; and Jerry Ade, Famous Artists. New York-based MIME plans to hold its first event in late summer.

Paramount Gains Cap Cities/ABC Vid Publishing

BY SETH GOLDSTEIN

NEW YORK—WEA is losing a major video account just weeks after gaining the Maier Group, which is being acquired by A*Vision (Billboard, May 21).

Capital Cities/ABC Video Publishing announced it was moving to Paramount Home Video effective July 1, leaving WEA with a revived LIVE Home Video and a rapidly expanding A*Vision as its prime vendors. Paramount gains a fledgling venture, just a year on the market, that will strengthen the studio where it has been weakest: special interest programming.

ABC Video has tapped its network parent for a soap opera cassette series and Cap Cities-owned ESPN for a line of sports and physical fitness titles. Meanwhile, ABC Video is launching its Summa movie label (originally called Signet) that

(Continued on page 70)

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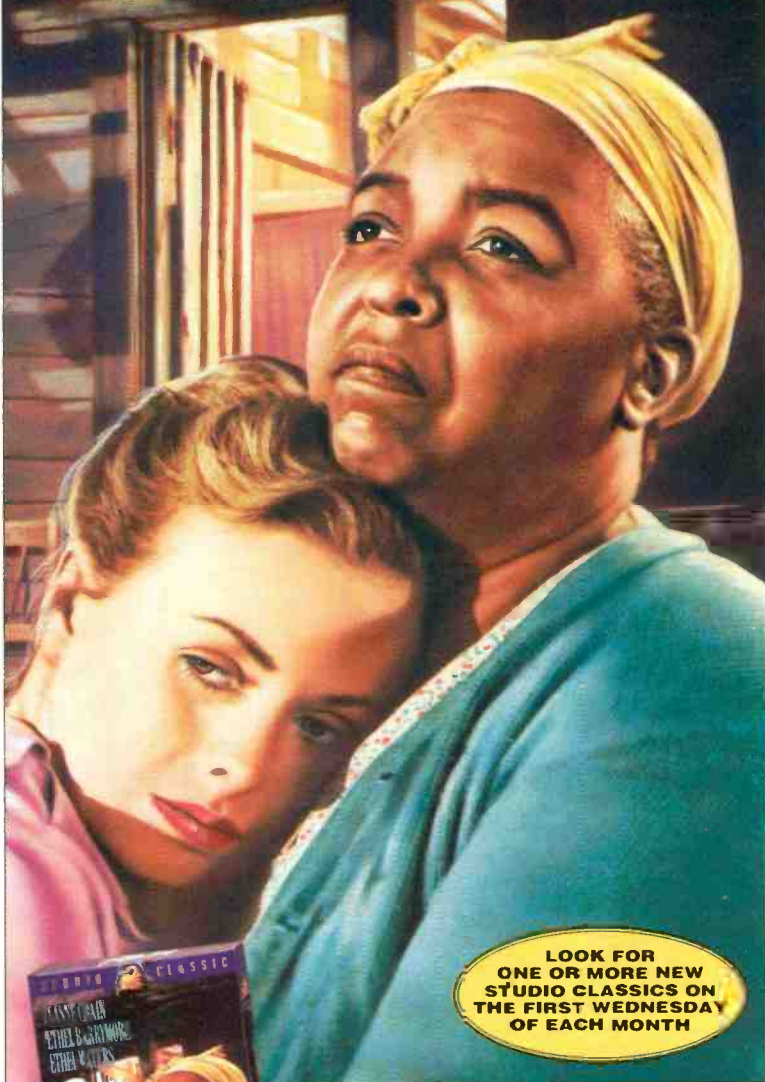
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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	30	2	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	2	4	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
4	6	3	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
5	3	11	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
6	4	12	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
7	5	11	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
8	7	4	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
9	8	35	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
10	10	29	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	9	10	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
12	NEW ▶		U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
13	13	6	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	11	13	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
15	14	13	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
16	15	16	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
17	16	7	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
18	17	5	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
19	19	8	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
