

Billboard

1894 100 YEARS 1994

\$4.95 (U.S.), \$5.95 (CAN.), £3.95 (U.K.)

NEWSPAPER

IN U.K. NEWS



Ready For The Globe? Suede Starts Over Again
PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 17, 1994

ADVERTISEMENTS

BAD RELIGION
Stranger than fiction

their atlantic debut featuring "stranger than fiction" "21st century digital boy" and "incomplete"

PRODUCED BY ANDY WALLACE & BAD RELIGION
MANAGEMENT: DANNY HEAPS, ADDIS/WECHSLER, LOS ANGELES

THE ATLANTIC GROUP
©1994 ATLANTIC RECORDING CORP., A TIME WARNER COMPANY

Julie Andrews Broadway

21 everlasting standards by Richard Rodgers.

Includes "The Sound Of Music," "I Wish I Were In Love Again" and "My Funny Valentine."

America's romance with Broadway and the sound of Julie Andrews continues.

In-store October 1

442 603-214
PHILIPS

Hip-Hop Takes Manhattan, With Help From Hot 97

BY ERIC BOEHLERT

NEW YORK—"Have you checked out Hot 97?" Snoop Doggy Dogg asks in his Southern California drawl during a between-song promo on the New York station of the same name. "It's representing hip-hop to the fullest."

Based on Arbitron and AccuRatings, Snoop is not alone in his affection for the top 40/rhythm station that, since 1986, had been synonymous with the hottest club and street dance hits. That formula eventually ran cold, and last summer the station found itself ranked No. 11 in the market by Arbitron, fully two ratings points behind market leader and longtime R&B standout WRKS.

So Hot 97 got a new PD, ditched

(Continued on page 91)

GRP Bows 'Cool' Set For Red Hot

BY JEFF LEVENSON

NEW YORK—The Red Hot Organization is turning to the red-hot fusion of jazz and hip-hop for its fifth charity compilation, "Red Hot + Cool: Stolen Moments."

Featured on the album, which is scheduled for release by GRP Oct. 11, are artists linked by heritage and purpose, including Donald Byrd, MC Solaar, Me'shell NdegéOcello, Herbie Hancock, the Pharcyde, Lester Bowie, Dignable Planets,

(Continued on page 101)



REDMAN

Boyz II Men: The Triumph Of A New Motown Sound

BY J.R. REYNOLDS and CRAIG ROSEN

LOS ANGELES—The "End Of The Road" was only the beginning for Boyz II Men, as the group's new album, "II," debuts at No. 1 on The Billboard 200 this week, while the single "I'll Make Love To You" holds the top position on the Hot 100 for a fourth week.

With sales of more than 302,000, "II" had the second-biggest debut week of 1994, behind Pink Floyd's "The Division Bell." (See Between The Bullets, page 111).

"II" also is the first R&B album to debut at No. 1 since Janet Jackson's "janet." on June 5, 1993, and the first Motown album to debut at No. 1 since Stevie Wonder's "Songs In The Key

Of Life" in 1976 (See Chart Beat, page 112).

Not only does the out-of-the-box success of "II" represent a triumph for Boyz II Men and Motown, it also suggests that the popularity of R&B

vocal groups is showing no signs of fading. Blitzz/Atlantic act All-4-One had an 11-week run on top of the Hot 100 with "I Swear," while the group's self-titled debut album reached No. 7 on The Billboard 200 and has sold more than 1.2 million copies, according to SoundScan.

While several other acts, including Color Me Badd, Shai, and SWV (Billboard, April 16), have had success in Boyz II Men's wake, the Boyz remain the best-selling group in the genre.

(Continued on page 110)



BOYZ II MEN

Acoustic Jesus & Mary Chain Set An American Hit

BY CARRIE BORZILLO

LOS ANGELES—The Jesus & Mary Chain may reap the fruits of



THE JESUS & MARY CHAIN

a decade of labor with its sixth album, "Stoned & Dethroned," on American Recordings. The release became its highest charting album on The Billboard 200, when

(Continued on page 101)



Sell-Thru Sales Record Expected

BY SETH GOLDSTEIN

NEW YORK—In a scenario resembling "The Sorcerer's Apprentice," Hollywood has turned on the spigot of new and old releases priced at under \$25 and won't turn it off until buyers cry uncle.

So far, the studios are ahead of the game. The market is expected to absorb most of an estimated 75 million-80 million copies of nine direct-to-sell-through features arriving in stores between late summer and mid-November.

(Continued on page 110)

Bass Music Rises From South As Acts Seek Majors' Interest

BY BRETT ATWOOD

LOS ANGELES—After brewing regionally for more than a decade, bass music is finally rising from the Florida underground into the mainstream. Major labels are closely eyeing the indie action that has followed the 1993 breakthrough success of the quadruple-platinum Tag Team single "Whoomp! (There It Is)" on Life/Belmark.

Having previously achieved only

sporadic regional acceptance, and plagued by accusations of sexist imagery, bass music, characterized by

its room-shaking beats and fast-paced rhythms, is beginning to break through the barriers of resistance at both retail and radio.

The flurry of bass activity is well-represented on the Hot 100, where Chaos/Columbia act the Puppies and Rip-It trio 69 Boyz have cracked the top 40.

(Continued on page 46)



IN THE NEWS

MIDEM Targets Asian Music Markets In '95

PAGE 8

Give your customers what they want

music from the motion picture



Brand new music from ■ Soul Asylum ■ Girls Against Boys ■ The Jesus Lizard ■ Seaweed ■ Bash & Pop ■ Corrosion Of Conformity ■ Bad Religion ■ Stabbing Westward ■ Also features Alice In Chains*.

Movie opens Friday, October 21. Soundtrack in store Tuesday, October 11.

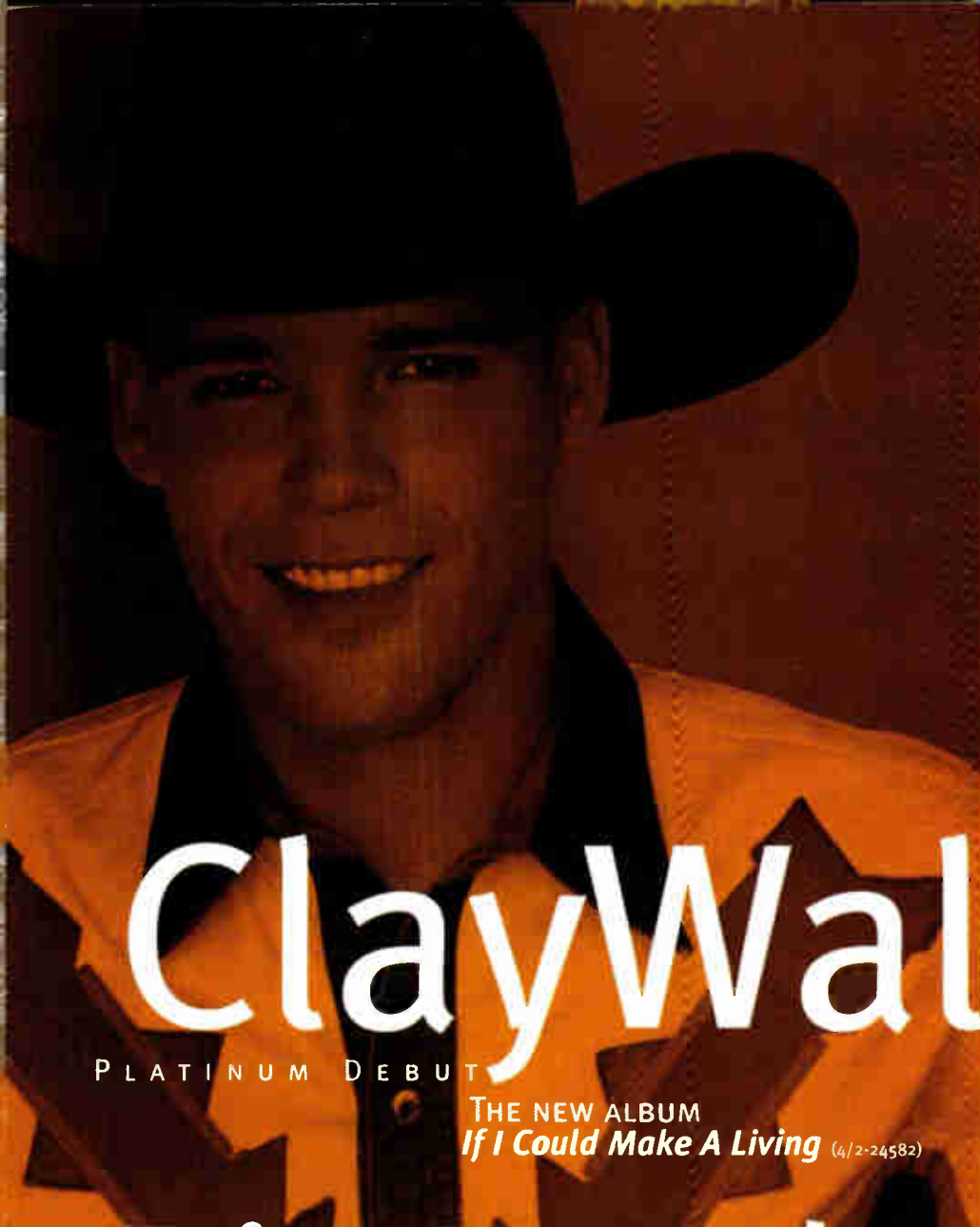
*Previously released track.

"CLERKS" Reg. U.S. Pat. & Tm. Off. Marca Registrada. Chaos design is a trademark of Sony Music Entertainment Inc. / © 1994 Sony Music Entertainment Inc. Motion Picture Photography and Artwork Title: © 1994 Miramax Films. All Rights Reserved.

MIRAMAX

ADVERTISEMENT

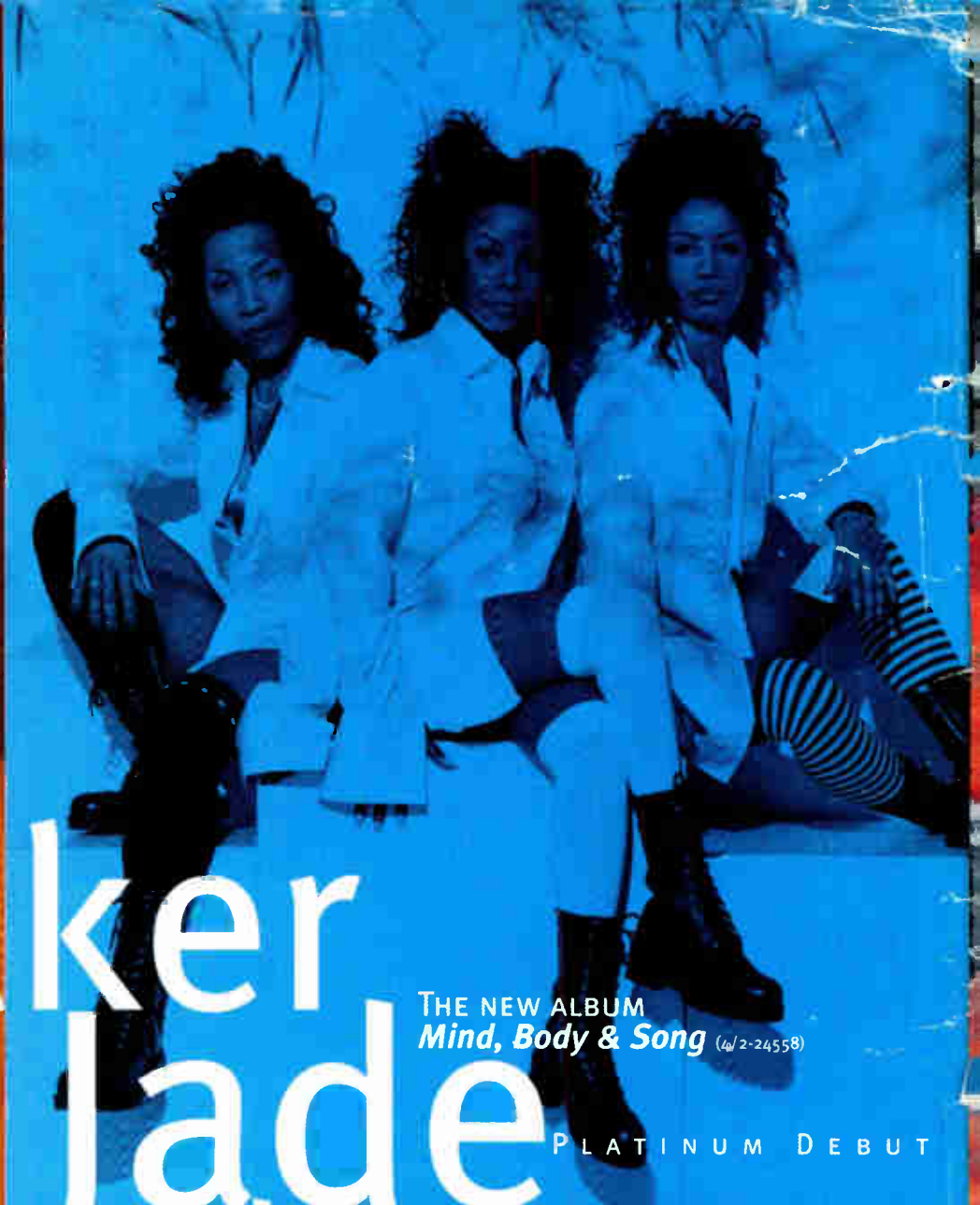




Clay Walker

PLATINUM DEBUT

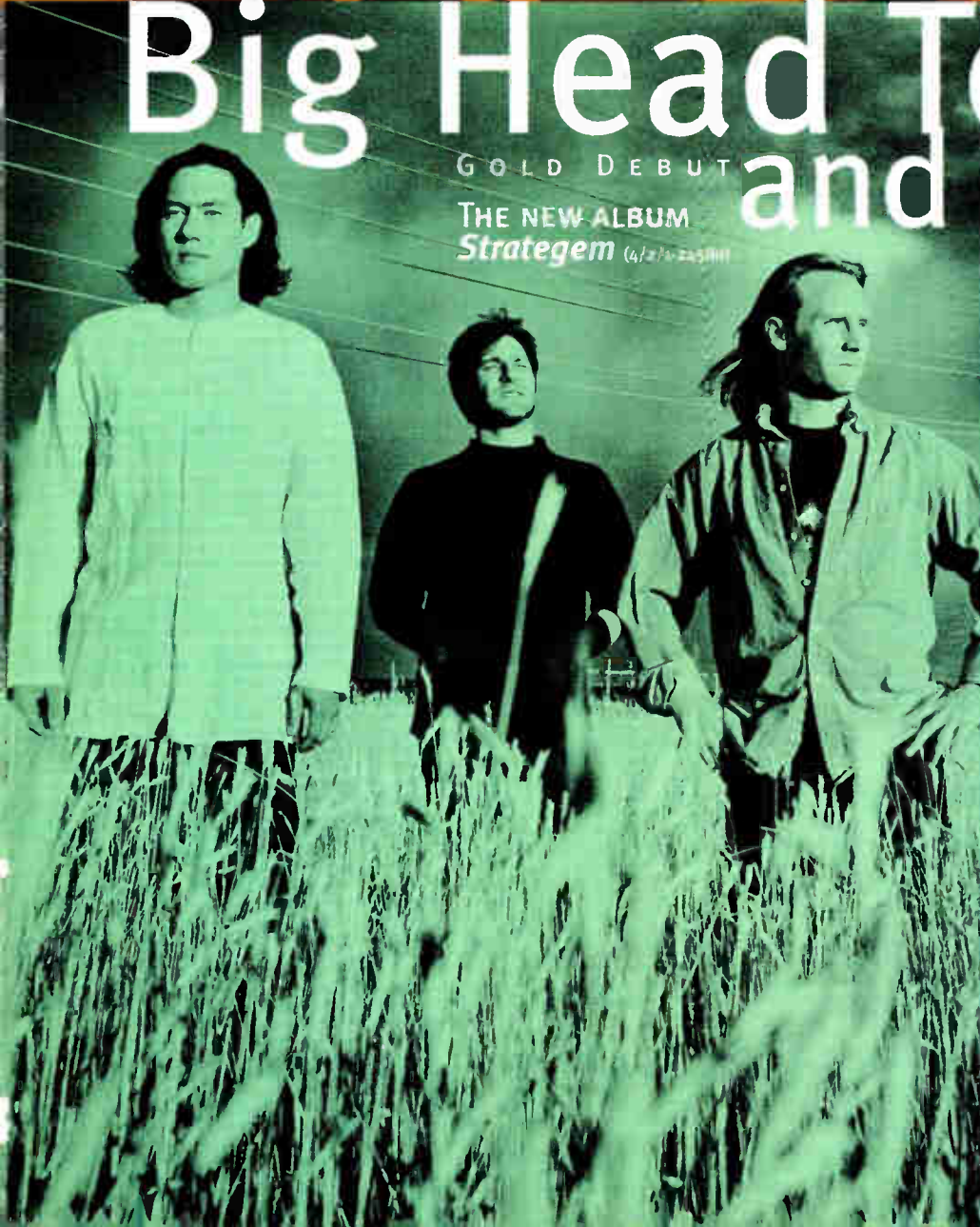
THE NEW ALBUM
If I Could Make A Living (4/2-24582)



Jade

THE NEW ALBUM
Mind, Body & Song (4/2-24558)

PLATINUM DEBUT



Big Head Todd

GOLD DEBUT

THE NEW ALBUM
Strategem (4/2-24588)

and the Monsters

On September 27, we are releasing our three biggest albums of the year. All second albums, all following wildly successful debuts. Call us crazy, but *we've* heard the advance cassettes.

Three artists.

Three directions.

One day.

One label.





EASY ST.

What's
artist development
got to
do with it?

Everything.

Editor in Chief: TIMOTHY WHITE

EDITORIAL

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

INTERNATIONAL

International Editor in Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
German Bureau Chief: Wolfgang Spahr
Tokyo Bureau Chief: Steve McClure
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Associate Director of Charts/Retail: Geoff Mayfield (L.A.)
Associate Director of Charts/Radio: Kevin McCabe (N.Y.)
Chart Managers: Suzanne Baptiste (Sr. Mgr., Rap/Jazz/Gospel/Reggae/World Music), Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B), Lynn Shults (Country), Marc Zabatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Patricia A. Rod Jennings, Doug Ferguson, Gayle Finkelstein, Erica Bengtson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezle Stein, Alyse Zigman, Evelyn Azodi
Nashville: Lee Ann Photoglo, Mary DeCroce
Associate Publisher/Intl.: GENE SMITH
Europe: Christine Chinetti (London), Robin Friedman, Christopher Barrett
Tokyo: Bill Hersey, Tokuro Akiyama
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-728-0134

MARKETING

Promotion Director: ELISSA TOMASETTI
Special Projects Coordinator: Melissa Subatch
Marketing/Publicity Coordinator: Maureen Ryan
Promotion Design Coordinator: Tony Santo
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Circulation Promotion Account Mgr.: Trish Daly Louw

PRODUCTION

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

ADMINISTRATION

VP/Director of Licensing: Georgina Challis
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)
Director of Operations/Country Music: Lynn Shults (Nashville)
Director of Research: Jane Ranzman
Directories Publisher: Ron Willman
On-Line Sales/Support: Lori Bennett
Distribution Director: Edward Skiba
Group Sales Manager: Carlton Posey
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316	Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiyama Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

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

Commentary

Performance Income Is Distributed Unfairly

BY DENNIS MUIRHEAD

Every year U.K. broadcasters, clubs, and other users of recorded music for public performance pay \$45 million to Phonographic Performance Ltd. (PPL), which collects public performance revenue on behalf of U.K. record companies.

PPL represents a major source of income to record companies, a figure due to increase dramatically as the age of digital cable delivery of music dawns.

Yet under present U.K. law, performers—those with the artistic talent to create this music—and record producers have no statutory right to receive payment when their recordings are broadcast and played in public. Their only share is through *ex gratia* payments, made without legal obligation on the part of PPL.

The Musicians Union receives 12.5% of that income on behalf of its members, named artists receive 20%, and record producers get nothing at all, which leaves 67.5% for the record companies.

Against this background, performers are distrustful of the activities of PPL—an organization wholly owned by the major record companies.

Performers paid by PPL get no statements of how their income has been earned, nor can they audit PPL's accounts to verify the amount they receive by any objective standard. Since PPL takes the view that its payments to contracted artists are *ex gratia*, it insists that it does not need to justify the sums distributed.

It doesn't take much imagination to see that this situation is unfair to performers and record producers alike.

The European Commission has issued a directive on rental, lending, and associated

rights, requiring all European Union countries—including the U.K.—to give performers a statutory right to receive an "equitable" payment when their recordings are broadcast or played in public. In many other E.U. states, performers and record producers already have a legal right to participate in this income—and in some territories, they receive a larger share than the record companies in recog-



'The issue of performance income has far-reaching implications.'

Dennis Muirhead is an attorney, chairman of Muirhead Management, and chairman of the 2-year-old IMF.

dition of their talent.

Such a law has yet to be drafted in the U.K., but the fact that the European Commission requires the U.K. government to pass such legislation has given organizations like the Independent Managers Forum a much-needed opportunity to correct this injustice.

The IMF has made a submission to the government to help shape the law and guarantee the equitable distribution of this income. We want to see a law that allows U.K. performers to be treated in the same way as their European counterparts.

We are also campaigning for the collection and distribution of this income to be undertaken by organizations representing artists and producers in conjunction with the record companies, so that performers

and record companies have an equal say.

We also are campaigning for reciprocal agreements with overseas collection societies so that U.K. artists and producers have access to the substantial sums generated abroad by their recordings. This is certainly not the case at the moment. Record companies' foreign affiliates collect revenue for the record companies from abroad, but performers rarely receive any of that income.

The issue of performance income has far-reaching implications on the future prosperity of the artists and record producers that make up the IMF membership. We think that there is a great need to redress the imbalance in the relationship between the artist and the music industry. Only by ensuring a profitable future for both can the music industry survive.

Through joint action with the Musicians Union and representatives of producers and actors, we intend to keep up the pressure on our own government and the record companies until we get a fair deal for the artists and producers we represent.

That fair deal would ensure a legally defined, just apportionment of performance income between performers, record producers, and record companies. Similar draft legislation is before the U.S. Congress and parliaments in Canada and elsewhere around the world.

As more music is delivered by cable and satellite direct to homes, there is a very real risk that income from performances may equal, if not outstrip, that earned from the sale of records. We need to act now to ensure that musicians—without whom there would be no industry—are not deprived of what is rightfully theirs.

LETTERS

THANKS FOR THE RECOGNITION

On behalf of the ownership, staff and management of KWNR-FM, thank you and your panel for the nominations as country radio station, program/operations director, and local air personality of the year (Billboard, July 2). It is rewarding to see our hard work and success noted by our peers. To be nominated is a high compliment, and each member of KWNR-FM will cherish it always.

Mike Ginsberg
 VP/GM
 KWNR-FM
 Las Vegas

NOMINATIONS OFFER MOTIVATION

On behalf of the entire staff and management of Sheridan Broadcasting Corp., WAMO-FM/860 AM, thank you for the honor of being one of five stations nominated for radio station of the year. We have asked our employees to take this nomination and the prestige that accompanies it as a very personal accomplishment, and know the nomination will only help motivate them to continue the great job they have begun.

Alan L. Lincoln
 General Manager
 WAMO-FM/860-AM
 Pittsburgh

ENOUGH IS ENOUGH IN PROMOTION BIZ

I commend Pino Sagliocco for saying in his commentary (Billboard, Aug. 27) what many of us say in the privacy of our offices. Enough is enough.

It doesn't seem to matter anymore who has the expertise, contacts, or integrity to conduct business in the most professional manner. What matters is who can make the most money in the shortest amount of time and stroke the right egos along the way.

Managers, agents, record label executives, and even some of the new breed of promoters seem to have forgotten their roles; all too often they think that they are the star that fans have paid good money to see. A real fan will see a favorite entertainer regardless of who the agent, manager, supporting radio station, or promoter is.

JoAnna Warnock
 Advertising and marketing director
 Jayson Promotions Inc.
 Hendersonville, Tenn.

TICKETMASTER FEES 'RIDICULOUS'

Regarding Ticketmaster's "Thought You Might Be Interested To Know..." advertisement (Billboard, Aug. 20), Ticketmaster might be interested to know that as a typical concert-goer I will no longer pay their ridiculous fees.

Recently I saw Toni Childs at the Supper

Club in New York. The base price of each ticket was \$16.50. My Ticketmaster charge for two tickets was \$46.05, which means I paid a little more than \$6.50 per ticket—39.5% of the base price—for the privilege of using Ticketmaster.

I did not use the service because it was more convenient. I used it because by the time I could get to the Supper Club, I would have ended up with the leftovers from the people who used Ticketmaster. Using phone ordering agents isn't a matter of choice; it's a matter of necessity.

If you use the example set forth in the Ticketmaster ad (a \$4.50 service charge for big-name shows like Pink Floyd, with 60,000 tickets sold), it shows a gross of \$270,000 for Ticketmaster per sold-out show. Not bad for an hour's work. Multiply this by the number of shows on sale across the country, and you have more than enough to pay the extra phone operators needed to handle orders and still have a tidy profit left over.

Eddie Vedder and the other musicians and fans who have had it with overpriced ticket sellers are not trying to determine what a company charges. They are determining what a company can charge if they want to handle their business.

Michael Thomas Ford
 White Rabbit Productions
 New York

THE SPECIALIST

MUSIC FROM THE MOTION PICTURE

GLORIA ESTEFAN

"TURN THE BEAT AROUND"



THE PREMIERE HIT SINGLE
AND VIDEO.

JON SECADA

"MENTAL PICTURE"

THE NEW HIT SINGLE FROM HIS
LATEST ALBUM.



DONNA ALLEN

"REAL"

WATCH FOR THE
BREAKTHROUGH
SECOND SINGLE
AND VIDEO.



LAGAYLIA

"SHOWER ME WITH LOVE"

THE SINGLE THAT
WILL LAUNCH HER
CRESCENT MOON
CAREER.



CHEITO

"EL BAILE DE LA VELA"

MSM (MIAMI SOUND MACHINE)

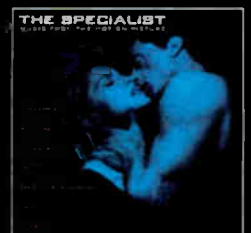
"JAMBALA"

ALBITA

"QUE MANERA DE QUERERTE"

THE SOUNDTRACK TO "THE SPECIALIST"
IN-STORE SEPTEMBER 20.

"THE SPECIALIST" OPENS OCTOBER 7
NATIONWIDE STARRING
SYLVESTER STALLONE &
SHARON STONE.



LOOK FOR THE JOHN BARRY SCORE
ALBUM AND A SPECIAL REMIX ALBUM
COMING THIS FALL.



epic records group

SOUNDTRACK EXECUTIVE PRODUCER: EMILIO ESTEFAN, JR.
JON SECADA APPEARS COURTESY OF SBK RECORDS GROUP.



Asian Trade Show Planned By MIDEM

LONDON—The burgeoning music markets of Asia are getting their own MIDEM next year.

The plan for a trade show and conference May 23-25 in Hong Kong is the latest sign that Pacific Rim business opportunities are increasingly attractive to the music and entertainment industries. The event is being launched as MIDEM Asia by the Reed MIDEM Organisation, which operates the annual MIDEM conclave in Cannes and five other trade shows.

MIDEM Asia is scheduled to take place at the Hong Kong Convention Center, and will include an extensive program of seminars and workshops on topics relating to Asian markets, as well as trade exhibits and music showcases.

Discussions are also under way between Reed MIDEM and the

Billboard Music Group for the two companies to cooperate in specific aspects of MIDEM Asia.

"The spectacular development of the music business in Southeast Asia underlines the pressing need now for a truly pan-Asian event," says Xavier Roy, chief executive of the Reed MIDEM Organisation. He notes that the company has already



ROY

committed to the region with the launch of a trade show/conference aimed at the TV industry. That event, MIP Asia, takes place Dec. 1-3 in HongKong, and is already fully booked.

(Continued on page 109)

R.E.M., Aerosmith Videos Win Big MTV Show Seen As Boost To Newer Acts

■ BY DEBORAH RUSSELL

NEW YORK—The 1994 MTV Video Music Awards could not have come at a better time for R.E.M. and Aerosmith. The veteran acts, both of which have new albums due this fall, were among the big winners at the Sept. 8 awards.

R.E.M., whose new Warner Bros. album "Monster" hits the streets Sept. 27, was MTV's top winner, netting four trophies for the clip "Everybody Hurts," including a nod to best director Jake Scott. Aerosmith, which won two awards and performed on the show, has a greatest hits album due from Geffen in late October.

The VMAs, held at Radio City Music Hall, also featured live appearances by the Rolling Stones, Tom Petty & the Heartbreakers, Bruce Springsteen, the Beastie Boys, Boyz II Men, Snoop Doggy Dogg, Salt-N-Pepa, Stone Temple Pilots, Green

Day, and Smashing Pumpkins.

"Everybody Hurts" also received awards in the best editing and best cinematography categories, and was named "breakthrough video" of the year, beating out clips by Deep Forest, Bjork, the Beastie Boys, and Nine Inch Nails.

R.E.M.'s awards sweep comes on the heels of the release of the band's newest video, "What's The Frequency, Kenneth?," which premiered on MTV just days before the awards telecast. (Similarly, "Everybody Hurts" first hit the airwaves just prior to the 1993 awards ceremony.)

"It's good timing for R.E.M.," says Mark Michel, director of purchasing at the 21-store Peaches Entertainment Corp. of Miramar, Fla. "The

awards just draw more attention to them."

Similarly, Aerosmith's eight nominations and two victories for the Geffen clip "Cryin'" should prime audiences for its forthcoming greatest hits album, "Big Ones," says Michel.

"Cryin'," directed by Marty Callner, was named best video and best group video.

Other multiple winners included Salt-N-Pepa, whose Next Plateau/London video "Whatta Man," featuring En Vogue, was honored in three categories: best dance video, best R&B video, and best choreography. Matthew Rolston directed the clip.

Nirvana, meanwhile, picked up two trophies for its DGC/Geffen clip (Continued on page 103)

B'buster Gets Exclusive Track On Barbra Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—Call it "Barbra—The Bonus Clip."

Shoppers at Blockbuster Video and Blockbuster Music stores will be able to purchase Barbra Streisand's upcoming concert video with a bonus track unavailable elsewhere.

The six-to-eight-minute video track, "What Are You Doing The Rest Of Your Life?," will be tacked onto the end credits of the two-hour video titled "Barbra—The Concert." The song originally appeared on Streisand's 1974 No. 1 album "The Way We Were."

The Sony concert video, priced at \$29.98, was taken from Streisand's HBO cable event, taped July 24 in Anaheim, Calif., and televised Aug. 21. The program, with and without the bonus track, hits stores Sept. 27, the same day Columbia Records is releasing Streisand's new double album, "Barbra—The Concert Recorded Live At Madison Square Garden."

Danny Yarbrough, president of Sony Music Distribution, says Blockbuster made a major advertising and unit-buy commitment "through the holiday season" in order to obtain the exclusive material. The video will be distributed under Sony's Columbia Music Video label.

To date, Yarbrough says pre-orders on "Barbra—The Concert" exceed 200,000 units on video and more than 850,000 units on CD and cassette. He was not specific on the size of Blockbuster's order.

In addition to advertising support, Blockbuster will stock the audio release in all of its corporate video stores. Franchisees also will be encouraged to carry both the audio and video formats.

Blockbuster senior VP of programming Ron Castell hinted that the chain may conduct a large catalog promotion for Streisand videos, using the concert release as the centerpiece.

"Barbra Streisand is not only a (Continued on page 109)



Baker's Dinner. Anita Baker is feted by Elektra Entertainment executives at a dinner in New York celebrating her new album, "Rhythm Of Love," which is due Sept. 13. The first single is "Body And Soul." Shown, from left, are Sylvia Rhone, chairman, Elektra/EastWest; Baker; David Bither, senior VP/GM, Elektra; Aaron Levy, vice chairman/COO, Elektra; Varnell Johnson, executive VP/GM of urban music, Elektra; Suzanne Berg, VP of promotion/adult format, Elektra; and Jon Leshay, senior VP of promotion, Elektra.

Sanyo Claims Breakthrough For Vid On Disc Firm Says New CD Has Ample Storage For Feature Film

■ BY MARILYN A. GILLEN

NEW YORK—Sanyo claims to have taken a step toward making the optical disc a more viable home video medium with the announcement of a technological development allowing 135 minutes of high-resolution information to be contained on a single 5-inch disc.

The existing technological standard allows up to 74 minutes of information to be stored on a disc, sufficient for an album but well below the average running time of a feature film.

Philips, which popularized the film-on-disc concept for its CD-i platform by licensing feature films from Paramount Home Video, MGM/UA Home Video, and Orion Home Video, has been releasing the studios' films in two-disc sets, priced at \$24.98, in accordance with the existing White Book, or MPEG-1, standard.

Philips has since unveiled a CD-i changer model designed to eliminate manual changeover of discs during playback. Still, many in the film industry have cited the "one film/one disc"

breakthrough as a sign of true market viability for films on CD.

Sanyo says it can achieve that goal by making the discs quadruple-density, a feat accomplished through changes in both CD software and hardware. On the software side, a new mastering process has been developed that will produce smaller pits on a disc's surface, according to Sanyo. On the hardware side, the company says it has developed the optical equivalent of a sharper needle—a laser beam with a shorter wavelength (635 nanometers, as opposed to 780).

Information on the new discs would be compressed using the advanced MPEG-2 compression standard, Sanyo says. All existing video CD titles on the market are based on the MPEG-1 standard, as will be the industry's first "dedicated video CD player," due in October from Technics. Goldstar also has announced plans to introduce a consumer video CD player.

Sanyo's quadruple-density discs would not be playable on any existing hardware, but would require a new breed of hardware equipped with the

■ BY DON JEFFREY

NEW YORK—The long conflict between television broadcasters and ASCAP over licensing fees for music played on the air has come closer to resolution with a federal court ruling that approves rates more favorable to TV stations.

In an 83-page opinion filed Sept. 2, U.S. District Court Judge William Conner approved most elements of a license-fee methodology devised by a special court-appointed magistrate.

The American Society of Composers, Authors, and Publishers has been battling with the TV stations and networks since the 1940s over the existing system of paying fees for music licensed by ASCAP.

A spokesman for ASCAP says no decision has been made on how to respond to the ruling, which was handed down the day before a long holiday weekend. "It's up to the parties to decide whether further negotiations are needed, or what the next procedural

step in the litigation would be," he says.

Since a consent decree was issued in 1950, ASCAP has been offering a choice between two kinds of licenses to broadcasters. The blanket license requires a flat fee, based on a percentage of the station's revenues, without regard to the amount of ASCAP music played on the air. The per-program license mandates fees based on the revenues from those programs that feature ASCAP music.

But Jack Zwaska, administrative director of the TV Music License Committee, an association of local TV stations, says, "The per-program was priced so high, nobody ever took it."

(Continued on page 109)

FOR THE RECORD

Several clarifications are necessary for an article in the Sept. 10 issue of Billboard covering suits filed in the U.S. and the U.K. by American Recordings against the U.K.'s Phonogram label. The dispute grew from a deal giving Phonogram rights to distribute American releases outside North America. (American is distributed by Warner Bros. in the U.S. and Canada.)

As stated in Billboard, the High Court judge in London refused American's request to bar Phonogram from distributing its releases. However, contrary to Billboard's report, the judge declined to rule regarding American's right to distribute its product through other channels outside North America. Instead, he referred the case to the California courts. (For a late update, see Billboard Bulletin, page 112.)

The article also should have stated that American was awarded court costs estimated at 250,000 pounds.

Contrary to the article, the upcoming Slayer album, due Sept. 27 on American, is a studio album called "Divine Intervention." Also, although the U.K. ruling refers to a live Johnny Cash album, American says there are no plans to release such an album. American maintains that the Cash title for which Phonogram has yet to receive the masters is the solo acoustic album "American Recordings."

BON JOVI

ALWAYS

The Brand New
Single and Video
From Their
Forthcoming
Greatest
Hits Album
Cross Road

Debuting at
Radio 9/19

Cassette Single
and CD Single
In-Stores 9/20

Produced By
Peter Collins For
Jill Music, Inc.

Orchestrated,
Arranged and Conducted
by David Campbell

Video Directed by
Marty Callner

Management: BJM



a PolyGram company

©1994 PolyGram Records Inc.

**Where will you be
during the biggest
record-buying time
of the year?**

Billboard Music **AWARDS**

**The
worldwide
broadcast
December 7th**



Produced by



Artists & Music

Blue Note Subsid Debuts As Home For World-Pop

BY CHRIS MORRIS

LOS ANGELES—Blue Note Records has inaugurated a New York-based subsidiary label, Metro Blue, to serve as a repository for unique, pop-oriented musicians from around the world,



MONTE

including acts from EMI's international roster. The label kicks off Oct. 18 with the release of "Rose And Charcoal," a new album by Brazilian vocalist Marisa Monte, whose previous albums were issued on Blue Note's World Pacific imprint. Also due on that date is arranger Bob Belden's "When Doves Cry," a jazz-skewed album of material penned by Prince, featuring appearances by such Blue Note and Manhattan artists as vocalist Cassandra Wilson, pianist-vocalist Holly Cole, and



saxophonist Everette Harp. The establishment of Metro Blue follows a successful year for parent Blue Note, which scored a gold record with English jazz/hip-hop band US3's "Hand On The Torch" and drew major critical attention for singer Wilson's distinctive work.

Capitol president/CEO Gary Gersh says, "What I think Metro Blue can be is a lifestyle kind of label, along the lines of a Nonesuch... [It] can provide a real opportunity to bring in music from our affiliates from around the world, stuff that wouldn't ordinarily get heard here in America, and create its own cachet with a large segment of the buying public."

(Continued on page 90)

Rwanda Relief Efforts Reach Near-Band Aid Proportions

BY PAUL SEXTON

LONDON—In a scale reconstruction of Bob Geldof's Band Aid mission of a decade ago, a legion of musicians are gathering for two separate records and a concert to raise money for war- and disease-riven refugees in the African country of Rwanda.

Already released as a single here on EastWest is a version of the Judds' "Love Can Build A Bridge," featuring the Children For Rwanda Choir, a 52-member ensemble of schoolchildren backed by artists such as ex-Police drummer Stewart Copeland, Big Country's Mark Brzezicki, and studio sidemen including Chucho Merchan and Danny Cummings, known for their work with Dave Stewart and Dire Straits, respectively.

The track was produced and arranged by Bob Sargeant from an idea by Avril MacRory, head of programming for BBC Television. Following its Aug. 29 release, the single was featured on BBC TV's flagship pop countdown show, "Top Of The Pops," helping it enter the U.K. singles chart this week at No. 57.

EastWest managing director Max Hole admits that some compassion fatigue may still exist with regard to charity records, but adds, "All the pictures everybody's seen on television are so intense, you can't fail to be moved by them. Hopefully, the size of the problem will overcome the fatigue."

A second Rwanda charity single, featuring versions of Marvin Gaye's

"What's Going On" and Australian star John Farnham's "You're The Voice" by a group of artists known as Music Relief, was recorded Sept. 2-5 at Whitfield Street Studios in London's West End. The project was overseen by seasoned English hit-makers Mark King of Level 42 and Nik Kershaw.

A label for the release was uncon-

(Continued on page 110)

November Seeks David Broza Breakthrough 'Second Street' Draws On Rock, Spanish Music, Poetry

BY JIM BESSMAN

NEW YORK—The game plan is for November Records to take several albums and slowly build David Broza's career over the next five years. The ultimate goal: taking the unique, Israeli-born artist from his international base to the U.S. marketplace.

"Second Street," Broza's second album for the label, arrives Sept. 20 and should help speed the process.

"The single 'When A Man Holds A Woman' is just fantastic," says Kim Alexander, acting PD at Philadelphia album alternative station WXPB-FM, where Broza has become a fixture.

"We played his last album, 'Time Of Trains,' pretty heavily, and the response from listeners was great," Alexander says. "He's like 'the old XPN friend' at this point—we have him on every time he's in Philly, when

London Suede Ready For The World? Sony Looks To Topple U.S. Radio Barrier

This article was prepared by Craig Rosen in Los Angeles and Dominic Pride in London.

With the October 25 release of the London Suede's "dog man star," Columbia Records faces the challenge of attempting to expand the British band's audience at a time when anti-Anglo sentiment is running high at American modern rock radio.

Says XTRA (91X) San Diego PD Mike Halloran, "Two years ago it was a completely different story, but there's limited success for English pop right now. Americans are interested in American bands."

Columbia VP of marketing, East Coast, Jay Krugman says he is well aware of the obstacles. "Certainly, today the environment is less favorable to any sort of British invasion," he



LONDON SUEDE

says. "But if you listen to the album and combine it with the band's live performances, it wouldn't be perceived as an uphill battle."

To complicate matters, the band parted company with guitarist

Bernard Butler and had to change its name to the London Suede in the U.S., because another act known as Suede has rights to the name in America (Billboard, Dec. 25, 1993).

Despite the adversity, London Suede frontman Brett Anderson is optimistic that the band will eventually find success in the U.S., even if he isn't quite sure what to make of America's lack of interest in U.K. acts. "I don't think music should have anything to do with what country you come from," Anderson says. "There's good bands from America and good bands from England, and there's shit bands from America and shit bands from England."

Yet the gulf between European and North American tastes is well illustrated by the different reactions with

(Continued on page 14)



Blues Brothers. Ron Goldstein, left, president/CEO of Private Music, and Isaac Tigrett, founder/CEO of House Of Blues Entertainment Inc., announce the two companies' new joint venture, House Of Blues Music Company. Private Music will be responsible for sales and marketing, promotion, creative services, and business affairs; House Of Blues will handle artist signings and recording. Both companies will handle publicity. Initial projects include recordings by "Monster" Mike Welch, Becky Barksdale, and an Albert King collection of 27 previously unreleased songs. The joint venture is funded by BMG.

LiPuma Brings Creative Touch To GRP Helm

BY PAUL VERNA

NEW YORK—Multi-dimensional record executive Tommy LiPuma expects to be wearing his creative hat when he takes the reins of contemporary-jazz powerhouse GRP Records from current president Larry Rosen.

LiPuma, most recently senior VP of A&R at Elektra Records, will assume the presidency of GRP in November, according to a statement from MCA Music Entertainment, GRP's parent company. Rosen will become chairman emeritus of GRP, while the label's other co-founder, Dave Grusin, will continue in his current role as creative consultant.



LIPUMA

Commenting on the appointment, MCA Music Entertainment Group chairman/CEO Al Teller calls LiPuma "that truly rare individual—a creative force and award-winning producer who is at the same time a highly respected music executive and industry leader [who has] helped to expand the audience for jazz around the world."

Citing LiPuma's success with such stars as George Benson, Miles Davis, David Sanborn, Anita Baker, and Natalie Cole, Rosen adds that LiPuma is "the ideal candidate to take GRP to the next plateau."

Asked in which direction he plans to steer the label, LiPuma says, "I don't have any specific, utopian view of the way I would like this [label] to be at this juncture." However, he says he is interested in U.K. acid-jazz, and in finding "fresh young talent."

(Continued on page 109)

we usually have artists on once. But he's so riveting when he plays live.

"His shows have gotten bigger and bigger here, and the next one's at the Theater of Living Arts, which we're sponsoring. So his growth is pretty amazing, and this album will make him even bigger."



BROZA

Alexander's report jibes with November president Jamie Biddle's vision for Broza. "He's an adult artist at a time when the album alternative format is just emerging," says Biddle. "We took him there last year with 'Time Of Trains' and had great success building a base for him. Since then, he's become a key artist for the adult rock

format—we hope to take the next step with this one."

"Second Street" is actually the 13th album in Broza's 15-year recording career, and his third release in the U.S. (an earlier EMI album received only limited release). His other albums are on his own RGB Records label in Israel, and include the most recent "Elements Of Love."

"They're all in the same vein, though 'Second Street' brings me back to what I started out doing originally—rock'n'roll," says Broza, who plays guitar in an aggressive rock style on a classical Spanish, nylon-stringed acoustic instrument made by Segovia's guitar builders.

"When I started, I was electric, and over the years I changed to a Spanish classical guitar," he says. "Now I try to combine its softness with an edge,"

(Continued on page 109)

Sony's Food For The Ears MusicalMeals Mix Recipes, Riffs

■ BY MELINDA NEWMAN

NEW YORK—Sony Music Special Projects is giving consumers food for thought with its new MusicalMeals series, which combines recipes from top chefs with music matched to the meal.

For example, the "French Cuisine" disc features recipes for such Gallic delights as roast rack of lamb, Provencal fragrance and apricot gratin with almonds and kirsch, packaged with a CD full of music classics like Edith Piaf's "La Vie En Rose" and Maurice Chevalier's "Thank Heaven For Little Girls."

The series is a joint venture between Sony and artist managers Shep Gordon (Alice Cooper) and Bob Blumer (Jane Siberry), both of whom have culinary experience. Gordon has switched many of his managerial duties from representing rock stars to culinary stars such as Wolfgang Puck, and Blumer has published his own cookbook, "The Surreal Gourmet."

The idea for the CDs is based on Sony Masterworks' Dinner Classics series. The 15-title collection combined the recipes of Martha Stewart with classical music. According to Harold Fein, senior VP/GM for Sony Music Special Projects, more than 1 million copies have been sold.

"When the Dinner Classics came out on Sony Masterworks six years ago, we sold thousands and thousands of units, and I said I always wanted to do it again and didn't want to be limited to classical music," says Fein.

The initial batch of MusicalMeals was served to retail Aug. 30. The five-course helping included the titles "Cocktail Hour," "Sunday Brunch," "Southwestern Cookin'," "French Cuisine," and "Cajun Cookin'." The CD-only releases—each of which contains between seven and 10 recipes and 12 songs—are priced at \$9.98. Included in the booklets are order forms for the chefs' cookbooks, the other titles in the series, and merchandise such as a chef's

hat or apron with the MusicalMeals logo on them.

"We went to the chefs and got their favorite recipes that typified the cooking that they do, and we talked to them about what they liked musically," says Blumer. "Then we sat down and figured out, if we wanted to create a really fun mood for people, what songs would we choose, and we went after them." Not so coincidentally, all five chefs represented so far are managed by Gordon, although he says he had considered using other chefs for the collections.

About half the music on each disc comes from the Sony vaults, but Blumer says he and Gordon are free to explore "off-label" tunes.

Gordon says he can envision at least 25 discs dedicated to different food fares. "There are so many themes where food is important—like tailgate parties," he says. There's a guy in Detroit who's developed the art of cooking on car grills, what you can cook

(Continued on page 111)

Nicky Hopkins, Sideman Extraordinaire, Left Imprint On Dozens Of Rock Classics

■ BY RAY COLEMAN

LONDON—Nicky Hopkins often was described as the most celebrated "unknown" in popular music. It was an identity—or perhaps a lack of one—with which he was quite comfortable, for he was the antithesis of the headline-hitting stars for whom he played so extensively.

A renowned British rock'n'roll sideman whose keyboard playing graced albums by the Beatles, the Rolling Stones, Joe Cocker, Jefferson Airplane, Quicksilver Messenger Service, and many others, Hopkins died in Nashville Sept. 6 of complications following an operation for a stomach ailment. He was 50 years old.

Recognized as a keyboardist nonpareil, he was sought after by the top names in rock and pop. In a rich, 30-year career, Hopkins played on scores of albums, stamping an extraordinary gift for improvisation and melody onto such classics as John Lennon's "Imagine" album. His work also appears on albums by Carly Simon, Ravi Shankar, and Art Garfunkel, with whom he toured.

As a man and as a musician, Hopkins was a quirky mixture of charm and irascibility, as punctiliously demanding as the precision of his music suggested. He will be remembered by many friends within the music industry for his droll, self-deprecating jokes, the demo tapes he sent them, and, most of all, for his sense of integrity. A host of albums produced in the past three decades would be poor-



Nicky Hopkins at the keyboard: The ultimate rock 'n' roll sideman. (Photo: Bob Gruen/Star File)

er without the ubiquitous credit "Nicky Hopkins: keyboards."

Born in London Feb. 24, 1944, Hopkins was a quintessential product of the vibrant British blues scene of the '60s. He was first drawn to the music when he heard Fats

(Continued on page 103)



"Housewarming" Party. A&M artist Amy Grant celebrates the release of her new album, "House Of Love," with A&M staffers at Bistro 990 in Toronto. Shown, from left, are A&M Ontario branch manager Joe Toews; VP of national promotion Randy Wells; national publicity manager Stephanie Robertson; executive VP of sales and marketing Bill Ott; Grant; national video and publicity representative Lori Chappell; Ontario marketing representative David Lindores; Blanton Harrell Management representative Jennifer Cooke; A&M national marketing manager Steve Kane; and Ontario sales representative Charles Hay.

Artist Lineup Set For Elvis Tribute Concert In Memphis

Bryan Adams, Michael Bolton, James Brown, the Judds, Carl Perkins, and Dwight Yoakam are among the artists who will salute the King Oct. 8 during a concert tribute to Elvis Presley at Pyramid Arena in Memphis.

The show, which is being sponsored by Harrah's Casinos, is the first salute to Presley that has been sanctioned by his estate (Oct. 16, 1993).

Other acts performing Presley tunes at the concert will be Jeff Beck, Tony Bennett, Cher, Roger Daltrey, Melissa Etheridge, and Aaron Neville. Tickets start at \$40 and go up to \$550 for limited gold circle seating.

The event, produced by Avalon Attractions, PolyGram Diversified Entertainment, and the Elvis Presley

Estate, also will be available via pay-per-view through TVKO Entertainment to 23 million homes. The purchase price for the live PPV is \$24.95. The PPV, which will air at 9 p.m. Eastern, will be rebroadcast at midnight.

As part of Harrah's sponsorship, each of the chain's 13 hotels will be offering special promotions in conjunction with the tribute, including closed-circuit viewing areas and possible weekend package rates.

A live album of the event will be released by Island Records in December. A portion of the proceeds from ticket sales, album sales, and PPV revenues will benefit St. Jude Children's Research Hospital and the T.J. Martell Foundation.

MELINDA NEWMAN

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records promotes Ron Howie to VP of sales at RCA Nashville and David Fitch to VP of sales at the RCA Records Label in New York. They were, respectively, VP of sales and VP of field marketing for the RCA Records Label (Billboard, Sept. 10). Additionally, Andy Missan is named associate director of business and legal affairs for the RCA Records Label in New York. He was an attorney at Sony Music Entertainment.

Dave Jerden is appointed VP/producer for Atlantic Records in Los Angeles. He was an independent producer, mixer, and recording engineer.

Bobby Shaw is promoted to VP of dance music and crossover promotion for MCA Records in Los Angeles. He was VP of dance music promotion and marketing.

Nancy Levin is appointed senior VP of promotion at Priority Records in Los Angeles. She was national pro-



HOWIE



FITCH



JERDEN



SHAW



LEVIN



BENTLEY



VLAUTIN



ROBINSON

motion director of pop and crossover at Reprise.

Bill Bentley is promoted to VP/director of publicity at Warner Bros. Records in Los Angeles. He was senior publicist.

John Vlautin is promoted to VP of media relations at Island Records in New York. He was national director of media relations.

Judi Kerr is promoted to senior national director of publicity and media relations at Capitol Records in Los Angeles. She was national director of publicity and media relations.

Steve Harrold is appointed business development manager at the strategic marketing division of EMI Records U.K. in London. He was marketing director at Carlsberg Tetley.

Marc Fenton is named director of publicity at Razor & Tie Music in New York. He was director of Marc One Media.

Jim Genova is appointed director of sales at Mechanic/Futurist Records in New York. He was director of national sales and marketing, independent label sales division, for

PGD.

PUBLISHING. Ronda Call is named creative director for PolyGram Music Publishing Group in New York. She was creative manager at EMI Music publishing.

Michael Stack is appointed U.K. director of membership at ASCAP in London. He is head of Famous Music's U.K. office.

RELATED FIELDS. Carole Robinson is promoted to senior VP of corporate communications for MTV Networks

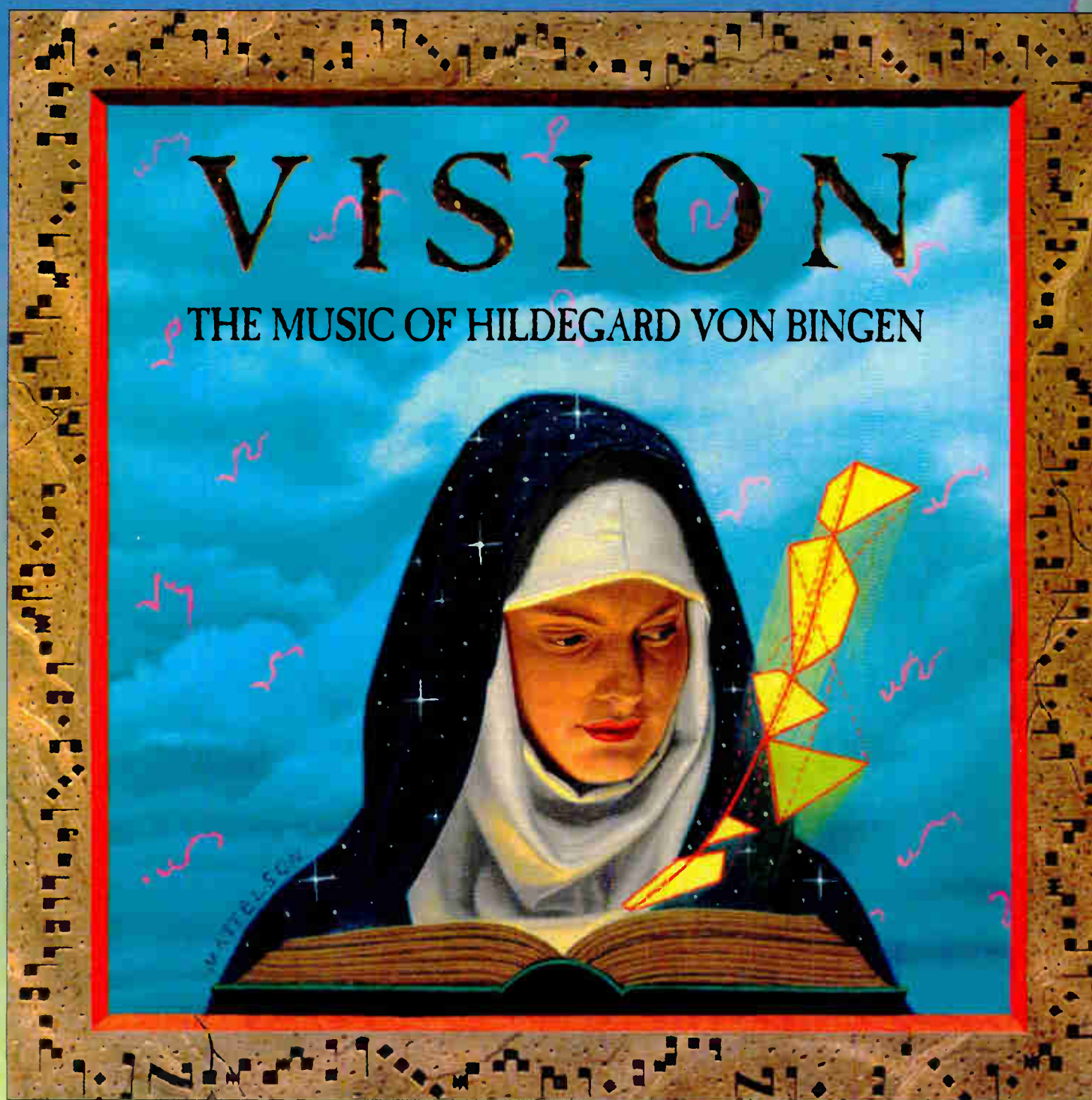
and senior VP of communications at MTV: Music Television in New York. She was senior VP of press relations for MTV: Music Television.

John Begert is named director of marketing for MTV Latino in Miami. He was director of special projects at Group W Satellite Communications.

Maurice Russell is named director of rights, clearances, and video administration for PolyGram Holding Inc. in New York. He was a financial analyst at the First Boston Corp.

HEAR THE VISION

NOVEMBER 1



FROM THE Angel[®] WHO BROUGHT YOU

CHANT



Cema
DISTRIBUTION

Dead Can Dance Comes Alive New 4AD Concert Album, Video Due

BY DAVID SPRAGUE

NEW YORK—Dead Can Dance has never been bound by convention. But even by the standards of this Irish-Australian duo, "Toward The Within" is a remarkable release.

The live set, which documents an invitation-only show on the group's 1993 U.S. tour, is by no means a "best of" collection, since more than half the material makes its first appearance on record. Nor is the Oct. 25 4AD release a soundtrack album, despite the fact that an accompanying longform video and laserdisc—with a revised track listing and interview footage—will be released simultaneously.

"We look at this as a new album; perhaps the best album the band has ever made," says 4AD's managing director, Robin Hurley. "Initially, there were no plans to do an album, just a video for the diehard fans, but we were so impressed by the quality of the performances that we decided to do both." The release will be distributed through Warner Bros.

The label's plans also were altered by the exponential increase in Dead Can Dance's fan base following the release of last year's "Into The Labyrinth," which topped Billboard's Heat-



DEAD CAN DANCE: Lisa Gerrard and Brendan Perry.

seekers chart in its second week of release and has sold more than 500,000 copies worldwide.

The band's sales have been growing steadily since it released its U.K. self-titled debut in 1984. A 1991 album, released on Rykodisc in the U.S., sold more than 60,000 units here, according to SoundScan. The album was accompanied by a tour that included multiple sold-out dates in Los Angeles.

"It's gratifying that more people are hearing the work," says Lisa Gerrard, who, along with Brendan Perry, has been working under the moniker of Dead Can Dance for more than 12 years. "Some of that has to do with the fact that, as much as I hate to admit it, the [music industry] machine has

worked in our favor. But it is immensely gratifying that listeners have come to us on our own terms."

Gerrard and Perry indeed have made few concessions over the course of a career punctuated by long periods of inactivity. Since an embryonic early-'80s phase during which the pair dabbled in goth-rock, their work has been both historical and anthropological, with its blending of Renaissance reels, Middle Eastern chants, and primordial percussion.

"Brendan and I work very differently, and when we do get together, it's often not clear what's going to come of it," says Gerrard. "It's like burrowing through a mountain without knowing where on the other side you're going to come out."

Despite the unabashedly musicological nature of its work, Dead Can Dance
(Continued on page 16)



Biting The Bullet. Bob Seger, second from left, takes a break from working on his greatest hits album to chat with Capitol executives. The 14-song collection consists of 12 hits and two new tunes recorded by Seger's Silver Bullet Band. Shown, from left, are Capitol CEO/president Gary Gersh; Seger; John Fagot, Capitol senior VP of promotion; and Bruce Kirkland, Capitol senior VP/GM.

Sony, London Suede Look To Wear Down U.S. Resistance

(Continued from page 11)

to the band on each continent.