20	12	14	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
21	18	19	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
22	29	6	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
23	23	28	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
24	21	27	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
25	22	7	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
26	20	5	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
27	26	3	BLOOD AND SAND	FoxVideo 1073	Tyrone Power Rita Hayworth	1941	NR	19.98
28	34	3	BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
29	NEW ▶		THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
30	40	3	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98
31	33	5	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
32	RE-ENTRY		IN OLD CHICAGO	FoxVideo 1351	Tyrone Power Alice Faye	1938	NR	19.98
33	RE-ENTRY		AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
34	24	83	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
35	RE-ENTRY		HOMeward BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
36	NEW ▶		TALES OF THE CITY (BOX SET)	PolyGram Video 4400888773	Olympia Dukakis Chloe Webb	1994	NR	59.95
37	37	13	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
38	38	30	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
39	32	2	NEW ORDER STORY	Warner Reprise Video 3-38374	New Order	1994	NR	19.98
40	NEW ▶		THE MAKING OF ESTRANGED HOME VIDEO	Geffen Home Video 39545	Guns N' Roses	1994	NR	16.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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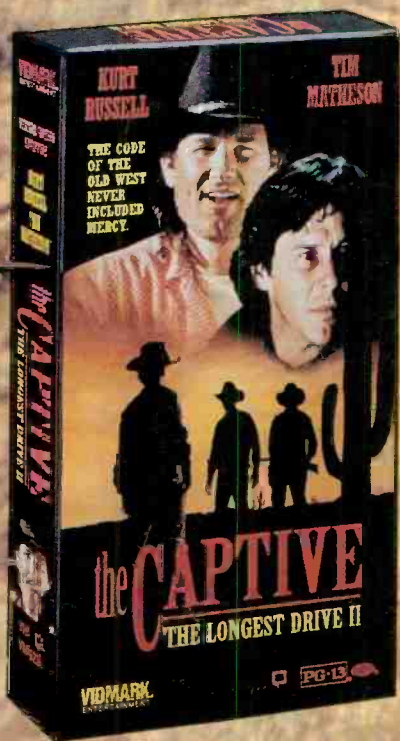
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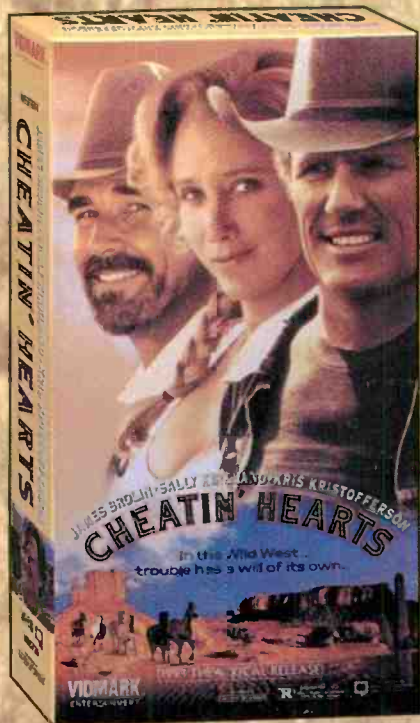
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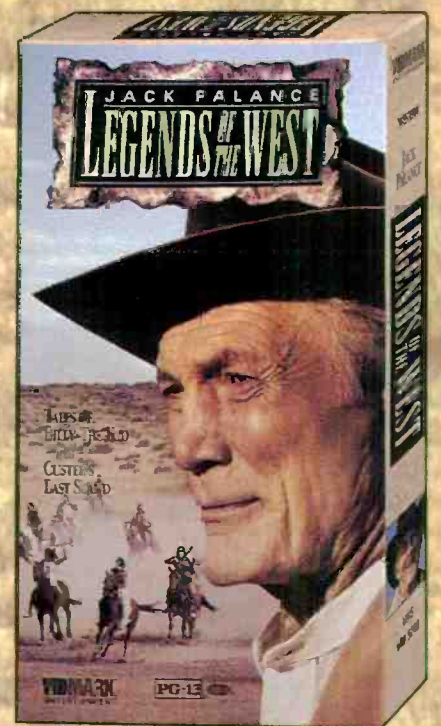
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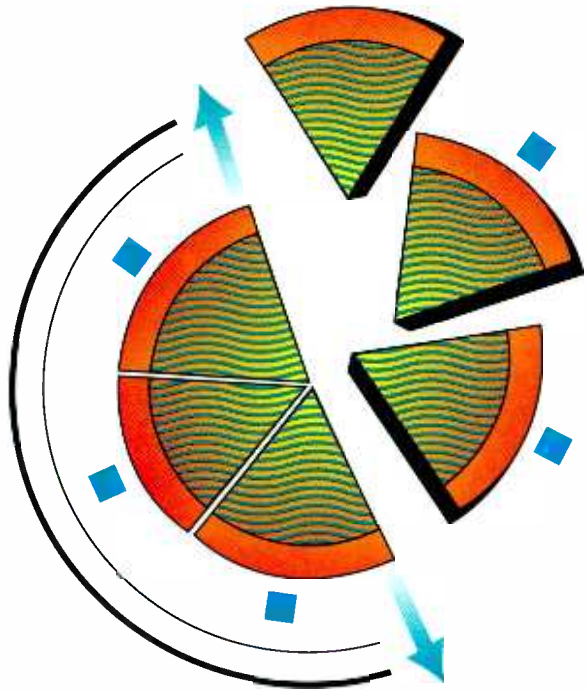
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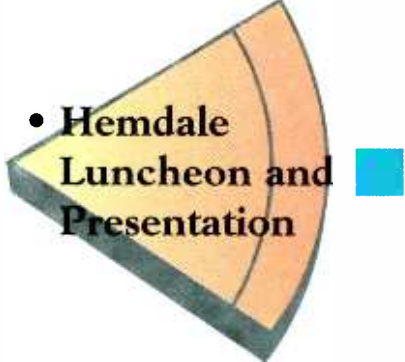
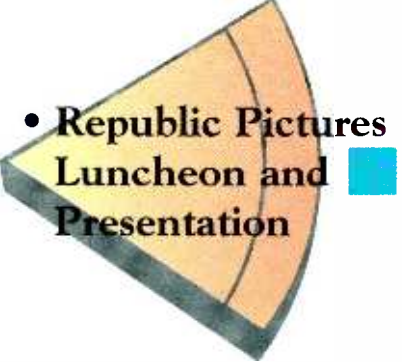
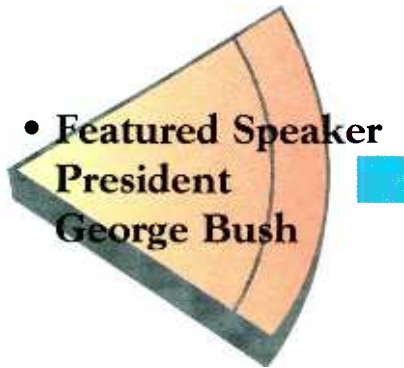
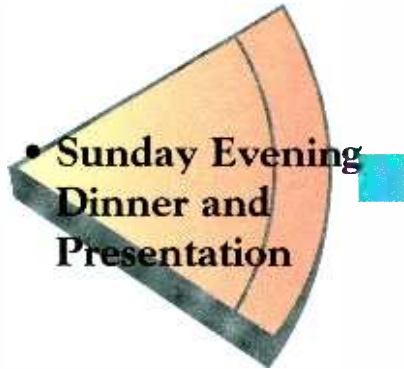
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BONUS DISTRIBUTION AT VSDA.