With a mixture of sexual androgyny, '70s overtones, and passion for clothes from charity shops, the London Suede's sound and image hit the right chord with U.K. indie audiences, but word spread rapidly enough for the group to become a top 40 album act when its self-titled debut album came out on the independent Nude last March.

Championed by the weekly rock press, the London Suede became the band of 1993 in the U.K., appearing live on the televised Brit Awards, winning the Mercury Music Prize, and presenting an evening of music and pictures with the late film director Derek Jarman.

Popularity spread into Europe, where the band toured extensively.

So far the album has sold

220,000 copies in the U.K. for Nude, which is distributed by independent RTM/Pinnacle. Outside the U.K. (the group is signed to Sony Music's licensed repertoire division for the world), "Suede" has sold a total of 400,000 albums, with notable success in Japan (69,000 copies), Germany (42,000), Sweden (39,000), and France (37,000).

Many acts that find themselves being raised up on an edifice of press-driven hype can find themselves brought back down to earth very quickly on the whim of a cabal of journalists. The London Suede is still on the upswing, with the forthcoming album release generating a spate of press.

"From a press point of view, the [first] album wasn't written about quite as much as what was going on around the band," says Nude's
(Continued on page 16)

Lyle Lovett 'Loves Everybody'—As Far As You Know—With Striking MCA Set

LYLE LOVETT is cordial, if not downright charming, at an hour when most people are hitting the snooze button for the third time. It's 7:30 a.m. in Klein, Texas, and Lovett is calling from home before he leaves for England later in the day.

Lovett's fifth album for MCA, "I Love Everybody," arrives Sept. 27. The collection of 18 songs features material written between 1977 and 1986. Unlike 1989's "Lyle Lovett And His Large Band" or 1992's "Joshua Judges Ruth," the new album has a spare sound that often finds its strengths in a velvet-lined cello passage or an eerily jagged violin solo.

As is typical with Lovett's work, the beautiful melodies deceptively lull the listener into believing that all the songs—not just the unspeakably lovely "Just The Morning" or the sweeping, sad "Moon On My Shoulder"—are wistful yearnings of love. Until one hears the piquant words, of course. The gentle, lulling acoustic guitar on "Creeps Like Me" almost makes it possible to overlook the fact that the protagonist keeps Uncle Leon locked in a closet and is "dating" a girl whom he dare not transport across state lines for fear of violating the Mann Act.

Previous Lovett albums have been a combination of old and new tunes, but this time, when Lovett stepped into the studio, he kept delving into his past. With John Leftwich from Rickie Lee Jones' band on upright bass, and Russ Kunkel and Kenny Aronoff on drums, Lovett cut eight songs in two days, and decided he liked what he heard. "At that point, I didn't know I was going to make a whole record of [old] songs, but after we had the eight songs, I thought that rather than mixing them in with my new songs, maybe it would make more sense to just continue with that [stripped-down] recording approach."

The songs reflect Lovett's coming of age in Houston (all but three were written before he ever landed a record deal) and the golden hometown influences at his disposal, whether it be the ghost of Lightnin' Hopkins or cult figures-in-the-making like Townes Van Zandt.

"There really was this singer/songwriter community here," he says. "The people that hung out at [the folk club] Anderson Fair—and this is strictly my own take on all of this—if Mickey Newbury and Guy Clark and Townes Van Zandt were sort of the first generation of this singer/songwriter group in Houston, then people like Eric Taylor and Don Sanders and Vince Bell were second-generation, the guys who used to open for Townes and Guy. I was more

like the guy who opened for Vince and Don and Lucinda Williams, who played on Thursday nights back then."

But they all left eventually, mainly for Nashville or Austin.

"Going to Austin, it's like 150 miles, but, you know, that's nothing. In west Texas, people drive that far to have dinner. So Austin is not really thought of as a faraway place," says Lovett. "Nashville, of course, is thought of as a place where people might cut your songs. That's why everybody went there. That's what I went there. I went to Nashville not with the idea of trying to get a record deal, but with the idea of trying to get people interested in my songs."

But Lovett did get a record deal—and a 1989 Grammy for best male country artist. And now, with the album alternative format, he stands a chance of hearing "Lyle Lovett is one of our core artists" from programmers, and knowing they mean it. Or, as he eloquently puts it, "Jesus, I might get on the radio."

His first shot from the new album will be with "Penguins," a funky, uptempo, horn-drenched song about, well... penguins, who are "so sensitive to my needs." The tune is based on an old girlfriend's college roommate, who collected all things penguin.

Lovett laughs richly and adds, "Yeah, I used to be able to [write] about my personal life when nobody was really interested in it."

Of course, that all changed one day last summer when he married actress Julia Roberts, and overnight every facet of his life, from his hair follicles on down, became the purview of "Hard Copy" and the National Enquirer.

Lovett swears that such scrutiny will not stop him from plumbing the depths of his relationships for song ideas. But he also warns about taking his songs as literal truths, because, to hear him tell it, he's just not a good enough songwriter to forgo embellishment. "A song may be based on something that really happened, but it's rarely well-written enough to be truly accurate... What I write is more a result of the limitations of my imagination than my having a grasp of what I really think, so, you know, I just make up things that I can."

And if people don't understand that songs such as "They Don't Like Me"—about a pair of skeptical in-laws—was based very loosely on a past relationship, and, more importantly, was written pre-Julia, Lovett pauses and adds mischievously, "You know, I'll kind of enjoy that, I think."



by Melinda Newman

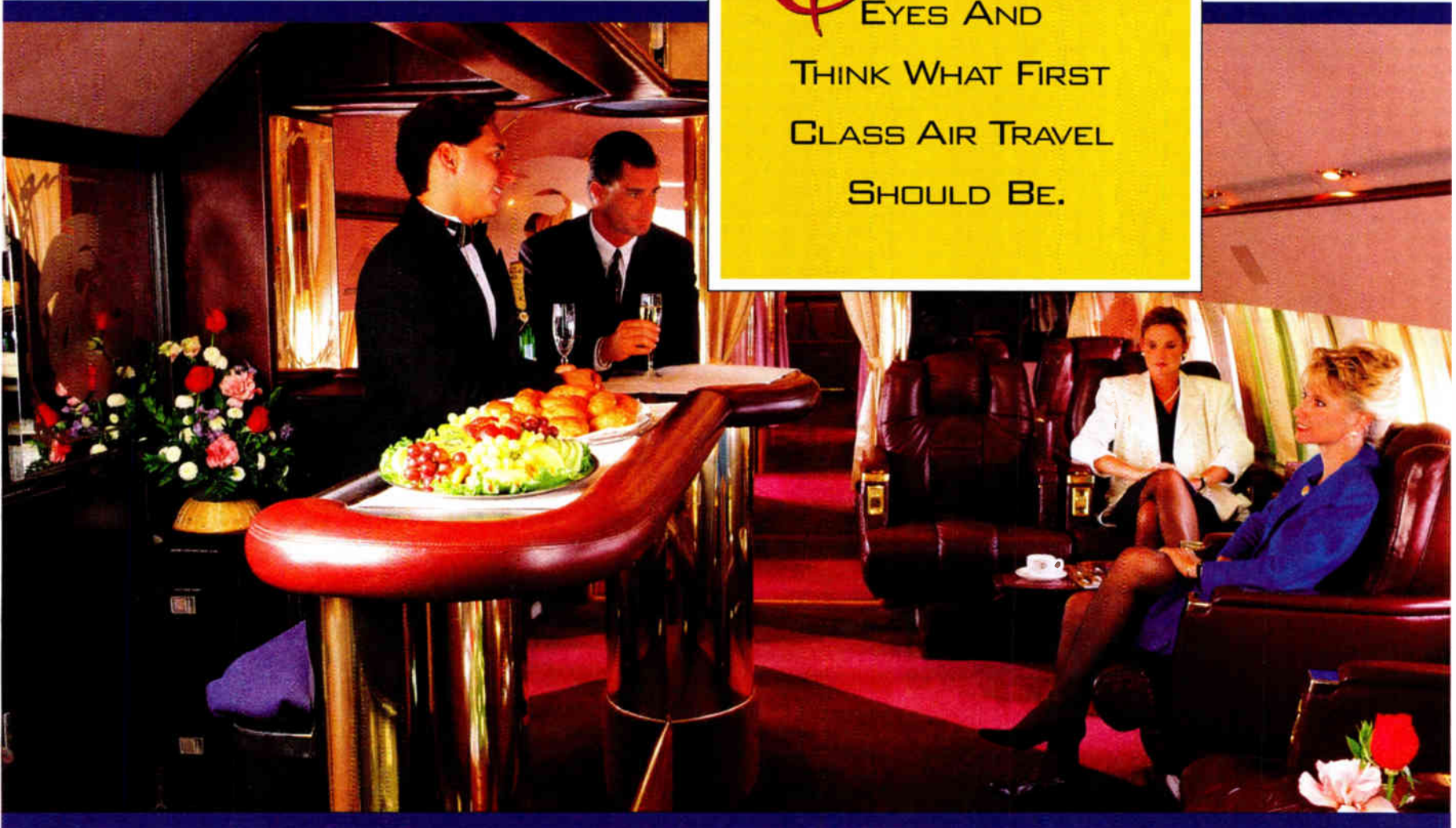
SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE



W. Axl Rose
Guns N' Roses



LOSE YOUR
EYES AND
THINK WHAT FIRST
CLASS AIR TRAVEL
SHOULD BE.

{ OK, now open them. }

*MGM Grand Class for the same price as First Class.
New York • Los Angeles • Las Vegas*

Believe your eyes. MGM Grand Air's exclusive one class service—Grand Class—offers First Class travelers everything they've dreamed about in an airline.

Exclusivity. Privacy. And amenities you won't find anywhere else, like a stand-up bar and lounge. Sleeper seats and queen-size beds. Award-winning gourmet food, prepared on board. And private State Room conference areas. With fewer seats and more flight attendants, you also experience personal service the way it was meant to be—from curbside to touch down.

All, amazingly, for the same price as First Class.

So the next time you travel our Golden Triangle route—between New York and Los Angeles, or between those cities and Las Vegas—tell your travel agent you're ready for something more than regular First Class. Ask them to treat you to Grand Class.

Call 1-800 ASK 4 MGM (1-800 275-4646) or your travel agent today.

CITY	DEPART/ARRIVE	DAY
LAX / JFK	9:15 am / 6:30 pm	Daily (exc. Sat.)
LAX / JFK	3 pm / 11:15 pm	Daily (exc. Sat.)
JFK / LAX	10:30 am / 1:30 pm	Daily (exc. Sat.)
JFK / LAX	6:30 pm / 9:30 pm	Daily (exc. Sat.)
JFK / LAS	7:45 pm / 10:15 pm	Thurs. & Sun.
LAS / JFK	11 am / 6:45 pm	Thurs. & Sun.
LAX / LAS	8:30 am / 9:40 am	Thurs. & Sun.
LAS / LAX	10:45 pm / 11:50 pm	Thurs. & Sun.



Grand Class. It's what first class was meant to be.

DEAD CAN DANCE COMES ALIVE WITH 4AD CONCERT ALBUM, VIDEO

(Continued from page 14)

has been well-received on commercial radio, both by album alternative outlets and commercial alternative stations (particularly on the West Coast, where the band's strongest markets are con-

centrated). While no commercial single is scheduled to come from "Toward The Within," a promo CD-5 of "American Dreaming" will be shipped to radio. The commercial release of the long-

form video (directed by Mark Magdison, who previously worked with Dead Can Dance on his film "Baraka") will be preceded by a short theatrical release. The 75-minute film had its world premiere last week at the Montreal Film Festival and will have its first U.S. screening as part of this year's CMJ convention.

"After that, we're going to simulate a tour of sorts, moving the film from town to town," says Hurley. "It's a beautiful film, and a large-screen viewing is an event, particularly with a band like this, which tours so infrequently."

Considering the ardency with which Perry and Gerrard have been known to maintain their privacy—to the extent of maintaining isolated homes, he in Ireland, she in rural Australia—the intimacy afforded by "Toward The Within" is somewhat surprising. Gerrard admits to an initial sense of trepidation about the project.

"In one sense, I was very uncomfortable being recorded live, let alone being filmed," she says. "Near where I live in Australia, there are a large number of aboriginal people, and the traditional belief is that you lose a bit of your soul when you're photographed. I think there's certainly something to that."

The release of "Toward The Within"—which also will be issued in a limited-edition boxed set containing copies of the CD, video, and a book—will give Gerrard and Perry the opportunity to take one of their frequent sabbaticals. This time, however, the pair will work on solo projects, which fans can preview during 4AD's "All Virgos Are Mad" anniversary celebration in Los Angeles later this month.

Bug Music Enters 20th Year Of Doing Things Its Own Way

BUG-ING 'EM FOR 20: Bug Music is entering its 20th-anniversary year as a successful publishing enterprise, but it is hardly traditional in the ways it does business. The company does have a normal array of deals in which it owns copyrights through acquired catalogs or co-publishing arrangements, but at least co-equal to those operations is the fact that Bug Music actually encourages writers to enter into administration deals, rather than seeing 100% or co-publishing of copyrights. "Most deals are by commis-

sion, with occasional co-publishing," says **Dan Bourgoise**, who opened shop in Los Angeles in 1975 with a half-publisher share of some

missing royalties he says he tracked down for the late Del Shannon, a longtime friend who died in 1991. "Many writers come to the company mid-career after bad experiences with the majors. Others, perhaps less well-known, sign on because they trust Bug to work their catalogs as aggressively as those of the star clients."

With creative departments in Los Angeles, Nashville, and, for the past two years, London, Bug Music offers exploitation of copyrights it owns, of course, but also of those it handles under administration deals. Why plug a song or a catalog it only administers? Bourgoise explains how it works: "We receive commissions on a two-tier basis. There is a 10% to 15% standard administration fee. If we get the cut through our own efforts, the administration fee goes up to 25% on the recording, film, or commercial."

According to Bourgoise, Bug paid out \$15 million last year in royalties, while pursuing covers of the material in its almost 1,000 writer catalogs. Bourgoise's key staffers include his brother Fred, president, and senior VP Garry Valenti, who oversees creative services for all three offices.

To sort out Bug Music's writer relationships, Bourgoise has hundreds of writers signed to administration deals, including Sugar, T Bone Burnett, Los Lobos, Iggy Pop, Townes Van Zandt, Marshall Chapman, Rosanne Cash, John Lee Hooker, Commander Cody, Canned Heat, Jon Hendricks, the Delgado Brothers, Quicksilver Messenger Service, Bob Welch, Steve Young, Buckwheat Zydeco, and the estates of Del Shannon, Steve Goodman, Arthur Alexander, Gene Clark, Willie Dixon, Muddy Waters, Harry Nilsson, Willie Dixon, Bobby Fuller, and Slim Gaillard.

In more traditional publishing relationships, Bourgoise has co-ownership of the catalogs of Del Shannon and Johnny & the Hurricanes, most songs by Asleep at the Wheel, and songs by John Stewart. Recent cover hits include songs by Tony Arata

(recorded by Clay Walker and Lee Roy Parnell) and Jesse Winchester (the Mavericks), among others.

SIGNINGS: Hot alternative act Freedy Johnston has signed a worldwide agreement with EMI Music Publishing, according to Jody Gerson, the company's senior VP/GM of creative operations on the West Coast. Elektra Records has just released a new album, "This Perfect World," by the singer/writer/guitarist. In another deal, the company also

signed Day 2 Day, the Salt-N-Pepa/Hurby Azor-discovered vocalists, says the firm's Evan Lamberg. They sang backup for Salt-N-

Pepa on the group's recent tour with R. Kelly.

U.K. WRITER Hospitalized: Scottish singer/songwriter Frankie Miller is in a New York hospital in critical condition—and without access to his government-subsidized health coverage. Miller, whose compositions include "In My Own Crazy Way" (for Rod Stewart), "Burn One Down" (Clint Black), and "Ain't Got No Money" (Bob Seger), suffered a brain aneurysm Aug. 25. An account has been set up to receive contributions for Miller's medical fund at National Westminster Bank PLC, Piccadilly Circus Branch, P.O. Box 4QQ, 19 Shaftesbury Ave., London W1A 4QQ. The account number is 31428746.

WORKING POP: The 1994 ASCAP East Coast Pop Songwriters' Workshop will be held Wednesday, Oct. 19, from 6:30-9:30 p.m. at Fez in Manhattan. Moderating is Atlantic recording artist Marc Cohn. Those interested in applying must submit a cassette tape containing two original songs, along with a lyric sheet and a brief resume, to ASCAP's headquarters in New York. Deadline is Sept. 20... The National Academy of Popular Music, parent of the Songwriters Hall of Fame, has set five new songwriter workshops for the fall. Projects director Bob Leone says classes will begin in mid-October. Instructors include writers Jeff Franzel and Henry Gaffney, music exec Bob Cutarella, and entertainment attorney Wallace Collins. For more info, contact NMPA headquarters in New York.

PPRINT ON PRINT: The following are the best-selling folios at CPP/Belwin:

1. Smashing Pumpkins, Siamese Dream
2. Jon Secada, Heart, Soul & A Voice
3. Iron Maiden, A Real Dead One
4. Bryan Adams, So Far So Good
5. Creedence Clearwater Revival, Guitar Anthology.



is pleased to announce its appointment as exclusive agent for the



in its expansion from Paris to New York City.

Moulin Rouge seeks a qualified investor/producer for this unique cabaret experience.

Contact the exclusive agent:

Maryam Jorjani
Garrick-Aug Worldwide
99 Park Avenue, NY, NY 10016
212-557-9090 Fax: 212-983-7192

Entertainment Management

Career Training Certificate Program

Interactive TV	Concerts	Cable TV
Video Games	Gaming	Movies
Home Shopping	Live Events	Records
Multimedia	Theme Parks	Home Video
Network TV	Music	

RSVP. Open House:
Wed., 6 pm, Sept. 21

For a brochure,
(212) 517-0564.

**MARYMOUNT
MANHATTAN
COLLEGE**
221 E. 71st St.

LONDON SUEDE

(Continued from page 14)

Saul Galpern. "People were distracted by that at first."

Galpern notes that the Mercury Music Prize awarded to the band last year helped the London Suede get taken more seriously in the U.K., but the group's breakthrough came with its performance of "Animal Nitrate" on the spring Brit Awards telecast, which reached an estimated 9 million homes.

Jeremy Pearce, managing director of Sony Music's Licensed Repertoire Division (LRD), says U.K. media attention helped spread the word initially on the continent, and the European tour was the breaking point for the band.

Neil Boote, senior product manager at the Our Price chain, says that sales of the London Suede's first album "were phenomenal." At Our Price, which has approximately 300 outlets, the album sold 12,000 units in the first week, and sales continued strong.

Boote says the chain already has people asking about "dog man star." "There's a lot of fans who are at a certain stage in their lives to whom it appeals," he says. "It has the potential to be as big as their last. The good thing is that it only feels like a few months since they were in the news, and Suede is

(Continued on page 22)



From the South Bay to Ventura, and in over 400 cities nationwide, short-term furnished housing when you need it, where you need it, how you need it.

OakwoodSM
Corporate Housing
A nationwide temporary housing service



(800) 942-2787

For monthly stays or more. Models open daily, 9-6.



**2:00 a.m. The band
just found the sound
they've been looking for.
Everyone's rockin'.**

Except you. **You're figuring
out how to tell them the
HIGH OUTPUT MASTER
you were using just
"crapped out."**

Of course, you wouldn't be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first

thing you'll do is contact BASF: Germany, 0621 - 4382-366, or UK, 081 - 908-8340.

ADDED VALUE BY BASF

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Listening to Perla Batalla's cover of Van Morrison's classic "Crazy Love," it may take a while to realize that this is the same song you remember from Morrison's "Moondance" album. And that's just fine with Batalla. Her left-field version of the song is designed to take you to another place altogether.

By Peter Cronin

CRAZY LOVE

Published by Caledonia Soul Music/
W.B. Music Group (ASCAP)

"When I first heard 'Crazy Love' back in the '70s, I loved it and I wanted to sing it," says Perla Batalla. "To me, Van Morrison's is the quintessential version because, of course, he wrote it. So there was no way I was going to do the song without doing a completely different version to make it my own. In order to do that, I played around with it a lot, and I sang it for years before I ever performed it. I had these friends with a loft apartment, and I would sit in their stairwell and just sing the words with no music, so it was already ethereal that way. Then I got together with a conga player and had him play like a heartbeat and I sang to that. He had no idea what I was doing. When I got the band together I told them to approach the song like an impressionist painting. We didn't talk about rhythms, because I didn't want any clear lines. I wanted it free and mysterious. That's how my version was born and that's how it evolved—very loose. I sang the song originally for my lover, but now when I sing it, I think of my new baby, because the heavens do 'open every time she smiles.' Can you imagine loving anyone as much as your own child?"



BATALLA

4AD Isn't Fiddling Around With Germano Just 6 Months Separate Label's Releases Of Singer's Work

BY JIM BESSMAN

NEW YORK—Neither Lisa Germano nor 4AD intended to follow up the label's April re-release of "Happiness"—Germano's ill-timed, short-lived album for Capitol—so quickly.

But when 4AD managing director Robin Hurley heard Germano's homemade demos for her third album project, both agreed to release them with only minor embellishment as "Geek The Girl," a disquieting look at a young woman's sexually vulnerable struggle for identity.

"We didn't want to put out a record so soon," says Hurley, noting the Oct. 25 street date for "Geek The Girl." "But after hearing the ['Geek'] demos and her long-term plans, it made sense. This should finally dispel puzzlement among die-hard 4AD fans, who only see Lisa as someone who played with John Mellencamp."

Germano deftly exited Capitol and came to 4AD (with her "Happiness" masters in hand) shortly after the album's original July 1993 release—which, unfortunately, came in the midst of a major corporate shuffle at Capitol.

"Obviously, we'd listened to 'Happiness' and heard a marvelous combination of wonderful melodies and quite dark lyrics, so we knew the kind of music she was partial to," Hurley says.

"But to get something that's as powerful and raw and beautiful [as 'Geek'] was still a surprise. Musically, it underlines Lisa's talent in her own right and fits into the 4AD mold, so we really had to put it out quickly as her first real release here."



GERMANO

Recorded at home, mostly on an ADAT machine, "Geek The Girl" is more in line sonically with Germano's acclaimed, self-made and self-marketed 1991 debut album, "On The Way Down From The Moon Palace," than with "Happiness," which was produced by Malcolm Burn and featured several guest musicians. Germano, who had established herself as Mellencamp's fiddler, played virtually everything on "Moon Palace," much as she has again on "Geek."

"I love the last album, and want the next one to be produced again, but this time I wanted to start over and give people something that was totally me," says Germano, who nevertheless shares production credit on "Geek" with Burn, with whom she lived at the time of its recording. "Originally, they were just demos. I was just going to start the next record and find a producer, but Malcolm thought there was

something [in the demos] that was so genuine that we should see if 4AD would put them out. It's definitely homemade: You can hear punch-ins and punch-outs, but I felt a couple songs could be mixed a little better, and went to [Mellencamp guitarist] Mike Wanchic's studio to remix, with [Mellencamp drummer] Kenny Aronoff playing drums on four songs, to get a real groove instead of a drum-machine groove."

Largely autobiographical, "Geek The Girl" is accompanied by Germano's liner notes explaining that the heroine "is confused about how to be cool and sexual in the world but finds out she isn't cool and gets taken advantage of sexually a lot, gets kind of sick and enjoys giving up, but in the end tries to believe in dreams and still hopes of loving a man [and] that he might save her from her shit life... ha ha what a geek!"

Elaborating, Germano adds that the album is "a lot about women trying to have sex. The first few times is pretty weird, but you want to have sex and get out in the world, and sometimes, when you do, you get taken advantage of a lot. Like 'Cry Wolf' is about Mike Tyson, how even some women were saying she deserved it. I felt bad, because when I was younger I actually ended up having sex with people because I

(Continued on page 20)

THANK YOU PGD YOU'RE NUMBER ONE ON OUR CHARTS!

Jim, we're proud to be on the team that made the PolyGram Group Distribution national Managers Meeting an outstanding success.

Thank you for selecting The Hilton at Short Hills.


THE HILTON AT SHORT HILLS
HOTEL · AND · SPA

41 JFK Parkway, Short Hills, NJ • (201) 379-0100

**THE ONLY AAA FIVE DIAMOND
HOTEL IN THE NY METRO AREA
FOR FIVE CONSECUTIVE YEARS**



BLUES JAM. ALL TICKETS, 29¢.



The American Music



Stamp Festival

Welcome to The American Music Stamp Festival! Where the box office is as close as your local post office, and America's immortal music legends are yours for a song. Just 29¢ each.

Take this month's featured set, "Jazz/Blues Singers." Some of the funkier stamp licks you've *ever* heard, from the greats shown here to "Ma" Rainey, Jimmy Rushing, Mildred Bailey and Robert Johnson.

Save a few for an encore. And if you'd like a "backstage" peek at the stars behind the stamps, ask your postal clerk to show you our new "Jazz/Blues Singers" StampFolio keepsake. Stamps never sounded so good!



Stamps Worth Saving.

Mary Hart Sings Lullabies From The Heart

A heartwarming collection of the world's best loved lullabies that enchant with timeless simplicity... soft vocal harmonies, a medley of string instruments and soothing accompaniment bound to capture infants' imagination and lead them into a peaceful slumber.

Featuring Brahms' Lullaby, Summertime, Crystal Lullaby, Little Horses and many more specially presented for family enjoyment.



Available on CD or Cassette

A Project to benefit the March Of Dimes and its Campaign for Healthier Babies.



- Compact Disc
L-2-9499
- Cassette
L-4-9499



Counter top merchandiser capacity: 6 compact discs and 12 cassettes.



LISA GERMANO

(Continued from page 18)

put myself in situations where I felt I owed them, so the song says let's not try to put ourselves in those situations."

The song "... A Psychopath" deals with a stalker who has plagued Germano since her days in Mellencamp's band. "I got a call from him last Christmas, and it scared me so much I have baseball bats all over the house and four things of mace and a great burglar alarm so nobody can get in this house without the police being here in five minutes. But you never get over this fear, and it makes you rude to other men, and that's a bad thing."

To drive home the horror, Germano mixed in a tape of a frantic 911 call to a Houston rape-crisis center. But to lighten the album's thematic gravity, Germano also included instrumental snippets of "Frasclita," a Sicilian folk tune, which provides respite in between the album's more intense passages. The closing tune, "Stars" ("the only positive song on the record!" she says), will be serviced to album alternative and college formats, Hurley says.

Germano, newly signed by Tommy Manzi to Left Bank Management, is set to appear on the songwriters panel at the upcoming CMJ confab, and expects to start her first substantial tour supporting her own releases Oct. 25—preferably with a band, though she also performs solo easily. "We'll do advertising in markets where she appears, and have her at as many in-stores as we can around the country," says Hurley. "Live, people see how charming and appealing she is, and the very moving songs on the album can translate into sales once she starts touring."

Hurley says that Germano's next album, in addition to being more highly produced, will be more upbeat "and, in her mind, more traditionally commercial." "Geek The Girl," he adds, will "find its own niche" at the press level, and will continue to gain her a foothold at adult alternative.

"It makes sense to put it out now and leave a gap between it and the next album," he says, looking ahead a year.

"I promise the next record will be fun, fun, fun for everyone!" Germano says.

PUBLICITY PRINTS

Lithographed on Heavy Gloss Stock
BLACK & WHITE 8x10s
 500 - \$70.00 1000 - \$95.00
COLOR
 1000 - \$396.00
 Send 8x10 Photo - Check or M.O.

★ ★ ★
 Full Color & B/W Posters
 Picture Business Cards
 J-Cards • Other Sizes

★ ★ ★
 Send For **FREE** Catalog & Samples

B PICTURES
 1867 E. Florida St. • Dept. BB
 Springfield, MO 65803-4583
 (417) 869-3456

Madacy Music Group INC.

MADACY MUSIC GROUP INC.
 1865 TransCanada Hwy,
 Montréal, Québec, Canada H9P 1J1
 Tel.: (514) 683-9320 Fax: (514) 683-7848

USA DISTRIBUTION
 Tel.: (614) 291-4252
 Fax: (614) 291-4365
 MADE AND PRINTED IN CANADA

Billboard/Phonolog Music Reference Library on CD-ROM

Billboard presents the first truly complete music reference database on CD-ROM. A few keystrokes gives you instant access to Phonolog's vast database of information on recorded music. All you need is a PC and a CD-ROM player.

An Essential Tool

From Tchaikovsky to Tommy, you'll enjoy the complete searchability only this product offers. Not only will you **save time**, but you'll have fun with reference work which has been a chore until now.

What's best, searches can be initiated by:

- Artist
- Group
- Song Title
- Album Title
- Record Label
- Format
- Composer
- Conductor
- Instrument
- Orchestra
- Guest Artist
- Any Keyword

Over 1,000,000 Music Titles

Our authoritative reference library includes details on over **80,000 albums** plus **1,000,000 individual songs**. Classical, Country, Pop, Rock and Jazz, plus everything in between. All neatly packaged on a single CD-ROM disc.

The annual CD-ROM service of \$595* includes complete data update discs 4 times a year, plus our easy-to-use instruction guide and helpline.

*Plus one-time shipping charge of \$25.

→ YES! Sign me up for one year's subscription to the Billboard/Phonolog Music Reference Library on CD-ROM.

Charge my: Visa Mastercard Amex
Card #: _____ Exp. Date: _____
Signature: _____

Bill my company - PO Required: # _____
Name: _____
Title: _____
Phone: _____ Fax: _____
Company: _____
Address: _____
City _____ State _____ Zip _____

Fill out and return coupon to: Lori Bennett
Billboard Electronic Publishing,
1515 Broadway New York, NY 10036

For fastest service, phone: (212) 536-1402 or fax: (212) 536-5310



Phonolog is a registered trademark of Trade Service Corporation. Copyright 1991 by Trade Service Corp. Billboard is a registered trademark of BPI Communications, Inc. Copyright 1991 by BPI Communications, Inc. All Rights Reserved. All titles, logos trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV.

Artists & Music

SONY, LONDON SUEDE LOOK TO WEAR DOWN U.S. RESISTANCE

(Continued from page 16)

fresh in everyone's minds."

The band was not welcomed with the same rapture in the U.S., but Pearce is not disheartened about having a second go. "I have always had high expectations that they would be successful, but not that they would be heroically welcomed," he says.

Pearce acknowledges the lessons learned from the first foray into the U.S. "We could have made better videos than we did last time. For the last album, Nude set about breaking the band here, which they did superbly. This time it's up to us break them internationally, and the quality of the videos will reflect that."

Galpern says the band has "re-invented itself on 'dog man star.' The last album was a little boys' album. This is a big boys' album."

Instead of opting to go the solo route, à la Morrissey when the Smiths' guitarist Johnny Marr left the band in 1987, Anderson has stuck with the London Suede. "I like being in a band and the power of being in the band," he says. "It's too pretentious to go solo. I've never wanted to be Morrissey, so why should I start now?"

The band has recruited a new guitarist, whose identity Anderson says he isn't able to reveal at the moment. "The Power," one track on "dog man star," was recorded following Butler's departure. "It's got a completely different feel," he says of the song. "It's quite spacious. The way in which we recorded up until then, and the life of the band generally, had become quite stagnant. Him leaving has breathed complete new life into the whole thing."

The fact that Butler was unhappy while working on the album may have also turned into a plus

for the band. "I don't think you can make a good record without a bit of strife going on, and I think the record reflects that. It's quite varied," Anderson says. "When it's too harmonious, you get a bland record."

Indeed, with "dog man star," the band has expanded its scope. Columbia is optimistic that the new and improved London Suede will be accepted at radio, and that the album's near-simultaneous release on both sides of the Atlantic will help spread U.K. enthusiasm for the band to U.S. shores.

Here, the track "The Wild Ones" will go to modern rock radio Oct. 4, while the entire album will be shipped to college radio. A video for the song will be serviced to all the usual outlets by the radio air date.

In the U.K., the album is set for an Oct. 10 release, while the first single is "We Are The Pigs."

"The last time, there were already a couple of singles out in the U.K. by the time the album came out here," says Columbia product manager Leah Reid. "This time we will have the worldwide momentum."

The choices of singles for the U.S. and U.K. appear logical, since "The Wild Ones" is a love song with universal appeal while "We Are The Pigs" takes on the British middle class.

The London Suede likely will tour the U.S. in late 1994 or early 1995. Anderson hopes that, by then, state-side fans will finally understand what the band is all about. "We probably have been misinterpreted," he says. "This album should put the record straight, because there is a lot more mainstream stuff on it. This is how we always wanted to come across."

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES SHERYL CROW	Giants Stadium East Rutherford, N.J.	Aug. 23-24	\$3,115,545 \$75/\$40	115,181 two sellouts	Delsener/Slater Enterprises
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALLSTARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS GREEN DAY	Soccer Field California State Univ., Dominguez Hills Carson, Calif.	Sept. 4-5	\$1,760,000 \$27.50	64,000 two sellouts	Goldenvoice
AEROSMITH COLLECTIVE SOUL	Jones Beach Theatre Wantagh, N.Y.	Aug. 29-30	\$684,054 \$31.50	21,716 two sellouts	Delsener/Slater Enterprises
UB40	Sports Palace Mexico City	Aug. 28	\$662,941 (2,008,711 Mexican pesos) \$2.94/\$38.29/ \$20.59	18,253 sellout	Ocesa Presents
JAMES TAYLOR	Garden State Arts Center Holmdel, N.J.	Aug. 30-31	\$580,238 \$37.50/\$21.50	21,804 two sellouts	In-house
BEACH BOYS AMERICA	Jones Beach Theatre Wantagh, N.Y.	Aug. 26-27	\$485,446 \$36/\$26	16,371 21,571, two shows	Delsener/Slater Enterprises
H.O.R.D.E.: ALLMAN BROTHERS BLUES TRAVELER BIG HEAD TODD & THE MONSTERS	Jones Beach Theatre Wantagh, N.Y.	Aug. 31- Sept. 1	\$414,068 \$31.50	13,145 21,316, two shows	Delsener/Slater Enterprises
SOUNDGARDEN NINE INCH NAILS POP WILL EAT ITSELF REVEREND HORTON HEAT YOU AM I MARILYN MANSON	Molson Park Barre, Ontario	Aug. 6	\$413,939 (\$569,994 Canadian) \$25/\$21.50	24,870 35,000	MCA Concerts
STEELY DAN	Harder's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 30	\$343,723 \$35/\$19.75	16,221 20,000	PACE Concerts Cellar Door
STEELY DAN	Polaris Amphitheatre Columbus, Ohio	Aug. 28	\$331,536 \$43/\$27.50/ \$20.50	13,756 16,000	In-house



Elvis Lives. Elvis Costello headlines a concert in New York's Central Park. He took part in the city's summer series of performances at the park's Summer Stage.

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



BILLBOARD Research Services

QUICK CUSTOM RESEARCH BY PHONE!

Let Billboard do the work for you!

*No more searching
through back issues...*



*No more hours spent
in the library...*

**Whether you're working on a report, an award,
or an advertising campaign, Billboard Research Services
will save you time and get you the information that you need.**

- ***The Ultimate Source***— Any questions you might have regarding Billboard charts, news articles and features, music and home entertainment issues— solved in just one call.
- ***Individualized Service***— Discuss your needs directly with a knowledgeable expert who has handled hundreds of requests regarding Billboard charts, statistics and industry data.

- ***Fast Turn-Around***— In as short as one hour, Billboard can research your questions and provide you with answers.
- ***Experience Speaks For Itself***— Billboard serves more than 250 companies on a regular basis.
- ***Extensive Archives***— Reproductions are available of all past charts. Resources include chart data and articles dating back to the early 1900's.

Billboard Research Services answers questions like these every week:

- Which songs reached the Top 20 on the Hot 100 during 1991?
- What were the top country albums of 1969?

- Where and when did "Cream" peak on the Hot 100 and what album did it appear on?
- What were the top videos of 1982?

For immediate results from our research specialist or for rate information,

call (212) 536-5054

**Ask about our Chart Packages too.
Charts from all genres and decades available.**



Billboard ... 100 YEARS OF UNPARALLELED COVERAGE.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
*** No. 1 ***				
1	4	38	JEFF FOXWORTH WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
2	1	6	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER
3	5	9	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
4	3	51	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	7	5	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
6	6	5	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
7	2	2	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
8	20	3	THE TRACTORS ARISTA 18728 (9.98/15.98)	THE TRACTORS
9	—	1	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
10	12	5	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
11	8	46	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	16	10	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
13	14	7	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
14	11	27	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
15	10	8	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
16	15	80	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
17	13	11	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
18	18	5	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
19	27	3	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
20	29	2	BBM VIRGIN 39728 (9.98/15.98)	AROUND THE NEXT DREAM

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

21	25	16	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
22	23	7	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
23	19	15	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
24	24	4	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
25	35	8	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
26	17	3	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
27	9	2	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
28	37	10	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
29	—	1	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
30	28	32	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
31	32	8	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
32	26	12	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
33	38	4	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
34	22	3	ORGANIZED KONFUSION HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98)	STRESS: THE...
35	21	5	B-TRIBE ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
36	34	10	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
37	36	7	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
38	—	9	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
39	—	1	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
40	—	7	LARI WHITE RCA 66395 (9.98/15.98)	WISHES

POPULAR UPRIISINGS

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

BIG & JUICY: It looks like Bad Boy Entertainment/Arista's street campaign for rapper the Notorious B.I.G., formerly known as Biggie Smalls, has paid off.

In the name of fun, the label's street team picketed top 40/rhythm radio stations, the New Music Seminar in July, and the Jack The Rapper confab in August with signs asking programmers to play "Juicy."



Happy Tales. I.R.S. is filming a 40-minute documentary on the Ohio-based act Over The Rhine. Seven minutes will be culled from it for an electronic press kit, which will be serviced Sept. 30. "Happy With Myself?" from the group's third album, "Eve," is the first track for album alternative and modern rock radio.

This week, "Juicy"/"Believable," from B.I.G.'s debut album "Ready To Die," due Tuesday (13), moves 22-15 on the Hot R&B Singles chart and 49-31 on the Hot 100 Singles chart.

"The game plan is to work it on an underground street level," says Richard Sanders, VP of artist development at Arista, "because his underground tapes have been circu-

lating over the last few years, predominantly in New York"

Sanders says that the label was concerned that the record would generate a "big spurt of sales in New York, then it would go down."

With the hopes of increasing awareness in other markets, in early August B.I.G. and label mate Craig Mack embarked on the "Big Mac Tour," a three-week West Coast radio, retail, and club promotional trek.

A street team handed out 5,000 samplers, which were sandwiched between a bun in a Big Mac box, featuring both artists.

Mack's album, "Funk The World," is due Sept. 20. His first single, "Flava In Ya Ear," moves 10-7 on Hot R&B Singles and 29-20 on the Hot 100.

The label also ran a contest on the Box, offering viewers a "juicy bite of the apple." The winner received a trip to New York with B.I.G. to visit clubs.

The label is airing spots through Tuesday (13) on the Box. Spots on MTV, BET, and mix shows will run two weeks after the album is released.

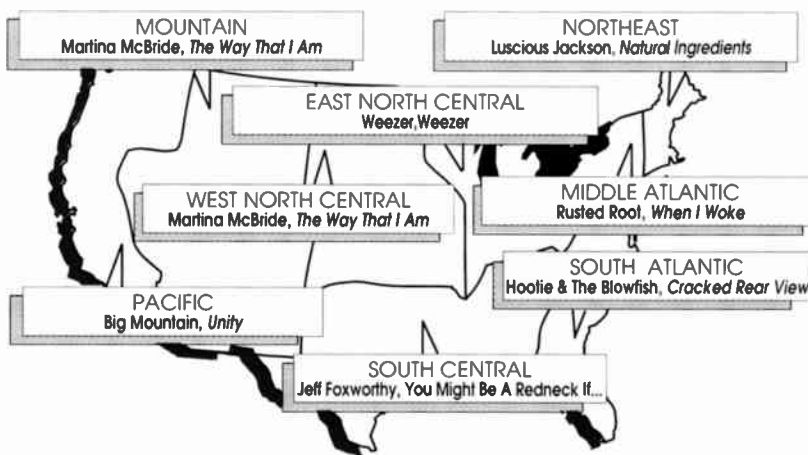
FIRST BROTHER Of Rock: He may be President Bill Clinton's younger brother, but Pyramid Records isn't letting singer/guitarist Roger Clinton rest on his first-brother-of-rock laurels.

The label has embarked on a marketing campaign to show



Toad Tapping. Dallas/Ft. Worth rock band Toadies will hit the road Friday (16) in support of its third album and major-label debut, "Rubberneck." The Interscope set was produced by Bongload's Tom Rothrock and Rob Schnapf. "Mister Love" is the first single for album rock and modern rock radio.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
SOUTH ATLANTIC 1. Hootie & The Blowfish, <i>Cracked Rear View</i> 2. Jeff Foxworthy, <i>You Might Be A Redneck</i> 3. Immature, <i>Playtyme Is Over</i> 4. Ill Al Skcratch, <i>Creep Wit' Me</i> 5. Weezer, <i>Weezer</i> 6. Rachelle Ferrell, <i>Rachelle Ferrell</i> 7. Sounds Of Blackness, <i>Africa To Africa</i> 8. George Howard, <i>Home Far Away</i> 9. Kirk Franklin/Family, <i>K. Franklin & Family</i> 10. Martina McBride, <i>The Way That I Am</i>	EAST NORTH CENTRAL 1. Weezer, <i>Weezer</i> 2. Martina McBride, <i>The Way That I Am</i> 3. Usher, <i>Usher</i> 4. Immature, <i>Playtyme Is Over</i> 5. Jeff Foxworthy, <i>You Might Be A Redneck...</i> 6. Ill Al Skcratch, <i>Creep Wit' Me</i> 7. Adam Sandler, <i>They're All Gonna Laugh...</i> 8. Hootie & The Blowfish, <i>Cracked Rear View</i> 9. The Tractors, <i>The Tractors</i> 10. Luscious Jackson, <i>Natural Ingredients</i>

people that the musical Clinton can actually sing and play guitar.

The first step taken was the decision to release his debut,

"Nothing Good Comes Easy," on Pyramid instead of on Atlantic Records, which originally signed the artist.

"He only co-wrote two or

three of the songs," says Allen Jacobi, COO of Pyramid. "He's not a prolific writer yet. That's why we took it from Atlantic. They felt that since we had our own studios and producers, we could give him the one-on-one attention he needs."

The album is due on the Rhino/Atlantic-distributed label Sept. 20. "Fantasy Of Love," the first single, was serviced to AC and top 40 outlets Sept. 9.

The media blitz has already started, with stories on several television entertainment news shows, including "Lifestyles Of The Rich & Famous."

However, Jacobi wants to make sure the news coverage and talk show appearances give the singer an opportunity to prove what he can do.

"We want him to sing on every show so he can show that he can do it," says Jacobi. "There's a line on the album that sums it up. He says, 'It amazes me how many people think I just decided to pick up a microphone when my brother ran for president.' Hopefully, the coverage on him will show his musical roots."

SAN DIEGO SCENE: Judging from the response at modern rock XTRA-FM (91X) San Diego, PD Mike Halloran says the Rugburns could be the next big act to break out of

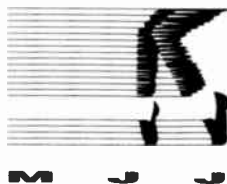
the city. The duo, consisting of Steve Poltz and Robert "Doc" Driscoll, are scoring points with Southern California listeners with "Hitchhiker Joe" and "Me And Eddie Vedder," from its Bizarre/planet debut "Morning Wood."

TID BITS: Clear View Records singer/songwriter Syn was featured on "ABC: In Concert" Sept. 9.



Naturally. Island's Tanya Blount will perform at the Howard-Hampton college football game at RFK Stadium in Washington, D.C., on Saturday (10), and at the Grambling-Morgan State game at Giants Stadium in New Jersey Sept. 24. Her single "Through The Rain" moves 46-39 on Hot R&B Singles.

Sept. 9... As part of its two-month tour in support of its Elm Records debut, "Cotton Is King," Cotton Mather is set to play a few dates with Hootie & the Blowfish Sept. 21-27... Due to an editing error, quotation marks appeared around the word Trauma in the Lightning Seeds caption last week. Trauma is the band's record label.



Jerry Greenberg
President

August 26, 1994

The Lee Solters Company
8383 Wilshire Boulevard, Suite 850
Beverly Hills, CA 90211

Dear Lee:

Just a note to thank Steve Levesque and the others on your staff on the most fantastic PR and promotion job on Nathan Cavaleri. I've rarely seen such a media reaction generated on a first-time artist.

The TV, radio and print interest your office created for this 11 year old Australian blues guitarist in New York, Los Angeles, Chicago, Austin and San Francisco, at both local and national levels, has been truly gratifying. We know about it here, at MJJ Music and Epic, because we're seeing the bottom-line reaction to his trip.

It's been a blueprint on how to handle a debut recording.

Thank you, again.

Warmest regards,

P.S.: All of us at MJJ Music are glad that you are getting involved with our next new artist releases, QUO and Brownstone.

Carleen Anderson's Got 'Spirit' Virgin Initially Aims For Dance Clubs

BY J.R. REYNOLDS

LOS ANGELES—Although Carleen Anderson can hardly be classified as a dance artist, Virgin Records is turning to the U.S. dance club scene to introduce the U.K. singer/songwriter to American consumers.

Anderson's debut album, "True Spirit," is an eclectic collection of tracks that could attract fans in several formats. It was released in June in the U.K., and reached No. 1 on the pop charts there.

Waymon Jones, VP of R&B promotion for Virgin, says the album, which arrives in U.S. stores Oct. 18, will benefit from a joint effort by the label's various promotion departments. "The dance, R&B, and pop departments all hear different songs for singles, so we want to segue from area to area," says Jones.

However, the initial thrust will be at club-goers. The title track, which has been serviced as a 12-inch to clubs and record pools, will not be sent to radio—unless stations call for it.

"We don't want to force it on radio," says Jones. "We're trying to spread it around lightly to build an

awareness of Carleen."

Similarly, there will be no commercial single for the title track unless demand warrants it. Says Jones, "We don't want to flood the market with cassette singles when we're just working the club scene."



ANDERSON

So far, there are no plans to release a video clip for the title track, but Jones says the marketing plan for the project is flexible.

"If it looks like 'True Spirit' is going to bleed over into radio formats, then we can get a video out there within four weeks," he says.

The R&B-textured "Mamma Said"—which reached No. 7 in the U.K.—probably will be the first U.S. commercial single and will be accompanied by a videoclip. The single is scheduled to be released sometime in November.

Anderson is touring extensively in the U.K. and Europe, and the label hopes to bring her to the U.S. for dates in November or December.

"Carleen is the type of artist who performs best with a live band, and we're under discussions to bring her band over here with her. [There will] be no track dates from her," says Jones.

Originally from Houston, Anderson struggled for work in Los Angeles for 10 years. In 1988, she was offered work as a backup singer in London, and relocated. The move led to her work as a vocalist with the British acid-jazz group Young Disciples.

"I was never really with the group," says Anderson. "I was just sort of hired in."

Anderson's work with the band on its 1991 "Road To Freedom" album gained Virgin's attention. Last November, the label's Circa imprint re-

(Continued on next page)



Naughty Gear. The members of Tommy Boy recording act Naughty By Nature greet the media at a grand-opening party for their new hip-hop fashion store, Naughty Gear, located in Newark, N.J. Pictured, from left, are Naughty By Nature's KayGee, Vinnie, and Treach.

Lords Of The Underground Aim For Championship With 'Funk'

BY HAVELOCK NELSON

NEW YORK—For Lords Of The Underground, the rap business is like professional sports—it's all about being No. 1.

So, on Nov. 11, when Pendulum Records releases the crew's second album, "Keepers Of The Funk," DJ Lord Jazz and rappers Doitall and Mr. Funke



LORDS OF THE UNDERGROUND

hope to emerge as champs by building on the success of their 1993 debut.

Doitall says the goal with the new album is "winning the gold and platinum."

"You play baseball to get to the World Series, and in football you want to win the Super Bowl," he says. "We don't make music to cross over, but if it comes to us, it's all good."

As with the last album, "Keepers Of The Funk" was produced by Marley Marl and Kevin "K-Def" Hansford. (One exception is the track "Faith," which the group supervised itself.)

The album includes collaborations with George Clinton (the title track) and Deniece Williams ("Faith"). There is also a cut, "What We Want," that lays out the group's career ambitions.

Pendulum worked the Lords' debut album, "Here Come The Lords," for more than 18 months, spawning four top 10 rap singles. According to SoundScan, the album has sold 343,000 units.

"It brought us into the playoffs, in terms of popularity," says Doitall. "We're in the finals now, and we want to win the championship."

The first single from "Keepers Of The Funk" will be "Tick Tock." Says Ruben Rodriguez, president/CEO of Pendulum, "When we played the album for people whom we consider tastemakers in hip-hop culture, that's the cut that smacked everyone in the face."

"Tick Tock" will hit retail racks Oct. 11, but rap jocks and mix-show disc jockeys will receive it Oct. 3. The label won't seek airplay until three weeks after that date.

"We want to go back to the same exact people who broke the Lords initially... get the streets cookin' first," says Rodriguez.

Pendulum hopes the supporting videoclip, shot by director Keith Ward, will hit at about the same time radio receives the record.

Rodriguez says video was essential in breaking the Lords, and cites BET, the Box, and "Yo! MTV Raps" as being "very supportive."

To help gain visibility for the group,

(Continued on next page)

Label Unearths Four Comedy Titles By Those Loose Cannons, Pryor And Foxx

CONTROLLED CANNON FIRE: Loose Cannon Records is about to fire its first volley of four comedy titles from Richard Pryor and Redd Foxx. The label has licensed a total of 17 comedy albums from Laff Records, and will release them over the next three years.

Pryor's "Who Me? I'm Not Him," "Craps After Hours," and "Black Ben The Black Smith," and Foxx's "I Ain't Lied Yet" will be in stores in November.

"None of these albums have ever been released on CD before, and they offer some very biting and significant social commentary from two of the world's most innovative comedians," says Lisa Cortes, president of Loose Cannon.

All of the albums feature both original and new liner notes, with some projects being re-issued with new artwork. "Some of the original artwork was not very representative of the incredible product that was on the album, so we re-worked some of them," says Cortes.

Loose Cannon titles will be marketed through Island Records, and distributed through PGD.

CONNECTING WITH THE FUTURE: The information highway continues to attract new travelers. One of the latest is the Music Store Record Co., an Ichiban-distributed label based in Columbus, Ohio.

The Music Store has placed information about its artist roster on the Internet, the online computer network of networks. "We're putting Eve, Rashad, and Wiggle on the 'net to try and gain exposure for them to college-educated, middle-class consumers," says Tony Reynolds, VP of business affairs for the Music Store.

Reynolds says it's too early to tell how putting biographical material for its acts on the network will help sales, but he adds that offering information on the Internet "opens up a whole new frontier."

Reynolds says that as computers become an information source for more consumers, the music business will naturally find its niche there. The trick is figuring out exactly how online services will fit into the music industry's scheme of things.

"Whoever figures out the best way to use the existing or yet-to-be-invented services will be on the cutting edge of the future," says Reynolds.

R&B/hip-hop had better have its techies working on this, because it could prove to be a boon to whoever climbs on board first.

MUSICAL BLUES: Rehearsals have begun for a new musical titled "Blues Bar." The show stars R&B vocalist Phyllis Hyman in the

lead role of Etta Pickens, a fictional American blues singer who makes it big in Europe and, after 10 years, returns home.

Also starring is keyboardist Billy Preston, who plays Jimmy Lee, Etta's bandleader. The cast also features Jacki Ruffin, a founding member of the Grammy-winning gospel group the Richard Smallwood Singers, and blues artist Gregg Smith.

The musical is directed by Curtis King, and is scheduled to open Sept. 23 at the Bruton Main Theater in Dallas. From there, the production will tour the country in its bid to gain the attention of Broadway. The show is produced by Evans Johnson.

TID-BITS: Vesta Williams has signed with MCA. No word yet on when her first album will be released... Mercury artist Oleta Adams received an honorary doctorate from the Berklee College of Music during the Entering Student Convocation ceremony... Shaquille O'Neal follows up his platinum debut with his second Jive release, "Shaq-Fu: The Return," Oct. 26. Also dropping that date is "Shaq-Fu," a fighting-action video game for the Sega Genesis and Super Nintendo home entertainment systems.



by J. R. Reynolds

LORDS OF THE UNDERGROUND

(Continued from preceding page)

Pendulum is running print advertisements in consumer, college, and underground publications. It also is seeking television opportunities, and will conduct promotional tours.

Beginning Oct. 3, the Lords will go on a weeklong mini-promotion tour covering New York, Philadelphia, Los Angeles, Washington, D.C., and San Francisco—markets that Rodriguez says were responsible for establishing the group.

On Nov. 8, the group will introduce a Pendulum-backed design-a-logo contest for consumers. The contest will be announced on BET's "Teen Summit."

Says Doitall, "It's all about giving back to the community and keeping our fans involved."

On the album's release date, Nov. 11, the group will begin a major promotional tour across the U.S., Canada, and the U.K.

For some rappers, being "real" means rejecting mass appeal. But to the Lords, authenticity has nothing to do with skulking in the shadow of fame.

"Those people talkin' 'bout 'we make records for the 'hood,' and 'nuthin' on our album could ever be

played on the radio,' just kill me," says Mr. Funke. "I mean, why did they bother getting signed in the first place? They should just press up a thousand copies of their record and pass them out in the 'hood."

The Lords say they make sure to keep in touch with where they're from. "We give back," says Mr. Funke. "We travel over the same path that brought us to the point we're at now."



Whoot, Now They're Here. Executives from independent label Rip It Records announce the signing of bass music act 95 South, which scored a platinum single, "Whoot, There It Is," for Ichiban. The pair also produced rap act 69 Boyz' "Tootsee Roll," which recently went No. 1 on the Hot Rap Singles chart. Rip It, which is distributed by INDI, will release a new 95 South single, "One Mo' 'Gen," in late September. Pictured, from left, are Barry DuFae, senior VP, Rip It; 95 South; and Louis "Rip" Bell, president of Rip It.

SUPER HYPE PUBLICITY CO.

We are the experts you or your artists need to make your career a success. We give you the visibility you need, specializing in RAP, R&B, DANCE, GOSPEL, and REGGAE music.

CURRENT CLIENTS INCLUDE

DJ RED ALERT
KID CAPRI
CRAZY SAM

DO BELIEVE THE HYPE!!
CALL NOW (718) 443-4535
FAX (718) 574-9774

For More Information

CARLEEN ANDERSON

(Continued from preceding page)

leased a five-track Anderson EP in the U.K. The full-length album followed in the spring.

Anderson grew up in a musical household. Her mother and stepfather were longtime members of the James Brown revue. Despite the dues Anderson paid early in her career, she still regards herself as a student of her craft.

"My goal with the album is to use it as a tool," she says. "I want to continue learning how to put these packages together, and work it live to my satisfaction, and live out those songs on stage."

Anderson wrote and arranged all the tracks. "The melody—its mood and colors—came first with this album," says Anderson. "The production was worked around the arrangement."

The album was produced by Ian Green, who plays many of the instruments on the set.

THE MUSIC The Magic The Memories

THE MAN Billboard Salutes Berry Gordy

Founder of Motown Records, Berry Gordy created a niche for R&B music and successfully established himself as one of the shapers of the modern record industry.

Coinciding with the release of his autobiography, this special celebrates his numerous accomplishments including the reinvigoration of Motown's catalog.

Billboard will feature these exclusive stories:

- an in-depth interview about the founding, growth and continuing development of Motown.
- a behind-the-scenes report on the creation of his special occasion album.
- highlights on Motown's continuing and future success in the entertainment industry.
- As Motown approaches its 4th decade, join Billboard in this legendary special.

So Close: October 11

Issue Date: November 5

Los Angeles: Nadie LeVitus

(310) 525-2104

Editor: Christine Coriotti

402-333-6686

ALL MAGAZINES ARE NOT CREATED EQUAL!!

ONLY BILLBOARD'S CLASSIFIED SECTION OFFERS YOU:

- AN EFFECTIVE MEANS OF REACHING ALL SEGMENTS OF THE ENTERTAINMENT INDUSTRY.
- A WEEKLY READERSHIP OF MORE THAN 200,000 INFLUENTIAL DECISION MAKERS.

WHETHER YOU'RE SELLING, OFFERING PROFESSIONAL SERVICES, LOOKING TO HIRE SOMEONE OR ANY OTHER MUSIC RELATED NEED A CLASSIFIED AD IN BILLBOARD IS NOT YOUR ONLY CHOICE...

IT'S JUST THE OBVIOUS CHOICE!!!

NOTHING VENTURED... NOTHING GAINED. YOU CAN BET ON OUR READERS TO BRING YOU LEADS AND SALES.

TOLL FREE 1-800-223-7524
(OUT OF STATE) 212-536-5174

WE'LL ASSIST YOU IN PUTTING TOGETHER A VERY AFFORDABLE ADVERTISING CAMPAIGN

photo: Norman Seeff



Billboard®

Please Enter My



S U B S C R I P T I O N

Domestic		Overseas - 1 year	
1 year (51 issues)	\$239	Australia & New Zealand (Airjet)	\$379
6 months (26 issues)	145	Central America & Caribbean (Air Mail)	375
2 years (102 issues)	395	Mexico (Air Mail)	375
1 year (First Class)	359	South America (Air Mail)	445
Alaska (First Class Only)	359	Europe (Air Mail)**	£199
Canada		Asia, Africa & all others	549
1 year	245 U.S.	Japan (Air Mail)	Y109,000
6 months	159 U.S.		
1 year First Class	375 U.S.		

**European Subscription Orders: Send to Billboard Subscription Dept., Tower House, Sovereign Park, Market Harborough, Leicestershire, England, LE16 9EF. In UK call 085-846-8888. Outside UK call +44-85-846-8888.

Name _____
 Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Signature _____

Customer Service Dept., P.O. Box 2011, Marion, OH 43306-4111,
 1-800-669-1002, Fax # 614-382-5866

*To be published 11/1/94

Please remit in U.S. Currency only (except Continental Europe and Japan).

\$ _____

Total amount enclosed _____

Charge my credit card as follows:

- | | |
|----------------------------------|---|
| <input type="checkbox"/> Bill me | <input type="checkbox"/> American Express |
| <input type="checkbox"/> New | <input type="checkbox"/> Visa |
| <input type="checkbox"/> Renewal | <input type="checkbox"/> Master Card |

Card Number _____

Card Expires _____

Subscribe now for 1 year
 and get Billboard's Bonus
 100th Anniversary Issue*
FREE

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Billboard Classifications

- | | |
|---|--|
| <input type="checkbox"/> 01. Retailers of records, CDs, tapes, video/computer software, communications hardware | <input type="checkbox"/> 05. Artists, managers, agents, attorneys |
| <input type="checkbox"/> 02. Distributors of records, tapes, CDs and software including rack jobbers, one stops | <input type="checkbox"/> 06. Concert promoters, concert facilities |
| <input type="checkbox"/> 03. Radio, discos, TV Cable personnel | <input type="checkbox"/> 07. Music fans |
| <input type="checkbox"/> 04. Manufacturers of records and software, including recording studios, pressing plants, video and film industries | <input type="checkbox"/> 09. Music publishers, unions, industry associations |
| | <input type="checkbox"/> 15. Mass merchandisers |
| | <input type="checkbox"/> 11. (please be specific) |



Call toll free (orders only)
1-800-247-2160

In Iowa: 1-800-362-2860. Outside U.S.A. call +614-382-3322

Please allow 6 weeks for delivery of first issue.