Billboard
1894 100 YEARS 1994

Home Video

Retailers Ponder Profit Potential Of 'Park' Promo

MIXED REVIEWS: Taking a few days to digest MCA/Universal Home Video's "Jurassic Park" five-course meal, retailers are left trying to figure out whether they will make any profit from the titles headed for McDonald's. And distributors are trying to figure out whether they'll make any money with the razor-thin margins expected on the dino-hit.

"This is not a movie distributors are going to make a killing on," says Rich Goffman, Star Video marketing VP. "And we'll probably move 500,000 to 1 million units."

Usually conservative when it comes to return allowances and discounting, MCA will have to ease up on those restrictions to make its numbers, distributors say.

"There are a lot of variables, and MCA will have to be willing to be flexible on returns," says Goffman.

Many dealers are concerned that the bargain prices at McDonald's will make it almost impossible to sell the tapes at the normal price of \$14.95 when the promotion is over.

"Once again this raises the question of what's the real price of a tape," says John Thrasher, Tower Video VP of video retail.

"Obviously, McDonald's is offering a tremendous amount of media that the video industry can't compete with," one major retail executive notes. "But why not set up a program and offer us a \$5.95 deal?"

The idea presents an interesting challenge to a supplier: create a national retail program based on the McDonald's model. Disney has had great success with titles available for a "limited time," so why not throw in a pricing element as well?

To properly detail the "Jurassic Park" plan, MCA flew about 200 retailers and distributors to Los Angeles for a dinner event. The studio converted a soundstage into a jungle setting that would have made Tarzan feel at home.

Earlier in the day, studio sales reps got an advance look and actually applauded when the P-O-P materials were unveiled, according to an MCA staffer. "I think they were surprised we could pull something like this off."

More kudos came when MCA Motion Pictures chairman Tom Pollock visited the video division to personally congratulate them on a job well done.

Guests also got to take a look at the "Jurassic Park: Behind The Scenes" exhibit at the Universal Studios Theme Park. Tour guides demonstrated many of the computer graphic techniques used to create the dinosaurs in the movie. Retailers had their pictures taken next to one of several giant dino-models.

DALLAS, PART TWO: Dallas pulled out all the stops to impress VSDA board members who came

down to visit its convention facilities (Billboard, June 4). It sounds like they did a good job.

"The response from the city was tremendous," says board member Larry DeVuono. "We're just not a major player in Las Vegas anymore and it was nice to be appreciated."

DeVuono was "amazed" by how many things there are to see in Dallas, including Texas Stadium, Six Flags Amusement park, and Wet 'N Wild. The "West End" has jazz, blues, and country clubs, plus plenty of restaurants. History buffs can visit

the Kennedy museum at the Texas Book Depository. Southfork Ranch, made famous by the TV show "Dallas," is available for parties. How-

ever, it's about 40 miles outside of town.

Fellow board member and Blockbuster Entertainment senior VP Ron Castell thinks Dallas will provide a much-needed alternative to Las Vegas. "People have complained about Vegas for years. And Dallas is a good convention town."

DeVuono says moving to Dallas may be cheaper for studios, considering it is a non-union town and has better air-freight rates.

In addition to seeing the sites, the board members kicked around the idea of selecting three different sites and rotating the convention among them each year.

According to one board member, VSDA would like to pick a Western, Central, and Eastern city for the show, expected to become a May fixture. Dallas has a good shot at being the central pick; the others are still in flux.

Orlando was eliminated because VSDA considers it too expensive. The association also worries that attendees will spend all day at Walt Disney World or the Universal Studios Tour instead of attending the show.

FOR YOUR CONSIDERATION: Members of the Academy of Television Arts and Sciences can take a look at HBO's Emmy considerations at Warehouse Entertainment.

HBO has selected nine programs it considers Emmy-worthy, including video releases "And The Band Played On," "Laurel Avenue," and "State Of Emergency." Other programs include "The Larry Sanders Show," and "Dream On."

Four Warehouse locations in Los Angeles are participating in the preview program. ATAS members who present their membership cards can check out the tapes free of charge. As an added incentive, members who take advantage of the offer receive a free HBO coffee mug.

In conjunction with the video release of "And The Band Played On," Warehouse donated \$1 for each rental during its first three weeks of release to local AIDS charities.

**SHELF
TALK**

by Eileen Fitzpatrick





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BONUS DISTRIBUTION AT VSDA.

Restoration Work Brings New Luster To Sony Catalog

■ BY BEN CROMER

NEW YORK—Sony Classical takes a caretaker approach to the restoration of its vintage recordings. Owner of the legendary CBS Masterworks catalog, Sony Classical recently completed restoration of the entire Leonard Bernstein catalog and is currently working on recordings by Vladimir Horowitz and Glenn Gould.

"We like to give the same level of attention which is paid to new products because these are treasures in our catalog," says Christian Constantinov, VP/GM for audio operations at Sony Classical Productions here. "Bernstein deserves equal attention as any contemporary great conductor—sometimes even more," he insists.

Opened in January 1989, Sony Classical's studios are designed for both restoration of archival material and for remixing new on-location recordings. Sony records direct to two-track using 20-bit recorders with 20-bit multitrack for back-up. This min-

imalist approach, as Constantinov puts it, "eliminates unnecessary steps in the recording process to make it as transparent as possible."

Sony claims its 20-bit technology using specially designed 16-bit PCM recorders increases dynamic range by as much as 20 dB while reducing noise and quantization distortion. Super Bit Mapping (SBM) is the process Sony employs to convert 20-bit recordings to the 16-bit standard.

Sony describes SBM as psycho-acoustic, because noise inherent in the conversion process is redirected to frequencies beyond normal hearing. As a result, the company believes that CDs derived from 20-bit masters sound more spacious and detailed.

Sony keeps storage facilities on each side of the Atlantic to eliminate the possibility of damage to tapes shipped overseas. "What would happen if the tape gets lost or damaged during transportation? We prefer to do it as close as possible to the archives," says Constantinov.

Because many of the tapes are deteriorating, Sony often has to bake a tape in a specially built oven before the original can be transferred to digital.

"The magnetic material doesn't adhere anymore to the base; it's gradually peeling," says Constantinov. "We might have only several hours to copy them before the tapes go back to the old state. Digital quality cannot improve something that has already been transferred in a poor way."

Moreover, Constantinov warns, if restoration is postponed, more damage will occur. "This is an effort in saving our archives," he says.

Sony attempts to locate original session tapes, a task made more difficult when three-track, four-track, or eight-track session masters were mixed to two-track, equalized, and edited. Consequently, poor quality second- or third-generation copies were often used to prepare albums.

"We try to fix things that were never possible to fix in the older tapes," Constantinov says, citing noisy edits, dropouts, changes in ambience, and abrupt endings as typical problems.



Shown, from left, are David Smith, director of audio operations, Sony Classical Productions, and Christian Constantinov, VP/GM of audio operations, Sony Classical Productions.

As a result of these efforts, Constantinov sees an improvement in the current crop of CD reissues. "Four or five years ago the argument was, 'Well, this analog tape already has distortion, what can you do?' There's more on this analog tape which could be taken out if it is handled properly."

Sony also consults the original session producers or hires them to su-

pervise the restoration. "The only way to maintain good quality is to have good people who know how to use the latest technology," says Constantinov.

He explains that Sony Classical's digital restorations can be released in any current or future format. "We plan years in advance. It's an investment in the future as well."

'Cubby' Collins Sheds Light On Phil Collins' Hi-Tech Tour Setup

■ BY MIKE LETHBY

A Phil Collins tour is always a major event on the international touring calendar, and his latest 11-month schedule, which began in Holland in May and ends next April in Australia, is no exception.

This is a sophisticated show that artfully evokes the look and ambience of a big-budget Broadway production, and it has the designer credits to match the hype.

Jeremy Railton has conjured up an entertaining, multilayer set that's enhanced by lighting designer Patrick Woodroffe's vibrant feast of visual effects. The show is in two halves: Part one showcases the more reflective songs from Collins' back catalog, and part two sees the band in "party mode."

Most of the array of hi-tech lighting hardware, like the audio production, comes from Texas. The state-of-the-art lighting rig above Collins' head includes both Vari-Lite luminaries and the new, acclaimed Cyberlight from Austin-based High End.

The audio side of the tour, like that for Genesis, is in the hands of those

other Dallas veterans, Showco Inc. Top front-of-house sound engineer Robert "Cubby" Collins is mixing the tour on a pair of Midas XL-3 consoles—one of which is customized with Outboard Electronics' fader automation system.

The band consists of top-class session hands—some Collins band veterans and some new faces—and attention to detail in the production reflects a substantial tour budget.

Alongside Cubby, the team (headed by production director Morris Lyda, who accompanied the tour in Europe) consists of monitor mixers Peter Buess and Randy Williams, lighting director Vince Foster, and Vari-Lite operator Tellson James.

Cubby, renowned for his work with Genesis and Prince, fronts Showco's Prism system, here flown six columns per side, plus ground fill (Showco's new SRM Studio Reference Monitors) and four blocks of sub bass. In fact, this show sees Showco's PA wings flown some 25% wider from stage center than standard, to accommodate Railton's set design.

Cubby exploits this extra width to its full advantage in pursuit of a clearer image. "It gives everybody a very nice stereo picture," he says. "The only bummer is the roof height."

The latter is a reference to Utrecht's new exhibition hall, where Cubby was outlining his role. The latest addition to Europe's arena circuit, it is unexpectedly neutral acoustically, and not too reverberant, but the ceiling is low compared to the 17,000-seat venue's vast floor space.

To accomplish his sought-after separation—and successfully convey that famous Collins horn sound—Cubby claims a "tricky little thing" involving 20-millisecond-delay returns: "We do that with the backing vocals too," he

(Continued on next page)

Producer Tony Brown's Country Concept Flows Into Radio's Mainstream Sound

■ BY PETER CRONIN

NASHVILLE—Now that his name is attached to so many country hits, it's amazing to think that just a few years ago Tony Brown was known around

Nashville as a producer who made nice little records that didn't sell.

After overseeing critically acclaimed, left-of-center albums by Nanci Griffith, Lyle Lovett, and Steve Earle in the late '80s, the Nashville powers that be had Brown pegged as a bit too edgy for the mainstream.

"I really, really thought I could make an impact on country radio with those artists," Brown says. "I didn't end up making an impact on country radio, but I did make an impact on country music."

With their rock'n'roll and singer/songwriter sensibilities front and center, those records helped broaden the boundaries of what was then considered "country," and their influence is reflected in today's wider-ranging playlists. And Brown didn't have to wait long for his opportunity to directly affect country radio. Within a few years of his 1988 commercial breakthrough, Rodney Crowell's "Diamonds and Dirt" (an album that spawned a record-breaking five consecutive No. 1 singles), he had produ-

ced megahits for George Strait, Reba McEntire, Wynonna, and Vince Gill, to name a few.



BROWN

"Everybody had always considered Rodney Crowell to be like a Lyle Lovett or a Steve Earle, and I always thought of him as mainstream,"

Brown says. "We cut a mainstream record, and it proved that I had mainstream tastes."

Today, the unassuming and self-effacing preacher's son is one of Music City's most successful and sought-after producers and, as president of MCA's Nashville division, one of the most respected and musically enlightened record executives in town.

Brown's circuitous route to country music began in his family's gospel group, where he perfected the gospel piano style that would keep him on the road for years with top acts like the Stamps Quartet and the Oak Ridge Boys. When gospel enthusiast Elvis Presley hired the Stamps as backup singers in 1972, Brown found himself in the King's inner circle, eventually replacing Glen D. Hardin as pianist in Presley's Vegas-era band.

A few years later, when Hardin left Emmylou Harris' Hot Band to hit the road with John Denver, Brown took his chair once again and fell in with the country crowd—including Harris, bassist Emory Gordy Jr., drummer Larrie Londin, pedal steel player

Hank DeVito, and guitarists Albert Lee, Crowell, and Ricky Skaggs—which would influence his musical direction from that point forward and help groom him as a producer. Even back then, Brown felt he had more than his piano to add to the proceedings, but he chose to bide his time.

"Working with people like Emmylou and Rodney, I wanted to speak up, but I definitely felt at the bottom of the totem pole," he says. "Hank and Emory were always very vocal about things, so I just kept my mouth shut and listened to how it all went down."

They didn't call it the Hot Band for nothing, and the improvisatory, go-for-broke musical attitude that Brown absorbed as a member of Harris' outfit (and later with the Cherry Bombs, which backed both Crowell and Rosanne Cash), can be heard on all his productions and, for that matter, on most of what gets played on today's country radio.

In 1978, Brown took a break from full-time roadwork and took an A&R position at RCA Nashville. At that point, he knew what he wanted to do, but breaking into record production proved a tough challenge.

"That's when I realized that to become a producer, the people in charge have to trust you with the artist's career and the label's money," he says. "I just kept trying to figure out ways to break down the door."

He finally got his shot in 1983, producing Steve Wariner's "Midnight Fire," a hit single that, according to

(Continued on next page)

FOR THE RECORD

The Studio Action Chart entry for the Shenandoah track "If Bubba Can Dance (I Can Too)" should have contained the following information: recording and mixing engineers—Mike Bradley and Mark Capps; multitrack/two-track recorders—Sony 3348/Studer A80; monitors—Westlake BBSM15/Yamaha NS10.

Billboard.