Billboard® IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD

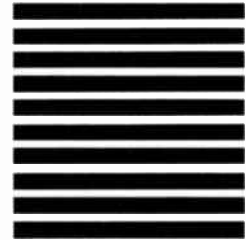
HF913-0



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO. 642 MARION, OH

POSTAGE WILL BE PAID BY ADDRESSEE:



Billboard®
SUBSCRIPTION DEPT.
PO BOX 2011
MARION OH 43306-4111



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'I'll Make Love to You' and 'Body & Soul'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'Through the Rain' and 'What About Us'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'You Mean the World to Me'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Never Keeping Secrets'.

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

- List of R&B singles A-Z with song titles, artists, and chart positions. Includes 'I'll Make Love to You', 'Body & Soul', 'Stroke You Up', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'I'll Make Love to You' and 'Stroke You Up'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'Nappy Heads' and 'Give It Up'.

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

Hitting The B.I.G. Time; Fareed Explores Different Kind Of 'Hood

THE ILLEST: Mixing hard narratives with black humor and phat beats on "Ready To Die," the Notorious B.I.G. has made one of the most satisfying rap albums of 1994.

Not since Ice Cube's "AmeriKKKa's Most Wanted" have hip-hop and cinema *verité* been crossed so effectively.

We spoke briefly with the artist, whose album—produced by Sean

"Puffy" Combs, Easy Mo Bee, DJ Premier, Darnell Scott, Buttnaked, Tim Dawg, and Kevin Thomas—drops Tuesday (13) on Bad Boy/Arista. **BILLBOARD:** Before you were the Notorious B.I.G., your handle was Biggie Smalls. That was the name of a character in "Let's Do It Again," the '70s flick starring Sidney Poitier and Bill Cosby. Is there any resemblance in your persona?

B.I.G.: Nah. When I finally saw the movie, the character was on some real pimp-type stuff. That was never me. I think people started calling me Biggie because of my size. That became Biggie Smalls, and it stuck.

BB: People insist on calling you Biggie Smalls, even though another rapper challenged you for the name and won.

B.I.G.: I see him. I think we could've

discussed it, but the only people that were talkin' were the lawyers.

BB: Much of your album is based on your life. Share some of your experiences.

B.I.G.: It was hard. My mom was a single parent. And she just basically left me to do what I wanted to. Every time she left, she'd tell me to just use my discretion.

The way I saw it, that just meant I

could do whatever I wanted to. I just roamed the streets. From the age of 12, I was hangin', doin' basic street shit—robbing, stealing, selling drugs. If I was hungry, broke, and wanted something, I just took it.

I cut class on the very first day of high school, when I found out how easy it was to do. I just kept doing it. The only class I ever passed was law. It was teachin' stuff I really wanted to know somethin' about, like your legal rights . . . I was in and out of jail for assault, weapons possession, drug charges.

BB: What made you decide to trade in a life of crime for writing rhymes?

B.I.G.: I was seein' rappers gettin' paid, drivin' BMWs and Jeeps. I'd look in magazines and see Heavy D. posing in front of his Montero. I said, 'I know he don't be sellin' drugs; he ain't robbin'.' And I knew I could rhyme. I never pressed that, though. I never

BILLBOARD'S 1995 INTERNATIONAL BUYER'S GUIDE WON'T JUST PUT YOU ON THE MAP... IT WILL PUT YOU ALL OVER IT

The most essential resource for the movers and shakers of the international music and entertainment industry. A global directory of record labels, home-video companies, audio-book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators and tape duplicators (to name a few listing categories), the IBG is the bible of "who to call" and "where to find it" for smart industry

professionals worldwide. Your ad in the International Buyer's Guide reaches more than 50,000 potential clients who are looking for the types of goods and services you provide. Global connections mean business.

Call today to reserve space in the 1995 Billboard International Buyer's Guide.

**Ad Deadline: October 5, 1994.
Publication Date: December 14, 1994.**

Billboard

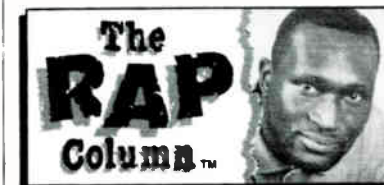
NEW YORK
1515 BROADWAY, NEW YORK, NY, 10036
(212) 536-5004 - FAX (212) 536-5055

LOS ANGELES
5055 WILSHIRE BOULEVARD, LA, CA 90036
(213) 525-2300 - FAX (213) 525-2394/2395

UNITED KINGDOM & EUROPE
23 RIDGEMOUNT STREET, LONDON,
WC1E7AH ENGLAND
71-323-6686 - FAX 71-323-2314 /2316

UNITED STATES OF AMERICA
This L.A. Audio-Book Publisher is producing a specially-boxed set of children's adventure classics. A midwestern packer ad in the IBG gave him the idea to put a hologram on the cover, and won them a job. Which they did so well, they got the rest of his business.

BRAZIL
An IBG ad landed this London music publisher the account of the latest overnight sensation from Brazil. The company is making a fortune with it's Latin rhythms. He's making a fortune on its European copyrights.



by Havelock Nelson

said, 'Yo!, I'ma go make a tape,' then go to Def Jam, Next Plateau . . . places like that. But I was roastin' MCs around the way. Not with freestyle rhymes—that's something I was never able to do. But when I'm in the house, or just sittin' up in the spot, I be creatin'. Things in my environment inspire me.

STUFF: Hafiz Fareed, the manager of Pendulum rappers Lords Of The Underground, has written a movie, "Word Is Bond," which he will direct. The script, which is based partly on Fareed's life, is described as a modern-day Robin Hood tale.

The film will star Doitall from Lords Of The Underground, Lauryn Hill of the Fugees (she appeared in "Sister Act 2"), Jermaine Hopkins ("Lean On Me," "Juice," "Strapped"), and Lord Jamar of Brand Nubian.

While awaiting a "top-sheet" from one of several studios, Fareed has shot some scenes around Newark, N.J. He hopes to begin full production before the end of the year. Producer Marley Marl has agreed to be music supervisor.

Speaking of film, we loved "Fresh" (Miramax), an atypically complex urban drama about a 12-year-old boy who learns to master and outwit his surroundings using the discipline and resolve acquired from playing chess.

Although the score for the movie (by Stewart Copeland) isn't hip-hop, it still added to the gritty mood and resonance of the film. Loud Records has the soundtrack . . . We were diggin' in the crates recently and discovered "Speak Softly," a fly track from "The Doo Hop Legacy," Rappin' Is Fundamental's underrated 1991 debut album on A&M. With its simple three-note bassline, jagged turntable scratching, and cascading beat, the cut still sounds great.

Mack Keeps Truckin' En Route To Clubland's Summit

MACK IN MOTION: After several years of toiling on the one-off indie singles circuit, producer/songwriter Al Mack appears primed to advance to the next level of clubland's obstacle course to major success. Wisely, he is not banking on one vehicle to get him there.

As international tastemakers continue to consume "I Can't Let You Go," a spicy treat issued under the Mack Vibe on EightBall Records several months ago, stateside DJs are now being served "Count On Me," an even better jam created under the moniker the Mack Machine for the recently revived G-Zone subsidiary of Gee Street/Island Records.

In both cases, Mack's unique style of melding soulful rhythms, slick pop hooks, and sassy female vocals shines. Despite a recently inked deal for the Mack Vibe with MCA in the U.K. that will result in freshly urbanized versions of the track, we are betting that "Count On Me" will be the single to go the full distance, surpassing club kudos and heading directly into the coveted winner's circle at rhythm-crossover radio.

"Count On Me" gets a lot of its juice from an aggressive lead vocal by former Tribal House diva Karen B'ernod, who wraps herself around the song's wicked chorus and stands tall against an arrangement flooded with rushing, church-like organs and skittling house percussion. Already gathering mix-show exposure and active West Coast DJ attention, the cut comes in four nicely varied incarnations that scoot between peak-hour revelry and early-a.m. composure.

Mack is currently prepping "Gotta Be Free" as a follow-up to "Count On Me," and execs at G-Zone are said to be eyeing the possibility of a full-length album. Smart.

Meanwhile, our friends at Eight-



by Larry Flick

Ball are mastering the 12-inch for "Mr. Meaner," the latest Mack Vibe release. The wonderfully attitudinal Jacqueline steps up to the mic once again, impressively shimmying over a chunky, Latin-splashed groove. Just for luck, Junior Vasquez has been tapped to contribute remixes.

EightBall has contracted Mack for an entire album, which should be out sometime in early '95. If that is not enough to keep him busy, he also is in the studio with another recent EightBall signee, Alvin Bobbi Watts, who is molded to take on the urban/jazz world.

Such a colorful palette of projects will sharpen Mack's considerable skills as a songwriter, which have previously been tested on albums by Crystal Waters and Toni Braxton. As he takes control, bringing talented singers to the table to front his memorable compositions, Mack should have no problem sprinting through that obstacle course.

TURNTABLE TREATS: Several weeks ago, we reported on an unmarked cassette sporting slammin' hip-hop-to-house mixes of "Aquarius/Let The Sunshine In" by the Fifth Dimension that has been circulating around New York. Well, it can now be told that Johnny Vicious is the post-producer in question, and Epic is putting the record out. Not much else to say, except that this is a jam that moves beyond the current nostalgia craze and dares to be attached

to a new breed of rebels. We'll let the phat tribal drum in the House Of Hairy Krishnas mix tell the rest of the story.

In other Epic news, the label has finally unleashed Gloria Estefan's long-touted (and utterly delicious) rendition of the Vicki Sue Robinson evergreen "Turn The Beat Around." Tied to both her forthcoming "Hold Me, Thrill Me, Kiss Me" opus and the soundtrack to "The Specialist," this track benefits from the combined efforts of Emilio Estefan, who produced the album cut, and David Morales, who reconstructed the jam for clubs. Estefan has captured the frilly fun of the '70s-era original, while Morales deftly succeeds in the near-impossible task of giving the song a fresh house vibe that steps away from the shadow of Robinson's timeless turn. Natch, icing on the cake is Gloria's honey-soaked vocal, which is easily among her most playful and engaging performances to date.

By the by, "Hold Me, Thrill Me, Kiss Me" holds moments of pleasure for hi-NRG enthusiasts in Estefan's cheeky reading of Carl Carlton's "Everlasting Love," which has been transformed into a bouncy confection that will take you on a journey back to the hit-machine heyday of Stock Aitken Waterman.

Hail Roxy! The sassy New York drag sensation who rocked it lovely last year with "Get Her" returns to dishy form with "Love To Do It." She left more than a few ardent fans cold with the recent "Chocolate & Peanut Butter," an emotive release that was little more than a raw beat and a tepid refrain. This time, Roxy gives French-laced sex talk that is as amusing as it is risqué (we are *still* trying to find the connection between the song and the imagery of Sandy Duncan in the wheat field). Produced by Louie "Balo" Guzman, the house-rooted groove kicks hard and deep, with interpretative input from Danny Tenaglia, Johnny Vicious, and Bill Coleman (still deservedly basking in the heat of his recent hit collaboration with Guzman, "Activator"). A slammer available on Tribal America Records.

The astute A&R reps at Tommy Boy should take a bow for discovering yet another surefire multiformat smash in "Where Did The Love Go (Say What, Say What?)" by Sabelle. Laid atop a jagged, insinuating hip-hop-beat base, newcomer Sabelle chats and vamps with the ease and confidence of a seasoned veteran, climbing inside the song's instantly memorable chorus with radio-friendly agility. The single's club campaign will be aided by forthcoming uptempo remixes that we hope will be as rugged as the original production. In the meantime, jocks who want to bring urban crowds to a simmer should waste no time dropping the



A Road Of Love. ZYX recording duo Dare 2B Dif'rent recently performed at Poor Billy's nightclub in New Jersey. The gig was a stop on a U.S. concert trek in support of the act's current single, "A World Of Love," which is enjoying support in hi-NRG dance circles. An album is in the works, and likely will be released in early 1995. Pictured, from left, are Paulie D., Dare 2B Dif'rent; DJ Ski, Poor Billy's; Debra Torres, Dare 2B Dif'rent; and Bill Rickett, Rickett's Record Pool.

needle on this one. A smash.

It has been more than a hot second since producer/composer Joe Bernard courted East Coast underground DJs with "Mood Swings," an EP of deep-house musings. On "Mood Swings II," recorded under the name Works Of Atreus, he once again tweaks the booty and brain with five jams that explore the darker regions of trance, with elements of tribal and ambient trends factored in for good measure. Brace yourself for the intense tingle of "Cheroean Priest" and "Mohican Cry," two of the EP's shining moments.

MO' BEATS: It is always a bonus to have a new effort from DJ Pierre. His flair for hearty beats and lush retro-soul melodies is peerless. This time, he has collabo-

rated with Danell Dixon under the banner X Fade for "Good & Plenty," a slinky li'l number that features the alto flash of Lavette. There is no denying the track's percolating disco subtext, but Pierre and Dixon deftly avoid the trap of nostalgia, keeping the overall vibe fresh and modern. Lavette has matured and honed her voice quite well. She is showing signs of being a viable contender for mainstream acceptance. Slip into any of the four mixes, though we are most connected with the "Wild Pitch" version.

On the freestyle tip, producers Rick Mendez and Richard Trouche pump an interesting new idea or two into the subgenre via "Moving On" by newcomer Janine. Familiar old-school sounds are shaded with funk/hip-hop beats and splashes of disco-string drama, adding much-needed life to the song's age-old lyrical subject of cheating lovers. Latin purists and crossover minds will both probably find the "Miami Bass" mix most useful, though we are having a better time with the "Mean Janine" version—which is rife with harder beats and iced with a castrating battle between Janine and her man.

Finally, we have the sultry "Open Up Your Heart" by Alison Sheryll, a jaunty hi-NRG kicker produced by Rob Davis and Phil Dane. Amid a storm of bright and peppy keyboards and tambourine-shaken rhythms, Sheryll's deep, almost baritone voice shivers with emotion. It is her performance that keeps this cut from dissolving into another faceless tea-dance anthem. The "All In One" version has everything you could ever ask for, though trance/rave heads should have a moment alone with the "Ambient" mix, which overflows with pillow loops and disjuncting vocal effects.



Street Crap. Randy Sills, producer and president of the Los Angeles-based Crap Records, recently popped by Street Sounds, an indie dance specialty shop, to promote his label's latest release, "Dream State" by Es En Em. The trance-angled track is doing well along the West Coast at retail and in nightclubs, and is showing signs of breaking on a national level. A follow-up single is being planned. Shown, from left, are Fred Childress, manager, Street Sounds; Randy Sills, president, Crap; and Frank Bevard, owner, Street Sounds.

Billboard. Dance
HOT Breakouts
 FOR WEEK ENDING SEPT. 17, 1994
CLUB PLAY

1. HUNGAH KARYN WHITE WARNER BROS.
2. PASS THE LOVIN' BROWNSTONE EPIC
3. WHY NOT TAKE ALL OF ME CASSERINE FEAT. CATO WARNER BROS.
4. WHAT I NEED CRYSTAL WATERS MERCURY
5. YOU BRING ME JOY RHYTHM FACTOR STRICTLY RHYTHM

MAXI-SINGLES SALES

1. I USED TO LOVE HER COMMON SENSE RELATIVITY
2. HIT ME WITH THAT THE BEATNUTS RELATIVITY
3. CRAZY MAN BLAST FEAT. V.D.C. MCA
4. I WANNA BE DOWN BRANDY ATLANTIC
5. SMACK IT UP STYLZ & THE J.I.Z. GASOLINE ALLEY

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



Bill Boxed. Bluegrass music pioneer Bill Monroe, third from left, celebrates 58 years of recording with the release of his new four-volume boxed set, "The Music Of Bill Monroe: 1936-1994." The collection was compiled by the Country Music Foundation, and was released on MCA Records. With Monroe, from left, are Alan Stoker, John Rumble, Bill Ivey, and Kyle Young, all from the Foundation, and Bruce Hinton, chairman of MCA Records/Nashville.

Tippin, RCA Try To Get A Fix On Radio Will New Set End Artist's Battle For Airplay?

■ BY PETER CRONIN

NASHVILLE—"There Ain't Nothin' Wrong With The Radio" is the title of his only No. 1 single, but it's radio's hesitancy to play Aaron Tippin's records on a consistent basis that has held the 36-year-old singer/songwriter back from the kind of stardom one might expect from a platinum-selling artist. RCA is hoping that with the Nov. 9 release of "Looking Back At Myself," Tippin's fourth album for the label, he can change all that.

With his unapologetically traditional honky-tonk sound and yodeling vocals, Tippin has indeed had to

battle for airplay with each single he has released. But even in the face of such programming adversity, since his 1990 debut single, "You've Got To Stand For Something," was swept into the top 10 on the wave of patriotism surrounding the Gulf War, he has scored five top 10 singles.

"Aaron Tippin is the only platinum country artist that doesn't get automatic airplay," says Dale Turner, RCA Nashville's VP of national promotion. "When his songs do hit the airwaves, it turns into instant audience acceptance, but getting that song to the consumer through radio has always been a terrible struggle."

In a personal effort to break down radio's on-and-off response to his music, Tippin buckled down with a new producer and a fresh, do-it-yourself approach. The singer spent an unprecedented amount of time and painstaking effort on the pre-production chores for "Lookin' Back At Myself" before handing full-blown demos to veteran Nashville producer/guitar-



TIPPIN

ist Steve Gibson. The album they finally made, while showcasing plenty of Tippin's trademark hillbilly howl, sticks very closely to Tippin's original demos and country radio's smoother sonic requirements.

"I think Steve had a lot of respect for what I'd already put into it, and that gave an extra glimmer to this project," says Tippin. "In the past, working with [producers] Emory Gordy and Scott Hendricks, we just did guitar/vocal demos, but this time I was interested in moving this music into more of a total Aaron Tippin thing. I got huge consideration as to what I thought the record should be, and I've never felt more wanted in the studio."

A look at Tippin's chart history illustrates the problems of "momentum" that have plagued Turner and his RCA promotion staff when bringing his singles to radio. After debuting with a No. 6 hit ("You've Got To Stand") on Billboard's Hot Country Singles & Tracks chart, Tippin's next two singles rose only to No. 40 and No. 54, respectively. He then took "There Ain't Nothin' Wrong With The Radio" to No. 1 and followed with the No. 5 "I Wouldn't Have It Any

(Continued on page 40)

Haggard: Abrasive, Inflammatory, And Great Merle Gets His Due With Tribute, Hall Of Fame Induction

MERLE THE MAGNIFICENT: As a commentator on social and political matters, Merle Haggard has enraged the left, delighted the right, and thoroughly confused the middle for 25 years. His "Okie From Muskogee" trashed hippies, and "The Fightin' Side Of Me" shook its fist at those who dared protest the Vietnam War. In "Workin' Man Blues," he boasted, "I ain't never been on welfare—that's one place I won't be." Subsequently, Haggard took a swipe at "your so-called Social Security" in "Big City" and grew nostalgic in "Are The Good Times Really Over" for those good old days, "back before microwave ovens, when a girl could still cook and still would." In "Me And Crippled Soldiers," he was withering in his contempt for the notion that flag burning is as legitimate a form of expression as flag saluting. And if you thought (or hoped) he might mellow with age, then you shouldn't look at the current Wylie & the Wild West Show video, "Ugly Girl Blues," wherein Haggard and Wylie are dumbfounded that "an ugly girl turned me down."

Having dutifully chronicled all these abrasions to the body politic, honesty now compels us to add that Haggard is still one of the greatest singers and songwriters who ever lived. In fact, his artistry is so pure and free of gimmickry that it tends to detoxify even his vilest pronouncements. His benign influences will soon be on display when Arista Records releases its tribute album, "Mama's Hungry Eyes."

And the Country Music Assn. has just announced that on Oct. 5 it will induct Haggard into the Country Music Hall Of Fame. We'll salute that.

MAKING THE ROUNDS: Sisters Janice and Jayne White, who used to record for Curb as JJ White, have been in town displaying their songwriting prowess to potential publishers. They recently dazzled a clutch of industry members at a listening party at RedDog Productions, scoring particularly well with a give-him-hell number called "Just The Way You Are." Among those cheering them on were Noel Fox, Maypop Music; Charlie Monk, Monk Family Music; Marty Gamblin, Glen Campbell Music; talent manager John Lomax; and fellow vocalist Daniele Alexander.

Gary Morris is starring in and overseeing the music for a feature film now being shot in Missouri. Called "A Place To Grow," it will also feature Wilfred Brimley, Juice Newton, Boxcar Willie, and Tracy Kristofferson. Liberty Records will handle the soundtrack, with profits from the album going to Farm Aid. No release date for the movie has been set, but plans are to show it at the Sundance Film Festival in January... Wylie & the Wild West Show will perform

two shows daily for six weeks at Euro Disney in Paris.

Joe Harris has joined APA (Agency for the Performing Arts) as VP in charge of the Northeast for country clients and fairs east of the Mississippi. Harris was Garth Brooks' agent when he worked at Buddy Lee Attractions. According to senior VP Bob Kinkead, Harris brings with him as clients Betsy, Ty Austin, Shane Stockton, and Ty England... The country books keep coming. New from Blackwell Publishers in Cambridge, Mass., is "The Blackwell Guide To Recorded Country Music," edited by Bob Allen. Contributors are Charles Wolfe, Nick Tosches, Geoffrey Himes, Laurence J. Zwisohn, Frank Godbey, Marty Godbey, Tom Gilmore, and Pete Loesch. The volume covers all of country's colorful subdivisions—from bluegrass to country-pop—and is thoroughly indexed. And from General Publishing, Los Angeles, we have "The Country Music Cookbook" by Dick & Sandy St. John. It is subtitled "Personal Favorite Recipes Of Country Music's Greatest Stars." Profits are earmarked for the National Music Foundation. (By the way, you may know the St. Johns better as Dick & DeeDee of "The Mountain's High" fame.)

Kudos to RCA Records for its classy mailing piece on Martina McBride and her thought-provoking single and music video, "Independence Day."

Both the song, which Gretchen Peters wrote, and the video, which Deaton Flanigen produced, vividly depict the horror of domestic violence. The mailer contains letters the song and video inspired from victims and their advocates. One said that "the women... involved in our support group have been inspired by your new release and validated that someone will actually sing out about the problem of domestic abuse." Another noted that the song "got me through a lot of bad times." Everyone involved can be proud of this project.

MARK YOUR Calendar: SESAC will hold a seminar for songwriters, called "Broadway Comes To Nashville," Sept. 16 at 10:30 a.m. in the organization's executive conference room. Speakers include Freddie Gershon, a SESAC owner and head of Music Theatre International; Tony award winner Michael David, producer of "Tommy," "Guys And Dolls," "Into The Woods," and other shows; Tony Award-winning composer Maury Yeston; Mike Ockrent, director of "Me And My Girl" and "Crazy For You" and winner of three Tonys; and internationally active entertainment attorney Michael Sukin, whose clients include Opryland USA, the Charlie Daniels Band, and the estates of Duke Ellington, George and Ira Gershwin, and Elvis Presley.



by Edward Morris



McCoury, Krauss, NBB Top Nominees For IBMA Awards

NASHVILLE—The Del McCoury Band, Alison Krauss & Union Station, and the Nashville Bluegrass Band are the leading contenders for this year's International Bluegrass Music Assn. awards—accounting for a combined total of 28 nominations. The honors will be conferred Sept. 22 at River-Park Center in Owensboro, Ky., during the IBMA's "World Of Bluegrass" festivities.

John Hartford and Laurie Lewis will host the awards show, which is scheduled to be carried live over various networks to a worldwide radio audience. Highlighting the ceremonies will be the induction of the Grand Ole Opry's Osborne Brothers into the IBMA Hall Of Honor.

Here are the award categories and nominees:

- **Entertainer of the year:** the Johnson Mountain Boys, Alison Krauss & Union Station, the Lonesome River Band, the Del McCoury Band, the Nashville Bluegrass Band.

- **Vocal group:** the Cox Family, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, IIIrd Tyme Out.

- **Instrumental group:** California, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, the Tony Rice Unit.

- **Female vocalist:** Suzanne Cox, Alison Krauss, Laurie Lewis, Claire Lynch, Lynn Morris.

- **Male vocalist:** Dudley Connell, Del McCoury, Russell Moore, Tim O'Brien, Alan O'Bryant.

- **Song:** "Who Will Watch The

Home Place," performed by Laurie Lewis (written by Kate Long); "Duncan And Brady," Johnson Mountain Boys (public domain); "Cheek To Cheek With The Blues," Del McCoury (Roy Drusky and Vic McAlpin); "A Deeper Shade Of Blue," Del McCoury (Billy Smith and Terry Smith); "Backtrackin'," the Nashville Bluegrass Band (Mike Dowling); "Grandpa's Mandolin," IIIrd Tyme Out (Billy Smith, Mark Irwin, and Terry Smith).

- **Album:** "Everybody's Reaching Out For Someone," the Cox Family (Rounder Records); "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder); "Old Country Town," the Lonesome River Band (Sugar Hill); "A Deeper Shade Of Blue," Del McCoury (Rounder); "Tony Rice Sings & Plays Bluegrass," Tony Rice (Rounder).

- **Recorded event:** "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder Records); "Live Duet Recordings, 1963-1980," Bill Monroe & Doc Watson (Smithsonian/Folkways); "A Touch Of The Past," Larry Perkins & Friends (Pinecastle); "World Turning," Tony Trischka with Dudley Connell and Alison Krauss (Rounder); "Ruthie," Pete Wernick with Alan O'Bryant (Sugar Hill).

- **Instrumental recording:** "Skip, Hop & Wobble," Barenberg, Douglas & Meyer (Sugar Hill); "Sugar In The Gourd," Lonesome Standard Time (Sugar Hill); "Quicksburg Rendez-

(Continued on page 40)

THE *new* ALBUM FROM

TRACY LAWRENCE

I SEE IT NOW

His debut album, **STICKS AND STONES**, went *Gold* and spawned *Three No. 1 hits*. **ALIBIS**, the *Platinum* follow-up, yielded *Four more No. 1 singles*. **Could I SEE IT NOW** bring *Five No. 1's?* You be the judge...