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 4, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	BACK & FORTH Aaliyah/ R. Kelly (Blackground/Jive)	DON'T TAKE THE GIRL Tim McGraw/ J. Stroud B. Gallimore (Curb)	SELLING THE DRAMA Live/ J. Harrison Live (Radioactive/MCA)	REGULATE Warren G. & Nate Dogg/ Warren G. (Death Row/Interscope)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	LOUD (Nashville) Lynn Peterzell	PACHYDERM (Cannon Falls, MN) Lou Giordano	TRACK RECORD (Los Angeles) Greg Geitzenauer
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Neve VR 72	SSL 4000 E G Computer	Neve 8068	SSI 6056
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR-900	Studer 827/820	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	KRK	TAD
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	LOUD (Nashville) Lynn Peterzell	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	TRACK RECORD (Los Angeles) Greg Geitzenauer
CONSOLE(S)	Neve VR	SSL 4064G With Ultimotion	SSL 4000E G Computer	SSL 4064E	SSL 6056
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR900	Mitsubishi X-850	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	Yamaha NS10	TAD
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY Tom Coyne	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing

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TONY BROWN'S COUNTRY CONCEPT

(Continued from preceding page)

Brown, "set Steve's career in the right direction." Brown signed Vince Gill, Deborah Allen, and Alabama to RCA before leaving in 1984 to work at MCA with the label's then-president Jimmy Bowen. Although Bowen gave Brown free rein to produce nonmainstream artists like Griffith, Lovett, and Earle, the two men's production methods were not at all similar.

"Bowen's gripe with me was that I wouldn't learn how to run the board, but I'm not a hands-on guy," says Brown. "For me, producing is a feel thing, and it's contributing to what's happening in the room. Country music is not a producer's forum like pop music is. Country is an artist's forum."

For Brown, a typical tracking session involves a lot more listening than talking, and when he does hit the talk-back button, it's usually to gently nudge the players in a particular direction. That way, he feels, the final product bears more of the artist's stamp than his own. He applies that same reasoning when choosing an engineer.

"I hesitate to bring in a ringer from L.A. or New York when I cast my engineer on a project," he says. "In country, I don't want a star engineer. I want the star to be the star and the rest of us to be a nice support group."

Judging from his track record, the formula seems to be working, and by giving greater weight to his artists' instincts, Brown's projects avoid some of the sameness that creeps into the work

of many Nashville producers. The pop/country blend Brown has forged with Reba McEntire is a world away from the unique mix of country and gospel heard on Wynonna's records.

"The puppet syndrome went on for so long in Nashville, and it still exists," he says. "I never want to do that. The artists I work with are very involved."

Though he admits he's uneasy with country radio's narrow strictures, Brown thrives on the challenge of getting his artists on the air.

"Radio is frustrating to me only because I want to think there's nothing you can't do, but these rules exist in all forms of music," he says. "I accept the perimeters of country radio to the point that perimeters can always be pushed out. You can't demand it, have to gradually become an influence. If there are no limitations then we don't have a genre anymore."

Brown recently took a break from his regular multiplatinum chores to produce newcomer Todd Snider's debut record for MCA. And sure enough, it was the young rocker's love of those Steve Earle and Lyle Lovett records that made him adamant about getting Brown as his producer.

"Those records sure did shape what people thought about me," Brown says. "I got known as this visionary, gambler kind of guy, but that wasn't it at all. It was just me going, 'Man, this guy's good!'"

PHIL COLLINS' HI-TECH TOUR SETUP

(Continued from preceding page)

says, "to make them really big and wide. I'm trying to paint a three-dimensional picture... it's fun!"

He adds, "Phil pretty much leaves the mix up to me but he does have some great ideas, with his experience in recording studios and producing. Because of our working ethics before, I pretty much knew exactly what he expected of his show and me. I produce the live sound as best as I can and anything he might not like he'll catch in a rehearsal tape and tell me. It's a joint effort—for anything that I may have done experimentally, he always comes back with a yes or no."

On the hardware front, Cubby says, "We're using XL-3s, one of them with moving faders. The beginnings of all the songs were preset during production rehearsals, so at the end of one song I just select 'go-to' and the desk is instantly set up for the basic channel fader mix for the beginning of the next

song."

New York's Mercury Sound supplied the Outboard-fitted XL-3 in which eight stereo and 32 mono input faders are automated. This setup was used by engineer Lars Brogard on a recent Rod Stewart tour.

Cubby says he's interested in exploring the use of more automation live. It's a trend that only slowly has been taken up by the industry, cautious of entrusting unrepeatable live work to computers. "It's worked out very handy," says Cubby. "I'd like to try more, now that the technology is more reliable."

The North American Collins tour opens in Austin, Texas on May 24; other key dates include Miami (May 30), Atlanta (June 4 and 5), Boston (9 and 10), Toronto (15 and 17), New York (July 6 and 7), and Las Vegas (July 30). West Coast dates follow in August.



Jayhawks' Habitat. Members of American Recordings act the Jayhawks were recently at Ocean Way Recording in Hollywood with producer George Drakoulis working on the still-untitled follow-up to their acclaimed 1992 release, "Hollywood Town Hall." Shown, from left, are Jayhawks member Mark Olson; Drakoulis; Jayhawks Marc Perlman and Gary Louris; and engineer Cliff Norrell.

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U2, YANNI TOP MAY CERTIFICATIONS FROM RIAA

(Continued from page 8)

Gold album first-timers included modern rock eccentric Beck (DGC), country vocalist Faith Hill (Warner Bros.), world music unit Deep Forest (Epic), and R&B act All-4-One (Atlantic).

The artist formerly known as Prince tallied his 12th gold single in May with "The Most Beautiful Girl In The World" (NPG/Bellmark). This latest award pulled the symbolic singer into a tie with Elton John and Michael Jackson for second place among male singers with the most gold singles. Elvis Presley still has a solid lock in the category with 50 gold discs.

Rap group Outkast (LaFace/Arista) was the month's lone first-time gold singles act.

A complete list of May RIAA certifications follows.

MULTIPLATINUM ALBUMS

Bob Marley & The Wailers, "Legend," Island, 5 million.
Toni Braxton, "Toni Braxton," Arista, 4 million.
Snoop Doggy Dogg, "Doggystyle," Death Row/Interscope, 4 million.
Ace Of Base, "The Sign," Arista, 3 million.
U2, "Under A Blood Red Sky," Island, 3 million.
Sting, "Dream Of The Blue Turtles," A&M, 3 million.
Bryan Adams, "So Far So Good," A&M, 3 million.

Nirvana, "In Utero," DGC, 3 million.
Counting Crows, "August And Everything After," DGC, 2 million.
U2, "The Unforgettable Fire," Island, 2 million.
Tim McGraw, "Not A Moment Too Soon," Curb, 2 million.

PLATINUM ALBUMS

Various Artists, "Rhythm, Country & Blues," MCA.
Yanni, "Live At The Acropolis," Private Music, his second.
Yanni, "In My Time," Private Music, his third.
Yanni, "Dare To Dream," Private Music, his fourth.
 Soundtrack, "Above The Rim," Death Row/Interscope.
Melissa Etheridge, "Melissa Etheridge," Island, her first.

Frank Sinatra, "The Sinatra Christmas Album," Capitol, his fourth.
Bonnie Raitt, "Longing In Their Hearts," Capitol, her third.
 Various Artists, "MTV Party To Go, Volume 2," Tommy Boy.
Benedictine Monks Of Santo Domingo De Silos, "Chant," Angel, its first.
 Soundtrack, "The Crow," Atlantic/Interscope.
Tim McGraw, "Not A Moment Too Soon," Curb, his first.

MULTIPLATINUM SHORT-FORM ALBUM

U2, "Wide Awake In America," Island, 1 million.

GOLD ALBUMS

Statter Brothers, "Holy Bible—Old Testament,"

Mercury, their ninth.

Various Artists, "Rhythm, Country & Blues," MCA.
Beck, "Mellow Gold," DGC, his first.
Motley Crue, "Motley Crue," Elektra, its seventh.
Yanni, "Live At The Acropolis," Private Music, his third.
 Various Artists, "Above The Rim," Death Row/Interscope.

Pantera, "Far Beyond Driven," EastWest, its third.
Kiss, "Creatures Of The Night," Mercury, its 19th.
Hammer, "The Funky Headhunter," Giant, his third.

Faith Hill, "Take Me As I Am," Warner Bros., her first.

Tanya Tucker, "Soon," Liberty, her sixth.
Abba, "Gold," Polydor, its seventh.

Robert Palmer, "Addictions, Volume 1," Island, his third.

U2, "October," Island, its eighth.
U2, "Boy," Island, its ninth.

The Wailers, "Burnin'," Tuff Gong/Island, their second.

Deep Forest, "Deep Forest," 550 Music/Epic, its first.

Yanni, "In Celebration Of Life," Private Music, his fourth.

Bonnie Raitt, "Longing In Their Hearts," Capitol, her sixth.

Michael Nyman, "The Piano," Virgin, his first.

Various Artists, "MTV Party To Go, Volume 1," Tommy Boy.

Various Artists, "MTV Party To Go, Volume 4," Tommy Boy.

Benedictine Monks Of Santo Domingo De Silos, "Chant," Angel, its first.

Soundtrack, "The Crow," Atlantic/Interscope.

Tim McGraw, "Not A Moment Too Soon," Curb, his first.

All-4-One, "All-4-One," Atlantic, its first.

GOLD SINGLES

Outkast, "Player's Ball," LaFace/Arista, its first.

Enigma, "Return To Innocence," Charisma/Virgin, its second.

Prince, "The Most Beautiful Girl In The World," NPG/Bellmark, his 12th.

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***Bonus Distribution at VSDA**

RED RODNEY

(Continued from page 10)

tions with Gene Krupa, Claude Thornhill, and Woody Herman. Though originally inspired by swing trumpeter Harry James, it was with those latter three orchestras that he gained recognition as a disciple of Parker and Dizzy Gillespie; he was heralded as one of bop's fine young players, a sweet balladeer who enjoyed painting with tender, sweeping strokes.

After his years with Parker, Rodney became addicted to drugs. He drifted out of the limelight, but later began a triumphant return to action. In 1980, a meeting with reed master Ira Sullivan resulted in a partnership that remains one of Rodney's enduring legacies. His records on Muse—"Live At The Village Vanguard" and "Night And Day"—attest to the leaders' musical chemistry.

In recent years, he enjoyed recognition as a legendary Parker confrere; his exploits with the altoist were characterized in the Clint Eastwood movie "Bird," for which he served as a consultant. His most recent recording was "Then And Now," released on Chesky in 1992.

He is survived by his wife, Helene, and two sons from a former marriage, Jeff and Mark.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

ASCAP APPOINTS CEO

ASCAP has named **Daniel E. Gold**, who has served as senior VP of operations at Century Cable Corp., to a newly created position of CEO, reporting directly to current president **Marilyn Bergman**, who will shortly take the title of chairman of the board. Gold, who has a law degree from Harvard Law School, will assume the post July 1, concluding a search process that began in September 1993. He also worked as a legislative assistant to **Richard Neuberger**, the former senator from Oregon.

VIACOM TO SELL FAMOUS MUSIC

Buyers with investment clout in the \$150 million-\$200 million range are waiting for a prospectus from Viacom outlining the assets of Famous Music, the 65-year-old music publishing firm established by Paramount Pictures. Viacom hopes to raise the cash to help pay off debt from its hard-fought battle to acquire Paramount Communications earlier this year. At press time, a prospectus had not been issued. The price of the company could be tempered by the number of its standard copyrights that have limited life spans due to their age. The company has been undergoing a restructuring during the last two years under veteran publishing exec **Irwin Robinson**, who headed Chappell Music and EMI Music Publishing after the sale of the former and the restructuring of the latter when it acquired the SBK/CBS Catalogue

firms. Robinson's contract is believed to run another year.

GERMAN DISC UNITS FLAT

German record sales grew by 1.9% in units in the first quarter, according to industry federation BPW. Album units were down 1.6% to 47.8 million, although CD sales grew by 5.1% to 37.3 million, with growth mainly in midprice product. Growth of CD singles fueled a 21.8% increase in the total single market to 10.6 million. No value was given, but it is understood to have mirrored unit growth.