IN STORES SEPTEMBER 20

MUSIC VIDEO AVAILABLE SEPTEMBER 27

The Atlantic Group



PRODUCED BY JAMES STROUD



Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 136 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
*** NO. 1 ***					
1	1	3	11	XXX'S AND OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (C) (V) MCA 54898
2	2	6	11	WHAT THE COWGIRLS DO	VINCE GILL (C) (V) MCA 54879
3	6	10	10	THIRD ROCK FROM THE SUN	JOE DIFFIE (C) (V) EPIC 77577
4	7	13	10	DOWN ON THE FARM	TIM MCGRAW CURB ALBUM CUT
5	4	9	13	THE MAN IN LOVE WITH YOU	GEORGE STRAIT (C) (V) MCA 54854
6	3	5	16	SHE CAN'T SAY I DIDN'T CRY	RICK TREVINO (C) (V) COLUMBIA 77535
7	9	12	13	HARD TO SAY	SAWYER BROWN CURB ALBUM CUT
8	11	14	14	MORE LOVE	DOUG STONE (C) (V) EPIC 77549
9	14	15	13	WHAT'S IN IT FOR ME	JOHN BERRY (C) (V) LIBERTY 79035
10	13	17	11	CALLIN' BATON ROUGE	GARTH BROOKS LIBERTY ALBUM CUT
11	16	16	8	WHO'S THAT MAN	TOBY KEITH (C) (V) POLYDOR 853 358
12	15	18	8	I TRY TO THINK ABOUT ELVIS	PATTY LOVELESS (C) (V) EPIC 77609
13	17	19	9	SHE DREAMS	MARK CHESNUTT (C) (V) DECCA 54887
14	24	30	4	SHE'S NOT THE CHEATIN' KIND	BROOKS & DUNN (V) ARISTA 1-2740
15	5	1	15	WHISPER MY NAME	RANDY TRAVIS (C) (V) WARNER BROS. 18153
16	10	7	18	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
17	8	2	15	DREAMING WITH MY EYES OPEN	CLAY WALKER (V) GIANT 18139
18	21	21	8	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (C) (V) MCA 54899
19	26	27	7	WHEN YOU WALK IN THE ROOM	PAM TILLIS (C) (V) ARISTA 1-2726
20	23	23	11	ELVIS AND ANDY	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
21	25	26	9	NOBODY'S GONNA RAIN ON OUR PARADE	KATHY MATTEA (C) (V) MERCURY 858 800
22	18	20	19	O WHAT A THRILL	THE MAVERICKS (C) (V) MCA 54780
*** AIRPOWER ***					
23	28	33	6	WATERMELON CRAWL	TRACY BYRD (C) (V) MCA 54889
*** AIRPOWER ***					
24	27	28	7	THE CITY PUT THE COUNTRY BACK IN ME	NEAL MCCOY (C) (V) ATLANTIC 87213
25	22	22	12	POCKET OF A CLOWN	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
26	29	31	7	MAN OF MY WORD	COLLIN RAYE (C) (V) EPIC 77632
27	19	11	17	LOVE A LITTLE STRONGER	DIAMOND RIO (C) (V) ARISTA 1-2693
28	30	32	7	TEN FEET TALL AND BULLETPROOF	TRAVIS TRITT (C) (V) WARNER BROS. 18104
29	12	4	17	HANGIN' IN	TANYA TUCKER (V) LIBERTY 79033
30	20	8	16	HALF THE MAN	CLINT BLACK (V) RCA 62878
31	33	38	5	I SURE CAN SMELL THE RAIN	BLACKHAWK (V) ARISTA 1-2718
32	35	46	4	KICK A LITTLE	LITTLE TEXAS (C) (V) WARNER BROS. 18103
33	36	48	4	THIRD RATE ROMANCE	SAMMY KERSHAW (C) (V) MERCURY 858 922
34	31	24	14	SUMMERTIME BLUES	ALAN JACKSON (C) (V) ARISTA 1-2697
35	50	—	2	SHUT UP AND KISS ME	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
36	37	41	8	JUKEBOX JUNKIE	KEN MELLONS (C) (V) EPIC 77579
37	32	29	18	NATIONAL WORKING WOMAN'S HOLIDAY	SAMMY KERSHAW (C) (V) MERCURY 858 722
38	40	45	6	HAS ANYBODY SEEN AMY	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
39	38	44	5	WHERE THERE'S SMOKE	ARCHER/PARK (C) (V) ATLANTIC 87211
40	34	25	20	INDEPENDENCE DAY	MARTINA MCBRIDE (C) (V) RCA 62828
41	39	47	6	HEART OVER MIND	LORRIE MORGAN (V) BNA 62946
42	53	67	3	LIVIN' ON LOVE	ALAN JACKSON (C) (V) ARISTA 1-2745
43	60	—	2	I SEE IT NOW	TRACY LAWRENCE (C) (V) ATLANTIC ALBUM CUT
44	46	52	4	BABY LIKES TO ROCK IT	THE TRACTORS (V) ARISTA 1-2717
45	43	49	5	HEART LIKE A HURRICANE	LARRY STEWART (C) (V) COLUMBIA 77638
46	41	39	17	RENEGADES, REBELS AND ROGUES	TRACY LAWRENCE ATLANTIC ALBUM CUT
47	49	64	3	NOW I KNOW	LARI WHITE (C) (V) RCA 62896
48	64	—	2	WE CAN'T LOVE LIKE THIS ANYMORE	ALABAMA (C) (V) RCA 62897
49	44	34	16	GIRLS WITH GUITARS	WYNONNA (V) CURB 54875/MCA
50	48	57	7	IF I EVER LOVE AGAIN	DARON NORWOOD GIANT ALBUM CUT
51	59	—	2	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME	DAVID BALL (C) (V) WARNER BROS. 18081
52	56	62	5	FISH AIN'T BITIN'	DAVID LEE MURPHY (C) (V) MCA 54877
53	52	60	4	A REAL GOOD WAY TO WIND UP LONESOME	JAMES HOUSE (C) (V) EPIC 77610
54	55	59	5	GIVE ME A RING SOMETIME	LISA BROKOP (C) (V) PATRIOT 79036
55	51	51	18	STOP ON A DIME	LITTLE TEXAS WARNER BROS. ALBUM CUT
56	62	—	2	TEARDROPS	GEORGE DUCAS (V) LIBERTY 79045
57	54	54	20	ONE NIGHT A DAY	GARTH BROOKS (V) LIBERTY 17972
58	58	53	18	TAKE THESE CHAINS FROM MY HEART	LEE ROY PARNELL (C) (V) ARISTA 1-2695
59	65	—	2	HARD LOVIN' WOMAN	MARK COLLIE (C) (V) MCA 54907
60	68	70	3	YOU NEVER EVEN CALL ME BY MY NAME	DOUG SUPERNAW (C) (V) BNA 62938
61	47	35	16	COWBOY BAND	BILLY DEAN (C) (V) LIBERTY 79034
62	66	69	3	EVER-CHANGING WOMAN	BROTHER PHELPS (C) (V) ASYLUM 64517
63	57	58	8	ONE GOOD MAN	MICHELLE WRIGHT (C) (V) ARISTA 1-2727
64	61	61	9	WESTERN FLYER	WESTERN FLYER (V) STEP ONE 479
65	67	73	3	WILLIAM AND MARY	DAVIS DANIEL (C) (V) POLYDOR 856 032
*** HOT SHOT DEBUT ***					
66	NEW	1		DRIVE	STEVE WARINER (V) ARISTA 1-2744
67	70	—	2	REDNECK STOMP	JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
68	71	68	10	HARD LUCK WOMAN	GARTH BROOKS MERCURY ALBUM CUT
69	69	75	4	GONE COUNTRY	ALAN JACKSON ARISTA ALBUM CUT
70	RE-ENTRY	2		A WING AND A PRAYER	MARC BEESON (C) (V) BNA 62794
71	73	—	3	HONKY TONK WORLD	CHRIS LEDOUX (C) (V) LIBERTY 79043
72	NEW	1		YOU JUST WATCH ME	TANYA TUCKER (V) LIBERTY 79053
73	RE-ENTRY	17		COWBOYS DON'T CRY	DARON NORWOOD (C) (V) GIANT 18216
74	63	50	12	BEEEN THERE	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
75	NEW	1		BIG HEART	RODNEY CROWELL (C) (V) MCA 54880

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

1	2	—	2	WINK	NEAL MCCOY ATLANTIC
2	1	1	3	EVERY ONCE IN A WHILE	BLACKHAWK ARISTA
3	4	—	2	FOOLISH PRIDE	TRAVIS TRITT WARNER BROS.
4	3	2	3	THINKIN' PROBLEM	DAVID BALL WARNER BROS.
5	6	4	5	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	BOY HOWDY CURB
6	5	—	2	I WISH I COULD HAVE BEEN THERE	JOHN ANDERSON BNA
7	9	5	5	DON'T TAKE THE GIRL	TIM MCGRAW CURB
8	11	7	6	WALKING AWAY A WINNER	KATHY MATTEA MERCURY
9	7	3	4	LITTLE ROCK	COLLIN RAYE EPIC
10	10	6	7	WISH I DIDN'T KNOW NOW	TOBY KEITH MERCURY
11	12	9	3	WHENEVER YOU COME AROUND	VINCE GILL MCA
12	—	—	1	LIFESTYLES OF THE NOT SO RICH & FAMOUS	TRACY BYRD MCA
13	14	12	9	A GOOD RUN OF BAD LUCK	CLINT BLACK RCA

14	15	11	20	I SWEAR	JOHN MICHAEL MONTGOMERY ATLANTIC
15	13	10	12	PIECE OF MY HEART	FAITH HILL WARNER BROS.
16	—	—	1	I TAKE MY CHANCES	MARY CHAPIN CARPENTER COLUMBIA
17	16	14	12	IF BUBBA CAN DANCE (I CAN TOO)	SHENANDOAH RCA
18	17	15	20	NO DOUBT ABOUT IT	NEAL MCCOY ATLANTIC
19	23	17	8	BEFORE YOU KILL US ALL	RANDY TRAVIS WARNER BROS.
20	19	18	13	IF THE GOOD DIE YOUNG	TRACY LAWRENCE ATLANTIC
21	22	20	16	MY LOVE	LITTLE TEXAS WARNER BROS.
22	18	16	12	YOUR LOVE AMAZES ME	JOHN BERRY LIBERTY
23	21	19	7	HOW CAN I HELP YOU SAY GOODBYE	PATTY LOVELESS EPIC
24	—	23	16	I'M HOLDING MY OWN	LEE ROY PARNELL ARISTA
25	—	—	29	FAST AS YOU	DWIGHT YOAKAM REPRISE

♦ 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.

Certified Gold

NEAL MCCOY



**no
doubt
about
it**

FOR SEVERAL YEARS, MUSIC

FANS HAVE RECOGNIZED

NEAL MCCOY AS ONE OF THE

CONCERT STAGE'S MOST

DYNAMIC PERFORMERS.

NOW, WITH A GOLD ALBUM,

HIS PERSISTENCE HAS

PAID OFF. WE KNEW IT WAS

ONLY A MATTER OF TIME.

*Congratulations
Neal!*

Your Atlantic Family



The
Atlantic
Group

Produced by BARRY BECKETT
MANAGEMENT ASSOCIATES, INC.

COUNTRY CORNER



by Lynn Shults

HOLDING NO. 1 FOR THE SECOND consecutive week is "Xxx's And Ooo's" by Trisha Yearwood. An unusual element in the single's success is the fact that it has no accompanying album. There is, however, a cassette single available at retail. Yearwood's next album release will be a Christmas collection. Her next studio album is not anticipated until early 1995. Prior to "Xxx's And Ooo's," Yearwood had struggled at radio with three of her last four singles. "You Say You Will" peaked at No. 12, "Down On My Knees" at No. 19, and "Better Your Heart Than Mine" at No. 21. "The Song Remembers When" was the exception, peaking at No. 2 in August 1993. She also charted with "I Fall To Pieces," a duet with Aaron Neville from the album "Rhythm Country & Blues."

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Shut Up And Kiss Me" (50-35) by Mary Chapin Carpenter, followed by "I See It Now" (60-43) by Tracy Lawrence; "Livin' On Love" (53-42) by Alan Jackson; "We Can't Love Like This Anymore" (64-48) by Alabama; "Down On The Farm" (7-4) by Tim McGraw; "Third Rate Romance" (36-33) by Sammy Kershaw; "She's Not The Cheatin' Kind" (24-14) by Brooks & Dunn; "Watermelon Crawl" (28-23) by Tracy Byrd; "Kick A Little" (35-32) by Little Texas; and "Third Rock From The Sun" (6-3) by Joe Diffie.

A GREAT BATTLE FOR NO. 1 is in the making for next week's Hot Country Singles & Tracks chart. "Xxx's And Ooo's" currently has a lead of 227 detections, or plays, over "Third Rock From The Sun," according to Broadcast Data Systems. "Down On The Farm" trails "Third Rock" by the slim margin of 128 plays, having outgained the Diffie track by 105 plays over the previous week. Diffie has received a tremendous amount of support from Epic and Sony's promotion, marketing, and publicity departments in their quest to take him to the top. Meanwhile, McGraw continues to dominate the retail landscape. "Down On The Farm" is the top-selling country single, and McGraw's album, "Not A Moment Too Soon," has been No. 1 for 23 weeks and has been certified triple-platinum by the Recording Industry Assn. of America. All of this is happening as his label, Curb, is going through a transition from Cema to WEA distribution.

THE ALBUM CHART CONTINUES to reflect the variety of taste among '90s country consumers. The Greatest Gainer belongs to "When Fallen Angels Fly" (9-8) by Patty Loveless; the Pacesetter award goes to the self-titled debut by the Tractors (50-32). Albums also making retail gains are "You Might Be A Redneck If..." (16-13) by Jeff Foxworthy; "Feelin' Good Train" (13-11) by Sammy Kershaw; "Pure Country" (20-16) by George Strait; "No Ordinary Man" (12-12) by Tracy Byrd; "What A Crying Shame" (7-6) by the Mavericks; and "Blackhawk" (19-17) by Blackhawk.

THE CONQUEST OF international markets by Garth Brooks continues. Brooks, who dominated The Billboard 200 in 1992 and 1993, just invaded Australia and boosted four of his albums into the top 25 on the Australian pop chart: "In Pieces" (No. 3), "No Fences" (No. 12), "Ropin' The Wind" (No. 22), and "The Chase" (No. 24). His European tour will open Sept. 22 in Barcelona, Spain, and will end in Aberdeen, Scotland, Oct. 11-12. Brooks has proven that the international door is wide open for today's country music. So, here's a tip of the hat to Garth for a job well done.

Brokop's Hit Tied to Sweepstakes

NASHVILLE—Patriot Records is capitalizing on the breakthrough of Lisa Brokop's first American single, "Give Me A Ring Sometime," via a joint sweepstakes promotion with the 400-store Service Merchandise chain and 130 radio stations.

This week, Brokop's single moves up to No. 54 on the Hot Country Singles & Tracks chart.

Under the terms of the promotion, Nashville-based Service Merchandise will provide 130 quarter-carat diamond rings for local prize winners and a one-carat ring for the grand-prize winner. In addition, the

company will display posters and entry blanks advertising the contest at the jewelry counters of all its stores in the target markets. And it will play Brokop's "Give Me A Ring Sometime" video on store monitors.

The promotion also coincides with the release of Brokop's album "Every Little Girl's Dream" (Billboard, June 4). Brokop, who is 21, has been performing and recording in her native Canada since she was 15. She will be featured on the Canadian Country Music Assn.'s awards show Sept. 19 in Calgary. TNN will air the show Oct. 1, and CMT Europe

will broadcast it Oct. 8.

Patriot is providing giveaway albums to the radio stations involved in return for their promoting the sweepstakes with a series of daily spots, either from Sept. 19-22 or Sept. 23-25.

The label will fly the grand-prize winner to Nashville as part of the event. Brokop and a Service Merchandise representative will present the grand prize diamond ring to the winner on TNN's "Music City Tonight."

EDWARD MORRIS

TIPPIN, RCA HOPING TO GET A FIX ON RADIO

(Continued from page 35)

Other Way," but his next release stalled at No. 38. The debut single from his sophomore album, "Read Between The Lines," proved just as unpredictable.

"I was scared to death to release 'My Blue Angel' to radio, but we worked hard on it, and some of them played it," Turner says. "And that single, even though it barely went top 10, sold over 400,000 units."

Turner stresses that his current mission is "to get Aaron Tippin back on the radio," and he feels that the new album's crucial debut single, "I Got It Honest" (due Sept. 26), will please hardcore Tippin fans while it gives country radio what it has been looking for.

"We think we've got a great marriage here with Aaron's music and Steve Gibson's production," he says. "Steve layered the voices, and it's a smooth, down-the-middle production. 'I Got It Honest' has the kind of lyric that radio has embraced before with 'I Wouldn't Have It Any Other Way.' The song is safe and not too edgy, and it's a great statement of what Aaron is all about."

That autobiographical strain has always run through Tippin's material, which has traditionally reflected his rural, blue-collar background. While he's still singing about himself, "Lookin' Back At Myself" has a different slant.

"This is the first time you're going to hear Aaron Tippin love songs in

abundance," Tippin says. "I've got a new girlfriend and I love her very much, and it took that to pull these kinds of songs out of me."

Like most country PDs, Tony Thomas at KMPS Seattle agrees that Tippin's singles haven't consistently garnered the heavy rotation the record company might have wanted. But he feels it has more to do with today's increasingly song-driven country format than with Tippin's music in particular.

"I'm convinced that in today's country music, it's not all about the artist—it's about the song and the production and the particular release first, then it's about the artist," says Thomas.

Whatever happens at radio, David Watland, music buyer for the Ama-

rillo, Texas-based Hastings chain, feels confident that Tippin will, as usual, perform well at retail.

"We're dealing with the rack accounts at the Wal-Mart stores, and he's always been a big player for us," says Watland. "Aaron Tippin will certainly be a focus here, and I anticipate a very strong release."

Turner says Tippin, more than most artists, is "always ready to do whatever it takes to establish and continue relationships at radio," but at the end of the singer's day, it's the integrity of the music that matters.

"I always remember that I'm doing what I believe is right," says Tippin. "When you've got that in your soul, people can look you in the eye and see that you mean it. Now that will broadcast, believe me."

IBMA AWARDS

(Continued from page 35)

vous," the Del McCoury Band (Rounder); "Heroes," Mark O'Connor (Warner Bros.); "Back In Business," Herschel Sizemore (Hay Holler); "On A Roll," Pete Wernick (Sugar Hill).

Instrumental performers: Banjo—Tom Adams, J. D. Crowe, Robbie McCoury, Alan O'Bryant, Sammy Shelor; Bass—Barry Bales, Roy Huskey Jr., Gene Libbea, Mark Schatz, Marshall Wilborn; Dobro—Mike Auldridge, Jerry Douglas, Josh Graves, Sally Van Meter, Gene

Wooten; Fiddle—Byron Berline, Glen Duncan, Stuart Duncan, Alison Krauss, Mark O'Connor; Guitar—Dan Crary, David Grier, Tony Rice, Larry Sparks, Doc Watson; Mandolin—Butch Baldassari, Sam Bush, Ronnie McCoury, Tim O'Brien, Adam Steffey.

Emerging artist: Josh Crowe & David McLaughlin, the Fox Family Bluegrass Band, the New Vintage Bluegrass Band, the Rarely Herd, Lou Reid, Terry Baucom & Carolina.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
44 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chnaquon, BMI) CPP	69 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
74 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP	30 HALF THE MAN (Blackened, BMI) CPP
16 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP	29 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM
75 BIG HEART (Sony Tunes, ASCAP)	59 HARD LOVIN' WOMAN (Music Corp Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP)
10 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	68 HARD LUCK WOMAN (Hori Productions America, ASCAP/Polygram Int'l, ASCAP/Intersong U.S.A., ASCAP) HL
24 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	7 HARO TO SAY (Travelin' Zoo, ASCAP) HL
61 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	38 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
73 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars, BMI) HL	45 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) CPP
4 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	41 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)
17 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	71 HONKY TONK WORLD (Almo, ASCAP/Sony Tree, BMI/Ten Lee, BMI) CPP/HL
66 DRIVE (Steve Warner, BMI/Sneaky Moon, BMI)	50 IF I EVER LOVE AGAIN (David N' Whil, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
20 ELVIS AND ANDY (Almo, ASCAP) CPP	40 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL
62 EVER-CHANGING WOMAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	43 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP)
52 FISH AIN'T BITIN' (N2D, ASCAP)	31 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP)
49 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	
54 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/	

12 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	Tamerlane, BMI) WBM/CPP	48 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI)
36 JUKEBOX JUNNIE (Cupit, BMI/Cupit Memories, ASCAP)	53 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL	64 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL
32 KICK A LITTLE (Square West, ASCAP/Hawlin' Hts, ASCAP) CPP	67 REDNECK STOMP (Warnerbuilt, BMI/Max Laffs, BMI/Shaboo, BMI)	9 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM/CPP
42 LIVIN' ON LOVE (Yee Haw, ASCAP)	46 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL	2 WHAT THE COWGIRLS DO (Benefit, BMI/Englshstown, BMI) WBM/CPP
27 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL	6 SHE CAN'T SAY I OIOMT CRY (Starstruck Angel, BMI/Stroudcaster, BMI) CPP	51 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI)
5 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	13 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM/CPP	19 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP
26 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	14 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL	39 WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb, ASCAP) CPP
8 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	18 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	15 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM
37 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP	35 SHUT UP AND KISS ME (Why Walk, ASCAP)	11 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
21 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM	55 STOP ON A OIME (Square Lake, ASCAP/Hawlin' Hts, ASCAP) CPP	65 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars, BMI) HL
47 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL	34 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	70 A WING AND A PRAYER (WB, ASCAP/Rancho Bogardo, ASCAP/EMI April, ASCAP/JK-Town, ASCAP) HL
63 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patennck, BMI) CPP/WBM	58 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP	1 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Oxie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM/CPP
57 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL	56 TEAROROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI)	72 YOU JUST WATCH ME (Dixie Stars, ASCAP)
22 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP) HL	28 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	60 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP)
25 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-	33 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) CPP	
	3 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP	
	23 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI)	

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★				
1	7	2	LUIS MIGUEL	WEA LATINA 97234 1 week at No. 1 SEGUNDO ROMANCE
2	2	63	GLORIA ESTEFAN ▲	EPIC 53807/SONY MI TIERRA
3	1	24	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
4	3	12	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
5	5	7	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE
6	4	43	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
7	11	16	LOS TIGRES DEL NORTE	FONOVISA 6017 LOS DOS PLEBES
8	6	10	JUAN GABRIEL	ARIOLA 21898/BMG GRACIAS POR ESPERAR
9	9	63	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS
10	13	63	LUIS MIGUEL ●	WEA LATINA 75805 ROMANCE
11	8	18	CARLOS VIVES	POLYGRAM LATINO 518 H84 CLASICOS DE LA PROVINCIA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
12	NEW ▶		CRISTIAN	MELODY 0503/FONOVISA CAMINO DEL ALMA
13	10	63	GIPSY KINGS ●	ELEKTRA 60895 GIPSY KINGS
14	19	7	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS
15	12	22	LA MAFIA	SONY 81215 VIDA
16	14	10	JON SECADA	SBK 29683/EMI LATIN SI TE VAS
17	16	30	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
18	17	54	M. A. SOLIS Y LOS BUKIS ●	FONOVISA 6002 INALCANZABLE
19	15	63	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
20	18	12	LUCERO	MELODY 9162/FONOVISA CARINO DE MIS CARINOS
21	20	40	BRONCO	FONOVISA 6015 PURA SANGRE
22	25	4	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 29070 YA ME CANSE
23	26	63	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
24	21	63	LINDA RONSTADT ▲	ELEKTRA 60765 CANCIONES DE MI PADRE
25	24	7	CACHAO	CRESCENT MOON 6430/SONY MASTER SESSIONS VOL. 1
26	23	63	GIPSY KINGS	ELEKTRA 61396 LIVE!
27	27	22	MANA	WEA LATINA 92178 FALTA AMOR
28	22	63	JULIO IGLESIAS ▲	SONY 38640 JULIO
29	28	28	BANDA MACHOS	FONOVISA 6012 LOS MACHOS TAMBIEN LLORAN
30	35	16	LOS FUGITIVOS	RODVEN 3051 VANIDOSA
31	30	63	LUIS MIGUEL	WEA LATINA 92993 ARIES
32	32	32	LIBERACION	FONOVISA 6014 LIBERACION
33	39	10	RICARDO MONTANER	EMI LATIN 29936 UNA MANANA Y UN CAMINO
34	43	24	LA TROPA F	MANNY 13044/WEA LATINA OTRO DIA
35	38	9	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE
36	RE-ENTRY		BANDA Z	FONOVISA 5296 JACARANDOSA
37	33	63	SELENA	EMI LATIN 42770 LIVE!
38	29	45	JERRY RIVERA	SONY 81150 CARA DE NINO
39	37	47	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
40	34	7	ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...
41	41	62	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
42	42	62	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
43	36	16	LOS FANTASMAS DEL CARIBE	RODVEN 3095 MAS Y MAS
44	31	12	VARIOUS ARTISTS	SONY 81304 SALSA MAGIC
45	RE-ENTRY		GARY HOBBS	EMI LATIN 27412 TE VAS A ACORDAR
46	44	42	MAZZ	EMI LATIN 27738 QUE ESPERABAS
47	RE-ENTRY		FAMA	SONY 81134 EN GRANDE
48	RE-ENTRY		SHELLY LARES	MANNY 13044/WEA LATINA QUIERO SER TU AMANTE
49	RE-ENTRY		LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
50	NEW ▶		LUIS ENRIQUE	SONY 81360 LUIS ENRIQUE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	2 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	2 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES
3 GIPSY KINGS ELEKTRA MUSI- CIAN/ELEKTRA LOVE & LIBERTE	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
4 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	4 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	4 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
5 MANA WEA LATINA DONDE JUGARAN LOS NINOS	5 JERRY RIVERA SONY CARA DE NINO	5 LUCERO MELODY/FONOVISA CARINO DE MIS CARINOS
6 LUIS MIGUEL WEA LATINA ROMANCE	6 VARIOUS ARTISTS SONY SALSA MAGIC	6 BRONCO FONOVISA PURA SANGRE
7 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	7 LUIS ENRIQUE SONY LUIS ENRIQUE	7 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN YA ME CANSE
8 CRISTIAN MELODY/FONOVISA CAMINO DEL ALMA	8 EL GENERAL RCA/BMG ES MUNDIAL	8 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
9 GIPSY KINGS ELEKTRA GIPSY KINGS	9 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	9 BANDA MACHOS FONOVISA LOS MACHOS TAMBIEN LLORAN
10 LA MAFIA SONY VIDA	10 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8'94	10 LOS FUGITIVOS RODVEN VANIDOSA
11 JON SECADA SBK/EMI LATIN SI TE VAS	11 REY RUIZ SONY MI MEDIA MITAD	11 LIBERACION FONOVISA LIBERACION
12 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	12 MARC ANTHONY RMM/SONY OTRA NOTA	12 LA TROPA F MANNY/WEA LATINO OTRO DIA
13 GIPSY KINGS ELEKTRA MOSAIQUE	13 TONY VEGA RMM/SONY SI ME MIRAS A LOS OJOS	13 LOS FUGITIVOS RODVEN TE CONQUISTARE
14 GIPSY KINGS ELEKTRA LIVE	14 OLGA TANON WEA LATINA MUJER DE FUEGO	14 BANDA Z FONOVISA JACARANDOSA
15 MANA WEA LATINA FALTA AMOR	15 JERRY RIVERA SONY CUENTA CONMIGO	15 SELENA EMI LATIN LIVE!

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music



by John Lannert

LUIS' CHART MELTDOWN: As if Mexican superthrob Luis Miguel could get any hotter, his "Segundo Romance" (WEA Latina) enters The Billboard 200 this week at No. 29. It's the highest-debating Spanish-language album ever on The Billboard 200—an astounding feat indeed, considering that the *my* handsome pop balladeer is not a crossover artist known to most Anglos. One notable exception is Neil Rogers, talk show maven at WIOD-AM Miami, who reportedly sings Miguel's praises daily.

Anyway, "Segundo Romance," the follow-up to Miguel's near-platinum 1991 smash "Romance," takes over the No. 1 slot on the Billboard Latin 50. Completing Miguel's Latino chart-topping double play this week is "El Dia Que Me Quieras" (WEA Latina), which leapfrogs 4-1 to rule the Hot Latin Tracks chart. "El Dia" is Miguel's record ninth No. 1 on that chart.

According to Amusement Business, the Mexican superthrob topped the list for box-office revenue for the week ending Aug. 30. The 24-year-old crooner extraordinaire grossed \$5,543,982 for 16 sold-out concerts staged Aug. 4-28. Producing the shows was Miguel's own concert company, Aries Productions. Miguel, by the way, appears on Frank Sinatra's forthcoming duets album. Jon Secada also has cut a song with Sinatra.

LATIN MUSIC CONFERENCE Set: Billboard's sixth International Latin Music Conference is scheduled to take place June 5-7 in Miami. Capping the three-day confab will

be Billboard's second-annual Latin Music Awards, which will feature the third-annual "El Premio Billboard" for outstanding achievement in the Latino record industry, plus Billboard's Latin Music Hall Of Fame. One new difference in next year's awards show is that the categories will be based on points accumulated by individual albums on the Billboard Latin 50 that were released within the measuring period, which has yet to be determined. Under the previous system, kudos were handed out to those artists who had accumulated points on catalog albums as well as Hot Latin Tracks singles and albums released within a specified period. For example, a category formerly called Male Artist Of The Year, Pop, will now be called Pop Album Of The Year, Male Artist.

GETTING CAUGHT UP: RMM has cut a deal with New World Presents to release two albums by La Internacional Sonora Dinamita, "Es Un Escándalo" and "Homenaje A Los Niños," via Sony Discos. La Internacional Sonora Dinamita, a cumbia-rooted tropical act, is not to be confused with Discos Fuentes' Sonora Dinamita... Ruben Cubillos, ex-lead vocalist of the Tejano act Latin Breed, takes over the management reins for David Lee Garza Y Los Musicales.

FAR SOUTH NOTAS: Hot Argentine rockers Los Fabulosos Cadillacs, who curiously have not cracked the U.S. market, are in Buenos Aires to begin pre-production on their upcoming album... Xuxa, a TV superstar among Latin American children and a recent PolyGram Mexico-signee, is due to release her label debut in October. EMI-Odeon's Mara, Xuxa's main competition in the kid TV wars in Latin America, is slated to put out her first disc for the label in January... Fresh from a Sept. 4 concert in New York, PolyGram Brasil samba-reggae outfit Banda Cheiro De Amor is to play Sunday (11) at Miami's Bay-side. The band is readying its next album with production help from Simply Red bassist Chu Cho Merchan.



REYES RECORDS INC.