SAM GOODY STORES IN JAPAN

Musiland Group's Sam Goody concept will soon have outlets in Japan via a franchise agreement with the Japan Record Sales Network Co., a consortium formed by 12 Japanese record companies including Sony Music Entertainment Japan, Warner Music Japan, Polydor, Toshiba/EMI, and Victor International. The network distributes music and video product in Japan. The franchise agreement calls for three stores to be opened within a year, and more than 100 within five years... The Handleman Co. and Grupo VideoVisa have formed a joint venture company that will provide rack and distribution services in Mexico. In addition, the joint venture company, which will require funding of about \$20 million during the next few years, will set up a music and video label to license and/or buy music and video rights, as well as ex-

plot the catalogs already owned by the two companies.

WARNER GERMANY'S MAAD! LABEL

Warner Music Germany will be the latest major company to open a dance imprint. Provisionally named Maad!, the label's first release is due at the end of this month in Hamburg and will work with Frankfurt-based producers... In another Warner development, the Finnish company it acquired seven months ago, Fazer Musiiki, is to report to Warner Music Finland under managing director **Hans Englund**. The existing Warner Music Finland company, founded in 1989, will be renamed WEA Finland, and both WEA and Fazer will work as separate subsidiaries of the umbrella company.

JUDGE DELAYS ASCAP HEARING

Plaintiffs representing the estates of top ASCAP songwriters won a 21-day delay for a scheduled May 31 hearing in New York federal court concerning major changes in the society's royalty payment system (Billboard, June 4). Judge **William C. Connor**, who had been asked for a 60-day extension, also ordered ASCAP to turn over certain documents related to the changes requested by the plaintiffs. In an affidavit and memorandum from ASCAP staffers, the society told Judge Connor that the plaintiffs had sufficient time to absorb the changes as outlined to ASCAP members.

Album Chart Bears Fruit For Buffett

YOU CAN ALMOST FEEL THE Key West breezes waft over you as you peruse The Billboard 200, where **Jimmy Buffett** makes a splash at No. 5 with his latest, "Fruitcakes." That shouldn't be a surprise, especially if you noticed a few weeks back that his boxed set, "Boats Beaches Bars & Ballads," is the No. 3 best-selling album since SoundScan started keeping score in 1991.

"Fruitcakes" is Buffett's highest-charting album in a chart career that spans 20 years, three months, and one week, dating back to "Living And Dying In 3/4 Time," a Dunhill release that peaked at No. 176. It's also only his second top 10 album ever, following "Son Of A Son Of A Sailor," a No. 10 album from 1978.

Although Buffett has appeared on three different labels, it should be noted that he really hasn't moved around much in 20 years. Dunhill was absorbed into parent company ABC, which later was sold to MCA, Buffett's current home.

HEAR HIM ROAR: "The Lion King" has brought **Elton John** back to the upper reaches of the Hot 100 after two disappointing singles from his "Duets" disc. "Can You Feel The Love Tonight," co-written with **Tim Rice** ("One Night In Bangkok," "A Whole New World"), is up seven places to No. 21. As **Steve Hocker** of Phoenix points out, this is the 25th consecutive year that John has had a top 40 hit, the longest run of any artist in the rock era. John surpassed **Elvis Presley's** 22-year top 40 streak in 1992.

FOREVER CAME TODAY: **Richard Marx** can't be very happy with **Madonna**, as she ends his 11-week

reign over the Hot Adult Contemporary chart. "Now And Forever" is now tied with "Love Is Blue" by **Paul Mauriat** as the second longest running No. 1 hit in the history of the AC chart. "I'll Remember" is **Madonna's** fourth AC chart-topper. On the Hot 100, "I'll Remember" holds at No. 2 for the third week in a row. **Chris Bigham** of Buffalo, N.Y., notes that this is **Madonna's** 26th top 10 hit, the most collected by any solo female artist in the rock era. Bigham adds that this is **Madonna's** 30th top 40 hit. Only three female artists in the rock era have collected more: **Dionne Warwick** (31), **Connie Francis** (35), and **Aretha Franklin** (41).

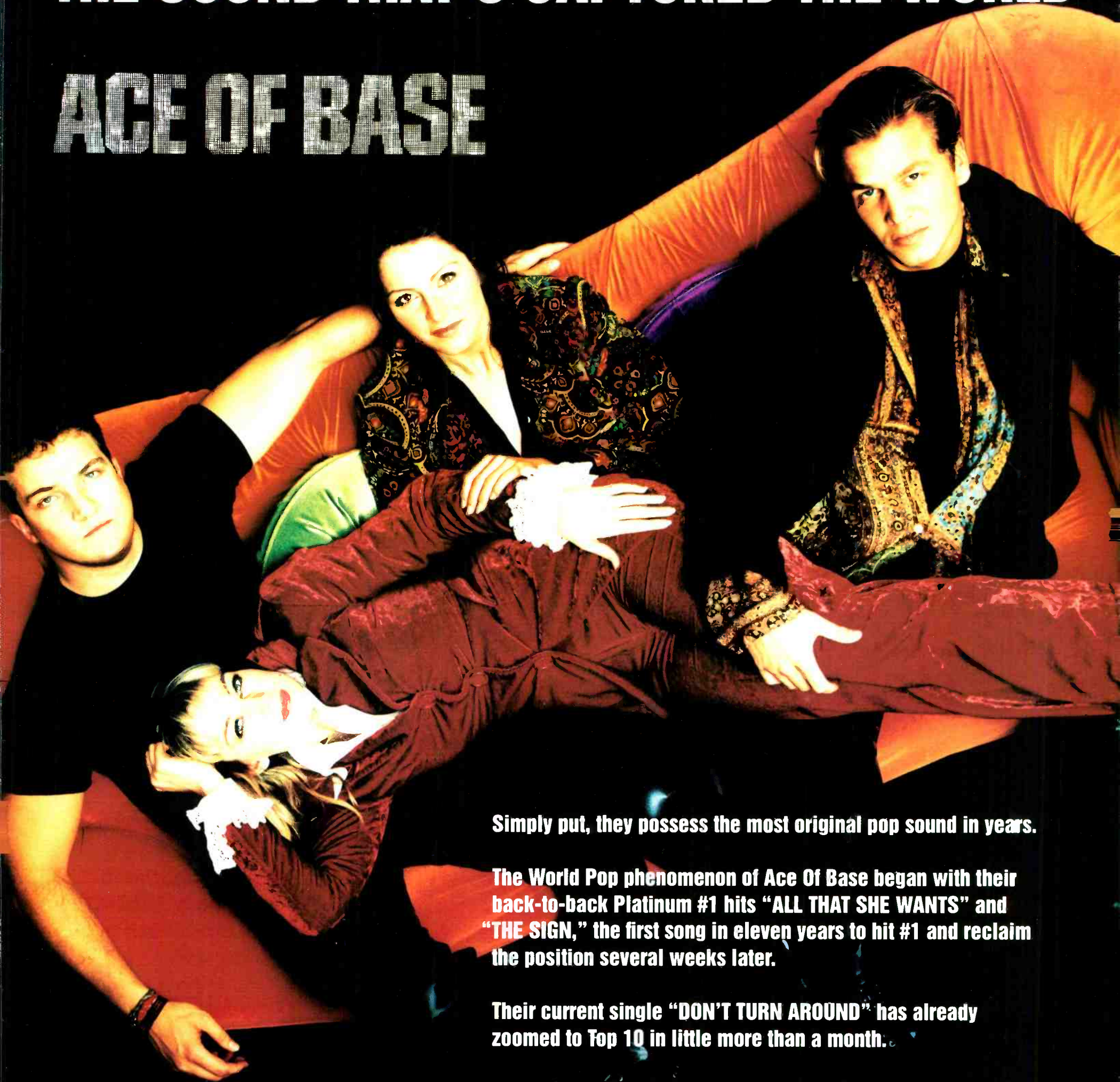


by Fred Bronson

THE LONG OF IT: What were the chances of **Meat Loaf** calling his latest single simply "Objects"? Not great. Holding at No. 38 for the third week in a row, "Objects In The Rear View Mirror May Appear Closer Than They Are" is the longest title of a top 40 song since 1984, when **Joe Jackson** peaked at No. 15 with "You Can't Get What You Want (Till You Know What You Want)," according to **William Simpson** of Los Angeles. Simpson adds that **Meat Loaf** has the longest non-parenthetical title since the **Bellamy Brothers** went to No. 39 in 1979 with "If I Said You Have A Beautiful Body Would You Hold It Against Me." And **Larry Cohen** of Trumbull, Conn., points out that **Meat Loaf's** 12-word title is two words short of the top 40 single with the most words in its title: **Ray Stevens'** 1961 opus, "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills." Guess those were the days before they decided **Polyunsaturated** was one word.

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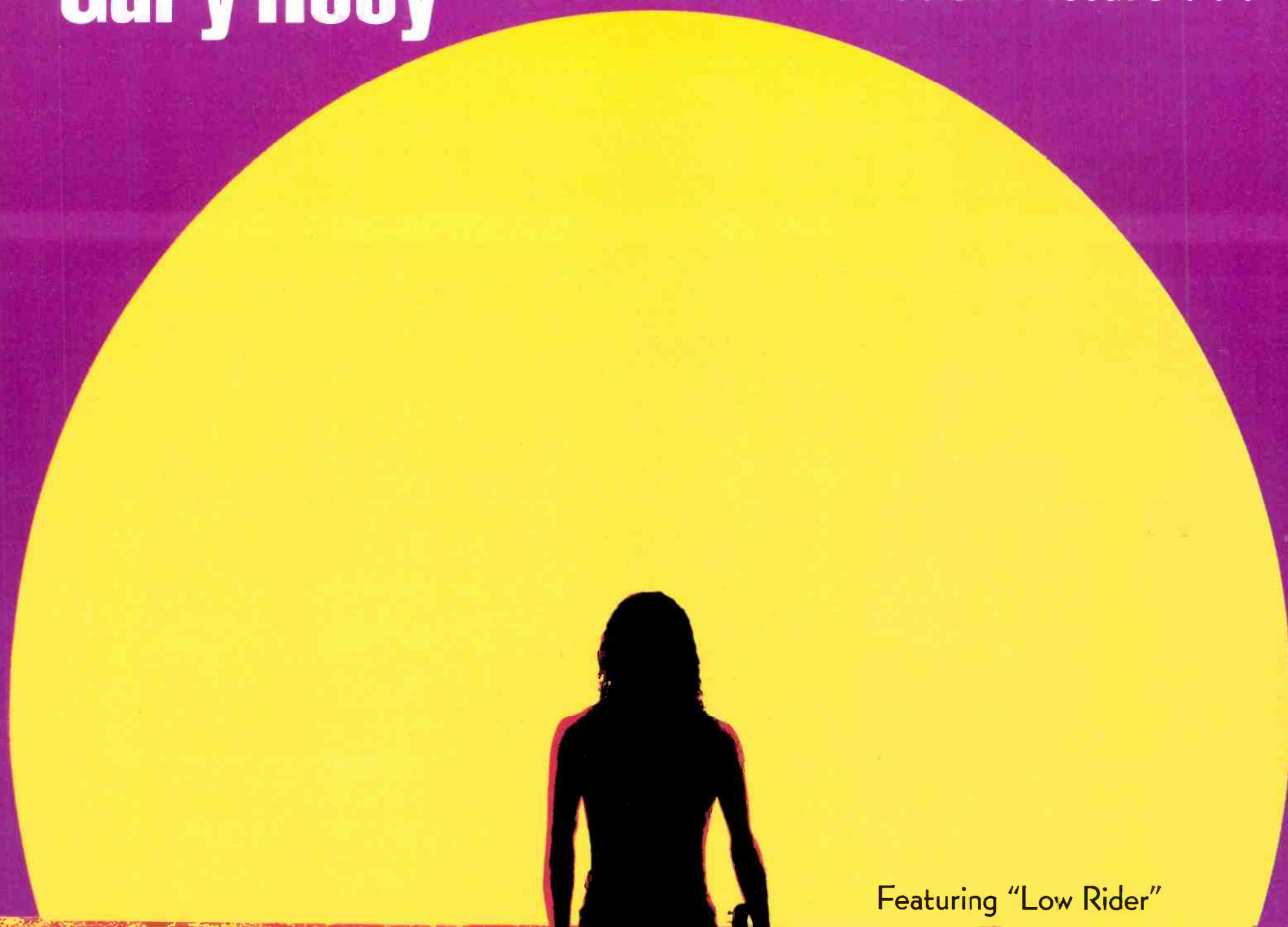
Their current single "DON'T TURN AROUND" has already zoomed to Top 10 in little more than a month.

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