DISTRIBUTORS
 140 N.W. 22 Avenue / Miami, Florida 33125
 Tel (305) 541-6686 / Fax (305) 642-2785

Largest Inventory in Latin Music

All Major labels in American Music

Compact Disc

Cassettes

Records

Videos

SAME DAY SERVICES & FREE LOCAL DELIVERY



30 YEARS EXPERIENCE

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
*** No. 1 ***					
1	4	5	5	LUIS MIGUEL WEA LATINA	EL DIA QUE ME QUIERAS 1 week at No. 1
2	1	2	11	JUAN GABRIEL ARIOLA/BMG	PERO QUE NECESIDAD
3	3	4	6	SELENA EMI LATIN	BIDI BIDI BOM BOM
4	2	1	14	RICARDO MONTANER EMI LATIN	QUISIERA
5	5	3	17	JON SECADA SBK/EMI LATIN	SI TE VAS
6	6	6	11	LOS FUGITIVOS RODVEN	DIABLO
7	7	17	4	CRISTIAN MELODY/FONOVISIA	MANANA
8	10	9	6	BANDA Z FONOVISIA	LA NINA FRESA
9	9	8	7	VICENTE FERNANDEZ SONY	MISERIA
10	13	11	5	EDNITA NAZARIO EMI LATIN	TE SIGO ESPERANDO
11	12	13	9	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATAN
12	11	10	7	LOS FANTASMAS DEL CARIBE RODVEN	CELINA
13	8	7	9	JUAN LUIS GUERRA 440 KAREN/BMG	LA COSQUILLITA
14	15	20	5	LOS TIGRES DEL NORTE FONOVISIA	LA MESA DEL RINCON
*** POWER TRACK ***					
15	25	29	5	LOURDES ROBLES SONY	DEBIL DEL ALMA
16	14	14	8	REY RUIZ SONY	SI TE PREGUNTAN
17	22	35	3	LUIS ANGEL SONY	24 HORAS
18	36	—	2	CARLOS VIVES POLYGRAM LATINO	LA HAMACA GRANDE
19	18	19	9	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDAR
20	17	24	8	LA MAFIA SONY	CADA VUELTA DE ESQUINA
21	21	23	8	ALEJANDRO FERNANDEZ SONY	SI DIOS ME QUITA LA VIDA
22	23	27	5	UNIK-KO Y YURI SONY	JUNTOS
23	26	36	3	LUIS ENRIQUE SONY	QUIEN ERES TU
24	35	—	2	YOLANDITA MONGE WEA LATINA	ME SORPRENDIO LA LUNA
25	RE-ENTRY	3	3	OLGA TANON WEA LATINA	NO ME PUEDES PEDIR
26	27	34	4	CAMARGO Y LUCIANO SONY	QUIEN SOY YO SIN ELLA
27	24	32	11	INDUSTRIA DEL AMOR UNICOFONOVISIA	DOS ENAMORADOS
28	31	33	3	LALO Y LOS DESCALZOS WEA LATINA	QUE FACIL ME OLVIDASTE
29	19	18	7	ANA GABRIEL SONY	ESTAS EMOCIONES
30	33	40	4	MARTA SANCHEZ POLYGRAM LATINO	DE MUJER A MUJER
31	34	37	3	ROBERTO PULIDO/EMILIO NAVAIRA EMI LATIN	YA AHORA ES TARDE
*** HOT SHOT DEBUT ***					
32	NEW ▶	1	1	THE BARRIO BOYZZ SBK/EMI LATIN	TE AMARE
33	20	16	12	KAIRO SDV/SONY	EN LOS ESPEJOS DE UN CAFE
34	39	—	2	ARIZTIA SDV/SONY	PARA QUE NO SE MUERA ESTE AMOR
35	30	—	2	GUILLERMO DAVILA RODVEN	BARCO A LA DERIVA
36	NEW ▶	1	1	ZONA ROJA MAX	QUE DIA ES HOY
37	NEW ▶	1	1	MIJARES EMI LATIN	VIVE EN MI
38	16	25	6	MAZZ EMI LATIN	NADIE COMO TU
39	32	28	8	GILBERTO SANTA ROSA SONY	ME VOLVIERON A HABLAR DE ELLA
40	28	30	8	GERARDO EMI LATIN	MARIA ELISA

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

#1 LARGEST SELECTION OF LATIN MUSIC!

#1 LATIN MUSIC DISTRIBUTOR

7960 SILVERTONE AVE. SUITE 116 • SAN DIEGO • CALIFORNIA 92126

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns* (on recommended products)

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

Artists & Music

Garcia's Back, With A Rock Opera

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A 68-minute rock opera called "La Hija De La Lágrima" (Daughter Of A Tear) may seem a peculiarly mournful concept for a long-awaited comeback album by Charly Garcia, but Sony Music Argentina executives are ecstatic about the latest recording by one of this nation's most durable rock pioneers.

"We consider it a real masterpiece," says Hugo Piombi, VP of A&R and marketing at Sony Music Argentina. "Charly is much more than a No. 1 artist. He is a classic."

The slogan for Sony's multimedia campaign, "the genius has returned," refers to the unusually long gap (four years) since his last solo album, "Filosofia Barata & Zapatos De Goma."

"I was waiting for the best moment for a new solo album," says Garcia, "because I had lost inspiration and feared that it never would return. Somehow, I knew that it was a matter of time before I could open that channel and start again with something new."

"La Hija De La Lágrima" was recorded at Buenos Aires' Ion Studio, and was mixed by Joe Blaney at New York's Chung King House Of Metal. The album's cover art depicts an egg-like silver structure designed by Peter Corrington, who crafted album jackets for Led Zeppelin's "Physical Graffiti" and the Rolling Stones' "Tattoo You."

Absent from the jacket is Garcia's usual lyric information. He says, "I wanted each listener to imagine the opera by himself. After all, when I was small, there were no videos to explain stories, but I perfectly understood every Beatles' song without printed lyrics."

Released with an initial shipment of 50,000 units, "La Hija" already has been certified platinum (60,000 units sold). The first single, "Chipi Chipi," was a melodically rich pop entry with a catchy chorus, whose video was made by Miami-based Arts & Animation Studios.

The next single picks have not been determined, but the top candidates include the pop-rock songs "Fax U" and "La Sal No Sala"—with guest vocals by Ratonos Paranóicos' hugely popular frontman, Juanse—and the romantic ballads "Andan" and "Kurosawa."

As for the other material on "La Hija," there is one surprise: a spunky cover of the Carole King nugget "The Loco-Motion," recorded by Garcia two years ago.

Garcia recalls that "The Loco-Motion" was "part of a demo tape I made in Spain when a TV program there invited me to Elton John's concert in Barcelona. Producer Alejo Stivel offered to let me use his studio, and when I arrived I was humming that melody, so I just went in, strummed the chords and recorded it. Much later, when I was finishing the rock opera, I found the tape and it

was perfect for a part I was missing."

Garcia is unquestionably one of the most popular rock stars in Argentina, and has recorded 20 highly regarded albums. He first gained widespread notice in the early '70s with the folk duo Sui Generis. Later, he worked with symphonic-oriented La Máquina De Hacer Pájaros, followed by a stint as a co-founder of the supergroup Seru Girán, dubbed "the Argentine Beatles."

Seru Girán split in 1982, then reunited briefly in 1992, performing before 120,000 fans at two sold-out stadium shows. Garcia's recent recording projects featured percussionist Pedro Aznar, a former

Seru Girán sidekick who is now a member of Pat Metheny's band.

Sony's Piombi waxes enthusiastically about "La Hija," saying that one element "that will surely boost sales is Charly's plans for intense touring, starting Sept. 15 with 20 dates at Opera Theatre in Buenos Aires.

"This time I want to play live a lot," says Garcia, "because the rock opera has a great deal of instrumental parts that I really like." As for breaking the U.S. market, Garcia says, "I once decided that I would never undertake the opening of a new market, but now it seems that some markets want to open me!"

MANHATTAN LATIN MUSIC CENTER

DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA

¡LLAMENOS HOY!

Toll Free
800-745-4509

Fax: 212-563-4847
Tel. 212-563-4508
Mia. 305-591-7684
Fax 305-477-0789

471 W. 42 ST. NY, NY. 10036

Member of
NAIRD

DISCOS COMPACTOS

CASSETTES

VIDEOS

ACCESORIOS

Y MUCHO MAS



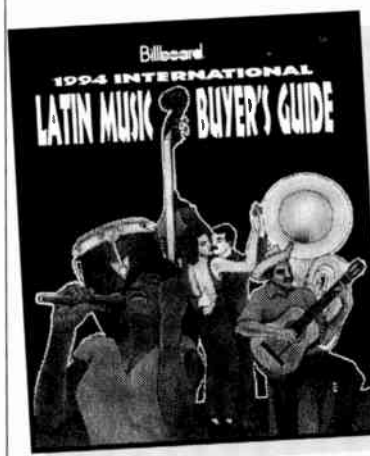
No seremos los mas grandes,
Pero si; los mas completos en
musica Latina en el mundo!

Discos Compactos • Videolaser • Cassettes • Accesorios
Y MUCHO MAS!

1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

Billboard's 1994 International Latin Music Buyer's Guide puts
a world of Latin Music contacts in the palm of your hand!



Over 3,000 listings in 18 countries worldwide let you reach record company executives...research music publishers...contact international promoters...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, managers, agents...and much more!

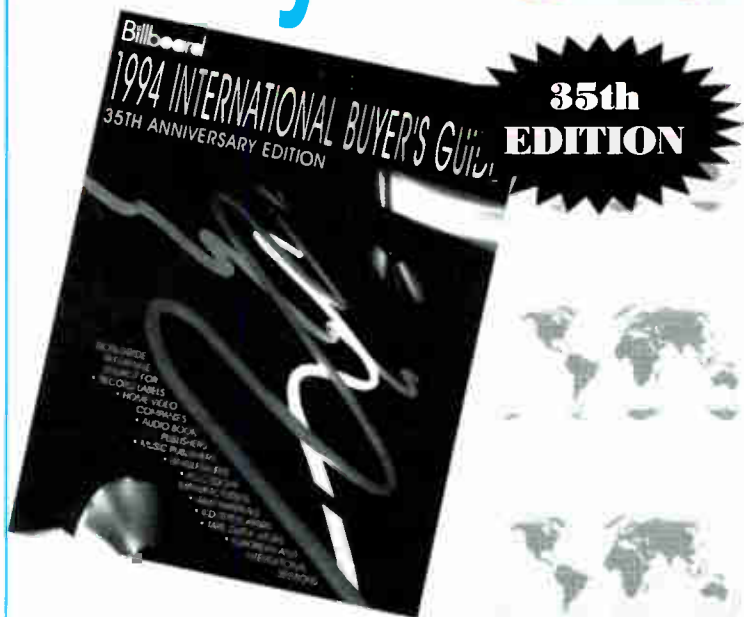
The 1994 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free: 1-800-344-7119 or 1-908-363-4156. Or send check for \$60 plus \$4 shipping & handling (\$10 for international orders) with this ad to:
Billboard Directories,
Dept. BDL3074, P.O. Box 2016,
Lakewood, NJ 08701

COMPLETELY UPDATED FOR '94

BDLD3074

Get the only
Worldwide Directory
for the Entire Music
and Video Industry...

Billboard's 1994 International Buyer's Guide



Now in its 35th year, this brand new edition gives you all the latest music and video industry contacts you need to compete and succeed in this global marketplace.

You get comprehensive listings for over 23,000 music and video companies worldwide...record labels, music publishers, wholesalers, distributors, manufacturers, and service and supply organizations plus a brand new section for audio books!

Only Billboard's 1994 International Buyer's Guide gives you the entire music and video industry in one compact business reference source.

To order send \$95 plus \$4 shipping and handling (\$10 for international orders) to:
Billboard Directories, Dept. BDBG3113, P.O. Box 2016, Lakewood, NJ 08701.
Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.
All Sales Are Final.

For fastest service call toll-free:
1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174.
In NJ call (908) 363-4156.

Billboard

BDBG3113



Making La Diferenzia. Arista kicked off Arista/Texas' debut act La Diferenzia and its Sept. 13 album release at an industry showcase in San Antonio, Texas. Pictured, from left, are Rick Orozco, Joel Nava, and Ricardo Castillon of La Diferenzia; Arista/Texas VP/GM Cameron Randle; Arista/Nashville president Tim DuBois; Radney Foster; and Flaco Jimenez.

Billboard

CELEBRATING 100 YEARS OF UNPARALLELED COVERAGE.

Billboard's 100th Anniversary Issue

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's anniversary issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200+ page centennial edition.

The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

Make sure you have issues for everyone in your organization! *

You may order single issues @ \$15 each or take advantage of our

SPECIAL DISCOUNT BULK OFFER:

- ORDER 5 OR MORE ISSUES @ \$7 EACH •
- HARD-BOUND ISSUES @ \$50 EACH •
- LIMITED PRINT RUN • RESERVE YOUR ISSUES NOW! •
- ISSUE DATE: NOVEMBER 1, 1994 •

BILLBOARD 100TH ANNIVERSARY ISSUE COUPON

(Pre-payment required - U.S. funds only) Send payment to:
Adam Waldman, Billboard, 1515 Broadway, 14th fl., New York, NY 10036
Enclosed is \$ _____ for _____ # of issues. Phone () _____
 Regular Issue (s) Hard-bound issue(s)
Charge to: ___ American Express ___ Visa ___ Mastercard
Card# _____ Exp. Date: _____
Signature (Required) _____
Issue date is November 1, 1994. Please allow 3-5 weeks for delivery. (Add an additional \$5 per regular issue and \$10 per hard-bound issue for foreign shipping)
Name _____
Company/Title _____
Address _____
City _____ State _____ Zip _____

DB 1002

*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

Artists & Music

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	7	STEVEN CURTIS CHAPMAN SPARROW 1408	HEAVEN IN THE REAL WORLD
2	2	5	NEWSBOYS STARSONG 8814	GOING PUBLIC
3	NEW▶		AMY GRANT MYRRH 6974/WORD	HOUSE OF LOVE
4	3	93	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
5	7	47	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
6	5	47	CARMAN ● SPARROW 1387	THE STANDARD
7	36	3	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
8	8	49	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
9	4	9	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
10	9	27	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
11	6	31	POINT OF GRACE WORD 26014	POINT OF GRACE
12	12	35	TWILA PARIS STARSONG 8805	BEYOND A DREAM
13	13	27	RON KENOLY INTEGRITY 055	GOD IS ABLE
14	26	87	NEWSBOYS STARSONG 8251	NOT ASHAMED
15	10	9	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
16	11	21	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
17	20	27	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
18	14	9	DAKODA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
19	22	3	WHITE CROSS REX 41009	UNVEILED
20	23	31	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
21	25	47	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
22	24	23	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
23	34	3	SISTERS WARNER ALLIANCE 4157/SPARROW	SOUNDS FOR WOMEN
24	17	25	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
25	18	27	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
26	16	23	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
27	15	43	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
28	21	123	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
29	19	47	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
30	31	19	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
31	40	15	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
32	27	17	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
33	29	9	DEGARMO & KEY BENSON 4014	TO EXTREMES
34	30	13	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
35	35	17	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
36	33	3	REBECCA ST. JAMES FOREFRONT 3015/STARSONG	REBECCA ST. JAMES
37	RE-ENTRY		DC TALK STARSONG 3017	REMIXES
38	38	65	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
39	32	3	PAM THUM BENSON 4002	FAITHFUL
40	RE-ENTRY		PETRA WORD 4238	WAKE-UP CALL

● 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.

**SOMETHING TERRIBLE HAPPENS
WHEN YOU DON'T ADVERTISE ...**

NOTHING ...

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE)
212-536-5174



by Bob Darden

ALL GOOD THINGS COME TO AN END, and my 10-year involvement as Gospel Lectern columnist is no exception. This is my last column, though I will continue writing for Billboard from time to time. I now turn my attention to my 14th book—I've just signed a contract with Zebra, New York. I still will continue editing "The Door," a magazine which has just expanded its coverage into television.

I hope to stay involved in contemporary Christian music in other ways, perhaps drawing on my 20-plus years as a consultant in the business, but I'll cross that bridge when I get to it.

I leave my post with no regrets, well, maybe a few—I never interviewed Larry Norman, or Jan Krist, or the homeless man who sang "Jesus' Blood Never Failed Me Yet" for Gavin Bryars—and a truckload of good memories.

In the meantime, I'm in the process of donating my 10,000 gospel/CCM album/cassette/CD/video collection to Baylor University here in Waco, Texas, so scholars and students alike can have access to what I think is a pretty darned interesting bit of music history.

So until we speak again: Thanks y'all, for everything.

MEANWHILE, BACK TO THE NEWS: Speaking of Baylor, the school is hosting a hunger relief benefit at its beautiful new 12,000-seat Ferrell Center, to be held April 8, 1995. So far, the Newsboys have been confirmed to headline the event, proceeds of which also will go to Seeds mag-

azine. Other acts will be announced shortly.

Also on the charity front, the R.E.X. label is assembling a hunger relief album of its own, with all proceeds benefiting the starving millions in Rwanda through World Vision. The line-up so far includes: the Newsboys, Chagall Guevara, REZ, the Crossing, Darrell Adams, Ken Medema, Sixpence None the Richer, Jan Krist, Michael Card, Jimmy A., Charlie Peacock, the late Mark Heard, Donnie Harper, Russ Taff, and others.

FROM A RECENT INTERVIEW with the always quotable Gary Chapman, who is now on the road supporting his new album, "This Light Inside":

• On being a lyricist: "I think I have moments of brilliance sprinkled among reams of mediocrity. The difference is, I don't let anybody see the mediocrity."

• On performing with wife Amy Grant: "We'll be touring together in the U.S. leg of my world tour—she's going to be closing for me."

• On performing live: "I've got a cranking new band, and we're ready to play anywhere—grocery store openings, bar mitzvahs, office parties. We'll play anywhere that will have me. And can afford me."

• And on the long intervals between Chapman albums and tours: "I don't plan to wait another six years between records. It took three years to make this one. So far, I've made three records and they still keep giving me money!"

NAMES IN THE NEWS: Sparrow artist Charlie Daniels is the spokesman for a new country music board game called "Trivia—Country Style" . . . The Cathedrals opened a Rev. Billy Graham Crusade in Cleveland . . . Acappella, only recently back from a trip to Russia, headlined "Promax 1994" before a crowd of 4,000. The conference for television networks from 39 countries also featured Angelo & Veronica, along with the Ephesus Mass Choir of New Orleans.

X **pops**
staples
father father

A DISTINCTIVE COLLECTION
OF GOSPEL ORIGINALS BY
A MUSICAL LEGEND,
ENLISTING THE HELP OF
THE STAPLE SINGERS,
THE PARAMOUNT SINGERS,
RY COODER AND JIM KELTNER.

Available in stores everywhere. Produced by Pops Staples, Ry Cooder, Jim Keltner & Paul Bullard.
Also available: Peace To The Neighborhood (86186)

Artists & Music



by Lisa Collins

TOPPING GOSPEL'S FRESHMAN CLASS: For Brian Williams, executive director of Glorious Records, the annual meeting of the Gospel Music Workshop of America last month in Atlanta was the ideal opportunity to spread the word on his label throughout the gospel community. Glorious, launched last year by Williams, merged with Integrity Music in April and now operates as a subdivision of Integrity. Product from its first four acts—Alvin Slaughter, Tina Fabrique, Kim Stratton, and Victor Johnson & FREE—was released in June.

Headlining a combined Glorious/Integrity Records luncheon was Ron Kenoly, one of Integrity's flagship praise and worship artists, and Glorious' latest signee, Daniel Winans. (Kenoly's latest release, "God Is Able," boasts sales of some 200,000 units. Winans will debut in October).

"With Glorious Music," Williams says, "I see an avenue to expand gospel's horizon, which I believe to be about 90% untapped." Additionally, Williams will oversee Integrity's marketing in the gospel arena. Other recent Glorious signees include Arvis Strickling-Jones, who owns and operates Strickling's House of Music, based in San Francisco.

MAKING WAY FOR SOUNDSCAN: Savoy executive director Milton Biggham is spearheading a committee of concerned label executives and retailers to help en-

sure more fluent implementation of SoundScan within the traditional gospel marketplace. Among those joining him are GospoCentric president Vicki Mack-Latailade, CGI CEO Steve Devick, Central South representative Larry Blackwell, and Billboard chart manager Suzanne Baptiste. Inquiries are welcome and may be directed to either Biggham or Baptiste.

SWEET INSPIRATIONS: "Words, messages, and music for the soul" is how KGFJ bills its new 24-hour "sweet inspirations" format, which kicked off Aug. 29 in Los Angeles. Operation manager Shirley Jackson describes the new format as a hybrid of traditional and contemporary gospel, as well as urban contemporary gospel, peppered with inspirational cuts from popular secular recording artists. "Our current golden oldies format had been diluted," Jackson says. "We believe this format will create a niche whereby we can grow."

SIDE NOTES: Both Bill Lee and Barry Martin have defected from the Sparrow ranks. Lee has joined Word Record's marketing staff, and Martin is marketing manager at Glorious Records... The transition process surrounding the sale of One Stop Record House—the wholesale division of Atlanta International Records—and Peppermint Records and Tapes, the retail division—to Atlanta-based K.W.C. Management was completed Aug. 12. President Alan Freedman says the move will enable him to concentrate more time on the label's growth... Finally, congratulations to the Sounds Of Blackness. The group received a special honor for its achievements at the Minnesota Black Music Expo, held Sept. 1-3 in Minneapolis.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	65	MISSISSIPPI MASS CHOIR MALACO 6013	49 weeks at No. 1 IT REMAINS TO BE SEEN
2	2	61	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	13	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	5	19	JOHN P. KEE WORD 57869/EPIC	TYSOT 43009/MERITY COLORBLIND
5	4	21	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
6	7	41	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
7	8	9	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
8	6	43	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
9	11	19	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
10	10	17	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
11	12	11	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
12	13	11	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
13	14	7	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
14	20	17	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSOT	IT'S OUR TIME
15	9	43	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
16	16	9	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
17	17	23	THE CLARK SISTERS SPARROW 51368	MIRACLES
18	22	5	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
19	15	23	DARYL COLEY SPARROW 51390	IN MY DREAMS
20	18	27	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
21	26	7	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
22	21	23	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
23	32	7	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
24	28	9	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD... TAKE US THROUGH
25	23	39	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
26	29	5	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
27	27	43	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
28	19	69	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
29	NEW▶		VICKI WINANS INTERSOUND 9127	VICKI WINANS
30	24	25	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
31	25	45	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
32	34	15	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
33	31	17	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
34	33	25	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
35	36	3	THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
36	NEW▶		DONALD VAILS/DC KALEIDOSCOPE/ATLANTA CONCERT CHOIR SAVOY 7114/MALACO	A SUNDAY MORNING SONGBOOK
37	30	27	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
38	RE-ENTRY		THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
39	NEW▶		HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
40	NEW▶		MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR BENSON 4013/CGI	GIVIN' UP THE PRAISE

● 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

We Thank You For Your Continued Support of our Music Ministry —wcmc

REV ERNEST DAVIS, JR.'S
WILMINGTON CHESTER MASS CHOIR

Available On CD & Chrome Cassette
Video Coming Soon!

AIR 10199

THE CHANGE WILL COME

For A Free Catalog and/or a Distributor near you call 1-404-524-6835

Member of AIR ATLANTA INTERNATIONAL RECORD CO., INC. • 881 Memorial Drive, S.E. • Atlanta, GA 30316

Miracles H A P P E N ,
WHEN YOU HOLD ON... TO THE PROMISE

MERRY CLAYTON - "MIRACLES"
DONALD MALLORY - "HOLD ON... TO THE PROMISE"

IN STORES NOW

BASS MUSIC RISES FROM SOUTH, AS ACTS SEEK MAJORS' ATTENTION

(Continued from page 1)

Columbia, Island, Epic, Scotti Bros., and Gasoline Alley have bass product on the shelves, while indies Bellmark, Luke, and Pandisc continue to release high-profile efforts in the genre. Earlier this year, pioneer bass label Pandisc linked with RED for its new Street Beat Records.

"People want to party and get away from the dismal music of the late '80s," says Rip-It Records president Louis 'Rip' Bell. "They want to hear something that is not threatening. Gangsta rap has been prevalent for too long, and people are now ready for a change."

Hip-hop originated in the streets of New York in the late '70s, where DJs routinely would attract crowds with their large mobile systems.

In Miami, a parallel street phenomenon was developing, though the DJs in the South favored a lower bass and a quicker tempo. By the early '80s, the popularity of electric funk, Caribbean reggae, and synthesizer-heavy beats fur-



69 BOYZ

ther influenced the bass sound. While other regions flirted with bass before moving on to different forms of hip-hop, Southern states such as Georgia and Florida stuck with the genre, ultimately claiming it as their own.

However, some observers say that it may take major labels some time to learn how to handle the genre. "There will be some stumbling at first by the majors," says Mark Michel, director of marketing at Miramar, Fla.-based Peaches, which has 21 stores in the South. "It may remain a street phenomenon."

Yet major labels are recognizing its commercial potential. "Columbia wasn't really familiar with bass music," says the label's manager of A&R, Kim Burse. "I showed them the sales patterns, and that opened their eyes. A whole subculture exists. There is some money to be made in bass."

Rap releases that borrow from bass include Hammer's "Pumps And A Bump," Wreckx-N-Effect's "Rump Shaker," and Sir Mix-A-Lot's "Baby Got Back."

"We're hoping that these huge singles will make radio take this style more seriously," says Pandisc president Bo Crane. "Like it or not, the public wants and enjoys bass music—whether radio is ready to play it or not... This is no longer just a regional phenomenon."

Contemporary bass music can be broken down into two distinct forms.

Pure, instrumental-only bass caters to car audio connoisseurs, and often is vacant of melody and abun-

dant in experimental, heavily sampled beats. Car-audio aficionados use the music to fully showcase the capabilities of pricey car and truck speaker systems.

The other form of bass music contains lyrics and is considerably more radio friendly. It features hyper crowd chants, a high beats-per-minute count, and breezy rap lyrics that boast of little more than partying. Both are characterized by crafty deep-bass samples that roll from a Roland 808 drum machine.

"In the beginning, reggae songs worked well as samples because they had more of a bottom end to the bass," says Luke Records president Luther Campbell. "The 808 machine gave us a real pounding bass, and we would rap a call-and-response with the crowd, which went wild."

According to Bell, bass is "geared to make you want to dance and party."

In addition to Tag Team, other bass crossover successes include Duice's double-platinum "Dazzey Duks" on Bellmark, 95 South's platinum "Whoot, There It Is" on Ichiban, and 12 Gauge's "Dunkee Butt" on Street Life/Scotti Bros.

Burse says that Columbia may issue a bass video compilation by Christmas, and the label plans to release a full-length album by the Puppies later this year. Its sister label, Epic, was to release the debut by sassy female duo Dis 'N' Dat on Tuesday (13).

"To market bass, you must lay a foundation at the street level," says Burse. "We hit the clubs and mix shows. You have to do a grass-roots campaign on it. Bass breaks in the single format. The key is to get a whole bunch of singles on one album."

Chaos/Columbia issued its first bass compilation, "Time To Taste Bass," Sept. 6. The set features one of the first female artists in the genre, the Atlanta-based Rizai.

In August, Gasoline Alley/MCA issued the major-label debut from Stylz and the J.I.Z., "Smack It Up (Flip It-Rub It Down)." It marks the label's first bass release, with a full-length album due to follow.

"I didn't immediately get the bass scene," says Gasoline Alley A&R staffer Jon Phillips, who licensed the act from Phoenix indie Hurricane Records. "When I saw the BDS detections and sales numbers on this act, I began to look at bass in a different light. On a major, they will get a bigger push and better distribution."

OBJECTIONABLE ARTWORK

A major retail obstacle for bass has been the packaging, which often shows women in skimpy bikinis, with a tendency to focus on the posterior, or "booty." Some of the rawer song titles, such as "Shake Them Titties," may also raise eyebrows.

But some labels are sensitive about such packaging and lyrics. Of "Time To Taste Bass," Burse says, "There are no cuss words or lyrics that degrade women. I simply choose not to contribute to that element of bass."

Fred Held, national promotion director for Chicago-based MS Distributing, which distributes many bass labels, says, "The labels are learning that there are repercussions when they show scantily



12 GAUGE

clad women."

Others, like Newtown, market alternate packaging, and even lyrics, for rackjobbers that will not stock titles they deem objectionable. Newtown president Doug Kaye says bass labels "have to play the game to get into the rackjobbers, such as using suggestive cartoons or alternate packaging."

Yet OTown president James 'Dickie' Hazley finds limited support for the label's "clean" versions. "Kids will always seek out the dirty version," he says. "It's important to distinguish that bass is about shakin', not shootin'."

Revealing artwork is not the only way to spot a bass record. Many labels are luring instrumental bass fans with packaging that reflects the technology behind the beats.

"We take a very hi-tech approach in our instrumental bass packaging," says Vision VP Ron Albert. "The cover contains a picture of the mixing board... this design has somehow become a symbol to the consumer that this is a bass record."

In addition, many bass titles contain a sticker that warns of the potential for speaker damage due to "extended low-frequency bass."

ESTABLISHING A RETAIL Foothold

Establishing a presence at retail, where the majority of bass music is filed under 'B' in the rap section, has been a major challenge.

Ten independent bass labels have joined forces to develop retail exposure for the beat-intensive form of music. Spearheaded by Hard Core Marketing, the three-month "Wanna Be Bass" promotion is targeting 100 stores in the Mid-Atlantic and East North Central regions.

The promotion, which runs through Sept. 20, features 34 titles at 10 labels, including Pandisc, DM, Neurodisc, Con Artist, Joey Boy, Street Street, On Top, Majammy, Dynamix II, and Boomtown. Point-of-purchase promotional materials include posters and a free-standing bass music bin. Participating retailers, many of which have not previously stocked bass music, received a total of 1,500 free cassettes and discs. Hard Core aims to establish sales of bass music with the free stock, with hopes that the promotion will trigger significant reorder.

"Our goal is to break the genre, not any one specific title," says Hard Core product coordinator

Tom Gimbel. "We want bass music to have its own section at retail."

Hard Core took 60-second radio spots for the promotion at WQHT (Hot 97) New York, WUSL (Power 99) Philadelphia, and WHYT Detroit Aug. 22-Sept. 4. Like the retail campaign, the spots promoted the genre, rather than specific titles.

There is reluctance to embrace bass at radio, too, where it is considered too lightweight to compete with hard-edged, angst-ridden rap. "There are some people who dis the bass situation, claiming that a lot of the lyrics are too soft," says Island A&R staffer and producer Joe Galdo, who signed bass artist Prince Rahiem to the label. "Bass is every bit as much of the street as hip-hop and rap. The groove is really, really hard. Some of the bass rap is lighter on the lyrics, but so what? We don't want to be solemn all the time."

Radio airplay for bass has been limited to the South, including the key markets of Miami and Atlanta.

"Radio programmers have so many stereotypes about what is right for their market," says Bell. "They said that 'Dazzey Duks' would not work in New York, but someone tried it and it was huge there. It is difficult to counter these stereotypes from an indie standpoint, because we have limited manpower and money."

Despite this week's high chart presence for 69 Boyz' "Tootsee Roll," regional resistance continues. Most of the track's major-market airplay originates from the East Coast, including WIOQ Philadelphia, WPGC Washington, D.C., and WPOW Miami. No major West Coast stations are on the track, which charts at No. 15 on the Hot 100.

Radio stations are integrating some of the interactive "call-and-response" qualities that distinguish bass music (and also were common in early hip-hop) into their programming. KPWR (Power 106) Los Angeles morning duo the Baka Boyz (aka Eric and Nick Vidal) have found a popular call-in feature with the "roll call," which invites listeners to respond to the verbal cues of bass and old-school rap.

In addition, Crane says many radio stations use bass music as a commercial bed, or as a bridge in mix shows.

VIDEO IS CRUCIAL

Breaking bass acts is a challenge for the cash-poor indies, which often cannot afford expensive videos and full-scale mass marketing.

"Making a video is not an option for many of the indies," says Kaye. "Financially, the money just isn't there at these labels."

But video is important. Campbell says Philadelphia, Pittsburgh, and New York were tough-sell radio markets that were influenced by the Box.

"The Box has been important as far as getting into different regions," says Campbell. "It helped us bypass radio in areas where we just weren't getting any airplay."

Three of this week's top 10 videos on the Box are bass or bass-derivative clips, including Luke, 69 Boyz, and Sir Mix-A-Lot.

Another venue for bass music exposure is where the consumer goes. Car races, car audio stores, clubs, skating rinks, and even strip clubs

are outlets for vital consumer impressions.

Pandisc is touring a fully equipped Chevy Lumina van and is readying a truck for the fall. Hip Rock will tour a van with 40 speakers and 80,000 watts of power.

Some labels estimate that 10%-30% of their sales are through car audio specialty stores. "Some of the instrumental bass consumers are spoiled kids who have the money to buy a massive sound system," says Rahming. "It's also the kid who just got his first car, but can't afford a big system yet. He wants to make his 10-inch woofers sound like 18."

Vision's Albert agrees. "A 12- or 13-year-old kid in the projects cannot afford sophisticated equipment. The reality is that upper-class kids, ages 19-21, are the prime consumers, tapering off at around age 27."

Much of this distribution is handled by Stewart, Fla.-based Bass Central, which distributes bass to about 900 car audio specialty stores.

ANONYMOUS STYLE

The crossover of instrumental bass is further hampered by the anonymous nature of its creators.

"Instrumental bass is not at radio because it is not hit-driven by design," says Newtown's Kaye. "There is no verse, bridge, and chorus in instrumental bass. I



DEVASTASTOR

don't think the majors understand what [bass] is about."

Crane says, "Radio can't get a handle on instrumental-only bass. They want lyrics and a video. They want an artist they can see, touch, and feel. A lot of bass records are packaged to look like compilation albums when it is really just the same producer doing all the songs."

Others in the industry argue that to achieve commercial success, bass must merge with the rap and hip-hop communities.

"The reason that more bass records don't go double platinum is because they don't emphasize personality," says Jeff Cohen, president of Attitude. "The future is to put a face behind the bass."

Kevin Evans, Scotti Bros.' president of urban music, predicts that "bass will be in the '90s what rap was in the '80s." The label struck gold last year with the 12 Gauge bass hit "Dunkee Butt." "It has the potential to be the next big sound. More than ever, people are just looking to feel good and party."

Music Video

ARTISTS & MUSIC

Star Cameos Drive Muppets' 'Crazy' Cast Of Dozens Sings Along On Henson Clip

BY DEBORAH RUSSELL

LOS ANGELES—If you film it, they will come.

Such is the credo steering Kermit The Frog's star-studded music video "She Drives Me Crazy," the debut single from the multitalented Muppet's new album, "Kermit Unpigged."

Fellow Muppet Miss Piggy, along with artists George Benson, Jimmy Buffett, Vince Gill, Don Henley, Ozzy Osbourne, and Linda Ronstadt, contribute tracks to the Jim Henson Records release, which spoofs the "unplugged" syndrome spawned by the popular MTV concert series.

And while the marquee value of the artists who participated on the album is impressive, the cast that appears in the Flattery/Yukich Inc. video cover of the Fine Young Cannibals' hit should send star-watchers into orbit.

Dick Clark, Casey Kasem, Little Richard, the Nelsons, Heavy D., John Tesh, Connie Selleca, Helen Hunt, Paul Reiser, Bruce Willis, Demi Moore, Vanna White, Sela Ward, Linda Gray, Katie Couric, Courtney Thorne-Smith, Leslie Nielsen, Harry Smith, Paula Zahn, Vanna White, Conan O'Brien, Gilbert Gottfried, Joan Lunden, Spencer Christian, Ricki Lake, and Shari Belafonte appear in just some of the myriad shots jammed into the nutty production.

"I believe in casting a very wide net," says executive producer Paul Flattery, who is no stranger to the "cast of thousands" concept. He and Yukich produced and directed Michael Jackson's "Liberian Girl" video, which featured some 36 cameos. The duo also produced the "Voices That Care" clip, which featured a celebrity cast of hundreds.

"She Drives Me Crazy" is a loony video-within-a-video, starring John Landis as the clip director and Fran Drescher as a flaky label executive. As the clip unspools for Miss Piggy, the porker is mortified to learn that she has been upstaged by the glitzy Hollywood cast.

"The video concept was just a silly



Burning Love. Nine Inch Nails' Trent Reznor, left, admires the figure cut by band mate Danny Lohner in his costume for the video "Burn," directed by Hank Corwin, right. Reznor wrote the track specifically for the soundtrack to Oliver Stone's controversial thriller "Natural Born Killers."

idea that made everyone laugh," says Robert Kraft, VP of music at Jim Henson Productions and head of Jim Henson Records. "It's like a bad Marshall McLuhan nightmare of fame."

Multiple shoots in L.A. and New York were scheduled over a period of months to accommodate "recording sessions" by the talent, most of whom are not known for their musical prowess.

"Some people had greater terror about singing than others," Flattery notes. "Katie Couric had everyone turn their backs when she sang. Linda Gray won't get a recording deal anytime soon."

The ultimate challenge now facing the crew is wrapping the seemingly endless shoot, which started in mid-summer. Last-minute requests from A-list celebrities continue to roll in, but Flattery says the video is set for Sept. 27 release to coincide with the "Unpigged" album's street date.

Kraft anticipates that the video will receive airplay on some mainstream entertainment, talk, and news shows, due mainly to the participation of so many TV celebrities. The clip will be serviced to music video outlets such as VH-1, but Kraft notes that airplay is not a key concern for the crew at Henson.

"You shouldn't spend too much time being a late-20th-century target-market freak," he says. "Granted, you have to be aware of and sophisticated about those things, but the Muppets occupy such a unique and non-specific niche in our culture that the possibility is there for them to appear in many, many venues."

The clip marks Henson's third foray into music video production, with "Kokomo" and "Wipeout" setting the stage for "She Drives Me Crazy." The "Kokomo" video climbed into the Top 50 at VH-1 and received airplay on TNN last year.



Director John Landis confers with Miss Piggy and Kermit The Frog during the video shoot for "She Drives Me Crazy."

PRODUCTION NOTES

LOS ANGELES

- Offspring's new Epitaph video "Self Esteem" is a Maddhatter Films production directed by Darren J. Lavett. Vince Toto directed photography; David Thorne produced.
- RCA's Clint Black directed his two forthcoming videos, "Summer's Comin'" and "Untanglin' My Mind," on location in Malibu, Calif., and Orlinda, Tenn., respectively.

NEW YORK

- Tribal Communications' Rubin Whitmore and Eric Haywood directed and produced Kwame's new Wrap/Ichiban video "What? It Like." The directing duo is represented by Riviera Films.
- Sandra Bernhard's new Epic video "Manic Superstar" is a Chelsea Pictures production directed by Morgan Lawley. Spencer Newman directed photography; Douglas Johnson produced.
- Automatic Films' Jesse Peretz directed Shudder To Think's latest Epic outing, "Hit Liquor." Maryse Alberti directed photography on the shoot; Allyson Bari produced. In ad-

dition, Automatic's David Perez Shadi recently directed and shot the Beatnuts' "Hit Me With That" video for Relativity. Brad Abrams produced.

• GPA Films director LJ Kreussling lensed "Break A Dawn" for Funky Base Entertainment/Warlock Records' rapper Rob Base, while GPA's Derrick Boatner directed Hangman Homicide's Phat House video "Boo Tee Bounce." In addition, the company's Martin Stone Hennessee shot NV's "Some Kind Of Love" and Natalie's "I Used To" for High Power/Warlock. Lenny Grodin executive produced the four videos.

OTHER CITIES

- Bill Lloyd's new ESD video "Channeling The King" is an Elvis tribute directed and produced in Nashville by Steve Boyle of First Tower Films Ltd.
- Arrested Development's latest Chrysalis video, "United Front," is a Propaganda Films production directed by Antoine Fuqua. He shot the clip on location in South Africa and New York.

CMT Still Fighting Up North; 'The Road' Rises Sept. 20

CANADIAN BAKIN': CMT won the first battle in its quest to return to the Canadian airwaves, following a July decision by the Canadian Radio-television and Telecommunications Commission to replace the country clip network with a domestic music video service (Billboard, June 25).

On Aug. 26, Canada's Federal Court of Appeal granted CMT's application for a "leave to appeal" the CRTC's decision. CMT argues that it was denied "its natural justice" when the CRTC summarily moved to delete it from the airwaves. If the federal court agrees, CMT will have the chance to present its case for restoration to the CRTC.

Lloyd Werner, senior VP of sales and marketing at CMT parent Group W Satellite Communications, says the situation could be resolved by late October.

IN OTHER COUNTRY News: High Five Productions and Tribune Entertainment Co. roll out the new syndicated country concert and documentary series "The Road" beginning Sept. 20. The debut show features performances by Travis Tritt, Shelby Lynne, and Hal Ketchum, intercut with vignettes in which Tritt buys a bus, Lynne gets tattooed, and Ketchum visits his old stomping grounds in small-town Texas. Mary Chapin Carpenter and Levon Helm provide the series voice-overs. Over the course of 26 episodes, "The Road" will showcase about 70 country acts.

CLOWNING AROUND: The winning act in the MTV Beach House Band contest, Bovox Clown of Annapolis, Md., beat out more than 2,500 contenders to snag a gig performing live on the network, among other prizes.

"It was a fun and completely exhausting contest," says Howard Handler, senior VP of marketing at MTV. Bovox Clown beat out such high-minded musical contenders as Huge Peter and Crustaceous Sore.

GIRLS JUST WANNA Shoot Clips: Daisy Force Pictures director Cyndi Lauper recently wrapped a series of shoots, including a video for her own "Hey Now ... Girls Just Want To Have Fun," which features a cast of 20 drag queens. The remix of Lauper's popular hit appears on the new Epic album "Twelve Deadly Cyns ... And Then Some," for which she just directed a commercial. Lauper also directed RCA's Fury In The Slaughterhouse in the video "When I'm Dead And Gone," shot on location in a Pennsylvania graveyard.

Daisy Force recently signed directors Alex Parker and Hugo Carrillo. The roster also includes Rocky Morton & Annabel Jankel and Richard Levine.

BBC IN BURBANK: BBC Library Sales has opened a West Coast office in Burbank, Calif. The facility offers access to some 400 million feet of film and more than 200,000 hours of videotape generated by the British Broadcasting Corp. and dating back to 1948. Michael Goodell is sales manager at the library; Robert Stagnaro is assistant sales manager. The archive adds some 12,000 hours of footage to its coffers each year.

QUICK CUTS: New York's Round The Globe Music has opened a creative services department helmed by Andre Maubert. The former freelance producer will facilitate a referral service linking producers and directors with clients seeking to create cost-effective music videos.

REEL NEWS: As expected, the Box's John Robson moves from his position as director of programming to VP of programming/international, a newly created position. The move signals the viewer-programmed network's aggressive goal to expand globally. The Box is now seen in 20 million homes in the U.S., Puerto Rico, and the U.K. ... MTV's Carole Robinson may hold the record for one of the industry's longest titles these days: She is now senior VP of corporate communications at MTV Networks and senior VP of communications at MTV: Music Television ... Beau Phillips is yet another radio veteran to join the ranks at VH-1. The former VP/GM of WRZX/WCKN Indianapolis is now VP of marketing at the music video network ... John Begert is now director of marketing at MTV Latino. He comes to the network from Group W Satellite Communications, where he was director of special projects ... Suzanne Holtermann is now marketing coordinator for Z Music, and Tim Mercer recently was appointed Z Music's director of creative services ... Bob Angelotti is now VP of media and marketing services at Walter Bennett Communications in Dallas.

On screen: Director Peter Darley Miller is now signed to the roster of L.A.'s Velocity Film ... Picture Vision appointed Andi Varagona as executive producer/sales representative in Nashville ... Tom Phillips of the Billboard Award-winning "Chattanooga Tom Show" has resigned as station manager at WFLI-TV Chattanooga, Tenn. The future of the country music show remains unclear. Phillips is negotiating with independent producers and TV stations.

FOR THE RECORD: The Eye incorrectly reported Richard Serlinger's new title at Chaos Records last week. He is joining the label as manager of video promotion.

THE EYE



by Deborah Russell

The Board of Directors says, "We need to get earnings up. Cut the advertising."

Short-sightedness is everywhere. Often because management doesn't stick around long enough to feel the later bite of its short-term cost-cutting strategy.

The fact is, in the long run, advertising creates higher profits. A recent study by the Advertising Research Foundation and the American Business Press proves it. After 16 months of advertising,

one product advertised at low levels saw a 54% increase in profits. And when advertised at high levels, profits soared by 295%.

Moreover, the equity of a brand built and sustained by advertising can add tremendously to a company's capital value.

Cut the advertising and you just may cut off your brand's potential. Your company's potential.

Don't be forced into the trap of a short-term solution. For more information on how advertising affects brand image, write the American Association of Advertising Agencies, Dept. Z, 666 Third Ave., New York, NY 10017-4056.

AAAA/ABP/ANA

American Association of Advertising Agencies
American Business Press
Association of National Advertisers

U.K. Album Sales Show Big Gains In 2nd Quarter

■ BY JEFF CLARK-MEADS

LONDON—The U.K. record market is continuing to forge ahead. After the most lucrative 12 months in its history in 1993 and strong sales in the first three months of this year, the second quarter is also showing significant increases, according to figures released by the British Phonographic Industry.

At 33.8 million units, trade deliveries of albums were up 10% in the second quarter, compared with the same period last year. The value of the sector was up 18%, at 159 million pounds (\$245 million).

CDs now account for two-thirds of all albums sold in the U.K., and in the three-month survey period, cassettes leveled off at 30% of the market. Vinyl accounted for 3%.

Says a BPI spokesman, "Overall, the album market continues its recovery, and at 156.9 million units [for the 12 months to the

end of June] is within striking distance of the record level of 162.7 million units achieved in 1989."

The single, long thought to be in terminal decline in the U.K., showed an increase of 5% in units delivered, to finish at 14.7 million. Value was up 5.1%, at 22.5 million pounds (\$34.6 million), with CDs now accounting for nearly half the sector.

(Continued on page 53)



Masterful Stroke/ EMI Classics has signed a deal to release cellist/conductor Mstislav Rostropovich's 1992 recordings of Bach's Cello Suites, recorded at the Abbey of Vezeley in France, on audio and video. Shown at the signing, in the back row from left, are Graham Southern and Charles Rodier, EMI Classics; Rostropovich's lawyer, Werner Kupper; Alison Fox, EMI Classics; Rupert Perry, president and CEO EMI Records U.K. & Eire; and John Fraser, EMI's director of recorded production. In the front row, from left, are Richard Lyttleton, president, EMI Classics; Rostropovich; and Sir Colin Southgate, chairman, Thorn EMI.

Spain Goes Loco For Mano Negra

■ BY HOWELL LLEWELLYN

MADRID—Until Aug. 31, it had been an unusually quiet summer here in terms of concerts. Then Mano Negra showed up.

The anarchic French group upstaged star acts at Madrid's biggest concert of the summer, nearly causing a riot. The action started when police pulled the plug on an open-air show the band was performing Aug. 30 at a private function organized by Virgin España. Noise was presumed to be the problem.

To make up for the disappointment, a "secret" concert was arranged for the following night at the hardcore Revolver Club. On the same evening, the Red Hot Chili Peppers, Primal Scream, and a couple of local bands played for 16,000 fans at the city's Plaza de Ventas bullring.

Mano Negra was due to start playing at 1 a.m., but word of mouth meant that thousands of people descended on the 1,000-capacity Revolver, including many who went straight from the Chili Peppers concert. Chaos ensued, police were called, cars could not pass in the street outside, and rumors began that this concert would be called off, too.

But people entered the Revolver gradually until it was full, and Mano Negra began the first of its two sets just after 2 a.m., finishing at about 5 a.m.

Lawsuits Fly In JASRAC/Koga Dispute Building Haunts Japan's Authors Society

■ BY STEVE MCCLURE

TOKYO—Japanese authors' rights society JASRAC is being sued by the Koga Music Foundation for breach of trust after JASRAC failed to transfer 2.3 billion yen (\$23 million) to Koga as part of JASRAC's controversial plan to lend 7.77 billion yen (\$77 million) to the foundation interest-free.

In return, JASRAC was to occupy eight floors of Koga's new 11-story

headquarters, construction of which has just been completed, and pay rents that were attractive when compared to those prevailing in the "bubble economy" period of the late '80s and early '90s.

The suit, which Koga recently filed at the Tokyo District Court, calls on JASRAC to pay the 2.3 billion yen, which was due Feb. 28, and stick to other terms of the original contract, such as rental rates, which JASRAC wants lowered.

"Compared to the Koga foundation, which doesn't have a lot of money, JASRAC is a big association with lots of money, so we don't understand why they're not paying us," says Koga spokesman Hisanori Ueno.

Koga's suit is being matched by a JASRAC countersuit, which claims the original contract is invalid because it was negotiated by the previous JASRAC administration. The suit

calls on Koga to pay back the 2.3 billion yen JASRAC has already transferred to it.

The next hearing in both cases is set for Sept. 16.

The deal with the Koga foundation caused widespread dissent among society members, led by well-known songwriter Asei Kobayashi, and eventually led to the resignations of JASRAC chairman Tadashi Yoshida, president Miyuki Ishimoto, and other executives in early February (Billboard, Jan. 22).

Koga's lawsuit comes as a result of the decision by the new JASRAC executives, led by chairman Toshiro Mayuzumi and president Ray Nakanishi, to freeze payments to the foundation pending a new deal, a non-profit organization set up to preserve the musical legacy of famed songwriter Masao Koga.

Movie Soundtracks Start Moving Units In Germany

■ BY WOLFGANG SPAHR

HAMBURG—Soundtracks are becoming ever more important for the German record market. Successful films such as "Sister Act," "The Bodyguard," "Philadelphia," "The Piano," and "Schindler's List" mean big business not only for movie theaters, but also high sales figures for record companies selling the soundtrack.

The most recent example, "Philadelphia," featuring "Streets Of Philadelphia" by Bruce Springsteen, has exceeded the 400,000-unit mark. The classical soundtrack to Steven Spielberg's Holocaust drama "Schindler's List" has also reached record levels, at 40,000 copies.

Single releases from soundtrack albums such as "I Will Always Love You" by Whitney Houston from "The Bodyguard" and "Everything I Do" by Bryan Adams from "Robin Hood" shot to the top of the charts and stayed there for several weeks. Soundtracks now account for 3% of all record sales in Germany, equal to \$150 million worth of retail sales per year.

The success of soundtracks is due in large part to the interlocking relationships between the advertising, film, and record industries. However, it is only when the film first breaks box-office records here that the soundtrack stands a chance of following suit. Consumers demand a best-selling film or big names—and they are mostly from the U.S. National producers of film music rarely stand a chance.

Film music has become an important product at Sony Music Germany. "One of the reasons is that movies have now become multimedia products," says product manager Mike Heisel. In addition to extensive merchandising of items such as T-shirts and cuddly toys, he says that 80% of all movies today of-

fer a soundtrack. "As a result, the attitude of film-leasing firms toward the record companies has changed fundamentally. In Germany today, cross-marketing is being handled in a more consistent manner by all the parties involved in the film product."

Because the film industry often seeks cooperation with the music and merchandising industries in advance, promotion and marketing activities are developing greater momentum, says Hans-Jurgen Wieneke, EastWest Records product manager.

"The media experience of today's young people has inevitably led to music from movies becoming an interesting item on records and in merchandising," he says. "This way, the movie is 're-experienced,' so to speak, on a secondary and tertiary level with other products."

Proof of the fact that soundtracks are an item in their own right within the record business are the considerable in-house "best-seller lists," which many record companies can now produce. At MCA, for example, the success list of cult classics ranges from films like "American Graffiti," "Car Wash," and "Jesus Christ Superstar," to "Beverly Hills Cop," the TV action series "Miami Vice," and "Out Of Africa."

MCA's regional VP for the GSA region, Heinz Canibol, says, "The special significance of film projects has developed from the synergy effects which we can achieve through cooperation with our marketing partners Universal, CIC, and Panasonic."

At EastWest, it was the soundtracks to "Against All Odds" with Phil Collins, the Vietnam drama "Platoon," the Mafia spectacular "Goodfellas," and the medieval crime thriller "The Name Of The Rose" that achieved sales success.

(Continued on page 53)

Berlin Set For World Music Fair Womex Stands Alone After BID's Demise

■ BY DOMINIC PRIDE

LONDON—Germany's future capital, Berlin, is due to host what could be one of history's largest meetings of world music companies and artists this fall.

Womex, which started life as a side-show to the now-defunct Berlin Independence Days (BID) trade fair, has developed into a stand-alone event scheduled for Oct. 13-16, billing itself as a meeting place for world and roots music professionals.

Womex will be held through Berlin's House Of The World Cultures, an organization founded in 1989 to introduce aspects of foreign cultures to the German public. The trade fair has 35 exhibitors, and more than 200 individuals have registered in advance.

The conference, showcases, and trade fair are organized by the European Forum of Worldwide Music Festivals (EFWMF) and the International Institute For Traditional Music, and will be supported by Berlin's world music station Radio MultiKulti, which launches at Womex.

Program coordinator Ben Mandelson, also owner of GlobeStyle Records, says the aim is to present as many aspects of roots and ethnic music as possible, from unaccompanied instrumentalists to the wave of dance-world fusion now coming to the fore.

Showcases will take place over three nights on two stages, and after midnight there will be dance programs

with DJs.

"The number of world music labels is more than it ever has been. Where it's really taking off is the live scene, with the festivals," says Mandelson. "This area really feels as if there's a lot of activity going on. With Womex, we want to put all this activity in context and make people aware."

Conference programs will discuss such topics as touring, sponsorship, racism and world music, the Internet, the problems and pitfalls of artists pinned with the "world music" tag, and ways of making world music's presence felt in the wider music industry.

Special discussion sessions will be set aside for record companies, distributors, and members of the EFWMF.

Womex has taken the calendar spot occupied by BID, which will not take place this year. Last year, BID—intended to be the meeting point for European indies—had difficulty attracting enough numbers to make it viable. Some former BID personnel, including Johannes Theurer, are working with Womex. Theurer also is working on producing a world music chart for Europe.

While Womex will kick off in Berlin, Mandelson says, "There's no real reason to stay there every year. It will be a movable feast. We can see it moving around various locations in Europe."

Womex can be contacted in Berlin. Telephone +49 30 312 66 71; fax +49 30 313 14 99.

Francis Dreyfus Jazzing Up French Music Business

BY PHILIPPE CROCC

PARIS—Thanks to the sales of international act Jean-Michel Jarre, French manager, promoter, and record producer Francis Dreyfus can afford the luxury of breaking into the jazz market.



With Jarre averaging about 500,000 albums a year in France—the recent compilation “Images” was just 50,000 short of that figure, according to

the label—Dreyfus is confident that he can support his growing jazz catalog.

With acts such as Richard Galliano, Michel Petrucciani, Marcus Miller, and Steve Grossman on his Dreyfus Jazz label, Dreyfus aims to set up a promotion and sales structure for acts signed to long-term contracts. These acts will be handled just like popular music artists.

As he says, “That’s not like the majors, which work enormous catalogs, selling concept series like ‘Gitanes Jazz’ [PolyGram] or ‘Jazz Tribute’ [BMG], all of them reissues selling at discount prices, and rarely signing young artists.”

A saxophonist at heart, Dreyfus has represented acts such as Al Jarreau, Benny Golson, Art Pepper, Clifford Brown, and Marcus Miller as a publisher back in the '70s. There were 2,000 jazz titles on the Enja catalog alone that he handled through his company Labrador Music, as well as representing in France the publishing rights of Island Music, Chrysalis, and Lupus.

Dreyfus argues that the style of his label was sealed with the signing of works by Charlie Haden, Michel Portal, Maurice Vander, John Lewis, Red Mitchell, and Bud Powell.

He now plans to develop worldwide acts like the Mingus Big Band and Eddy Louiss, on the basis that a French label is just as likely to be successful with this sort of music as any other.

Dreyfus is confident: France is just behind the U.S. and Japan in the world jazz sales rankings. Jazz record sales comprise 3% of the total French record market. There are more than 150 jazz festivals a year in France, and there are more clubs for the music in Paris than in New York, Dreyfus claims.

“My aim is to persuade the media to want to know jazz better,” says Dreyfus. “There’s no point in selling jazz via

(Continued on page 61)



From left, Francis Dreyfus and Michel Petrucciani.

THE AMERICAS

Head Office:

USA

Case Logic Inc.
Longmont, Colorado
Phone (1) 303 530 3800
Fax (1) 303 530 3822

BRAZIL

Disquemusic
Sao Paulo
Phone (55-11) 8167906
Fax (55-11) 8147319

CANADA

General Films, Inc.
Markham, Ontario
Phone (1) 905 470 6447
Fax (1) 905 470 7906

CHILE

Bahntrade S.A.
Santiago
Phone (56) 2 204 7390
Fax (56) 2 204 8574

COSTA RICA

Satec
San Jose
Phone (506) 233 8111
Fax (506) 221 5216

ECUADOR

Almacenes
Juan Eljuri C. Ltda.
Cuenca
Phone (593) 7 862111
Fax (593) 7 804140

GUATEMALA

Electronica
Pan-Americana, S.A.
Guatemala
Phone (502) 2 342351
Fax (502) 2 320 295

MEXICO

Impornat
Mexico City
Phone (52) 5 538 2515
Fax (52) 5 530 1964

La Feria Del Disco Mexico

Mexico City
Phone (52) 5 529 3182
Fax (52) 5 529 1050

PANAMA

Maduro Electronica, S.A.
Zona Libre de Colon
Phone (507) 41 4566
Fax (507) 41 4980

PARAGUAY

Arami SRL
Asuncion
Phone (595-21) 51 1261
Fax (595-21) 508639

REPUBLICA DOMINICA

Luis Mendez Racing
Santo Domingo
Phone (809) 567 6241
Fax (809) 567 7458

URUGUAY

Todomusica
Montevideo.
Uruguay
Phone (598-2) 42 2333
Fax (598-2) 41 0676

VENEZUELA

Atlantic Corp., S.A.
Maracaibo
Phone (58) 61 520035
Fax (58) 61 520035



EVERYWHERE THERE'S MUSIC



Everywhere there's music you can find Case Logic products.

Storage products that meet the demands of today's consumer.

Contact our partner in your country and become part of the Case Logic success.

PACIFIC RIM

Regional Office:

HONG KONG

CLP Limited,
Kowloon Bay
Phone (852) 318 3490
Fax (852) 758 3020

JAPAN

Muller & Phipps Japan Ltd.
Tokyo
Phone (81) 3 3478 5611
Fax (81) 3 3478 5626

PHILIPPINES

Duty Free Philippines
Link Duty Free, Manila
Phone (818) 545 3911
Fax (818) 244 8860

AUSTRALIA

Musicway Corporation Limited
Melbourne
Phone (61) 3 558 9666
Fax (61) 3 558 9226

NEW ZEALAND

Pudney & Lee, Ltd.
Wellington
Phone (64) 4 587 0100
Fax (64) 4 587 0200

EUROPE, AFRICA AND MIDDLE EAST

Regional Office:

THE NETHERLANDS

Case Logic Europe
Purmerend
Phone (31) 2990-70066
Fax (31) 2990-20906

AUSTRIA

Pataco GmbH
Kundl
Phone (43) 5338 8587
Fax (43) 5338 8588

BELGIUM

Mégadis S.A.
Drogenbos
Phone (32) 2 331 0517
Fax (32) 2 331 0253

CYPRUS

Angelos Radio Co. Ltd.
Nicosia
Phone (357) 2 465487
Fax (357) 2 447664

CZECH REPUBLIC

RoMak
Prague
Phone (42) 2 2519542
Fax (42) 2 2519542

DENMARK

Rudolph Schmidt A.S.
Copenhagen
Phone (45) 44 94 5511
Fax (45) 44 94 2126

FRANCE

Mégadis France S.A.
Montreuil
Phone (33) 1 49 887865
Fax (33) 1 49 887866

FINLAND

Tele-Tarvike Järvinen Oy
Tampere
Phone (358) 31 142 032
Fax (358) 31 142 966

GREECE

M. Vallides E.E.
Athens
Phone (30) 1 6918 504
Fax (30) 1 6930 484

GERMANY

Case Logic Deutschland
Bremen
Phone (49) 421-706555
Fax (49) 421-706556

HUNGARY

Villamosság GMK
Győr
Phone (36) 96 311 726
Fax (36) 96 311 726

ICELAND

Fjallid Hvita HF
Hafnarfjörður
Phone (354) 1 654 444
Fax (354) 1 653 075

ITALY

Mielco Spa
Milan
Phone (39) 2 6684 999
Fax (39) 2 6688 502

ISRAEL

Benda Magnetic Ltd.
Tel Aviv
Phone (972) 3 5106060
Fax (972) 3 661890

KUWAIT

Easa Husain Al-Yousifi
Safat
Phone (965) 243 1439
Fax (965) 245 7277

NORWAY

Case Logic Norway
Oslo
Phone (47) 2264 8370
Fax (47) 2272 4890

POLAND

Pan A Hit Co. Ltd.
Gdynia
Phone (48) 5823 1846
Fax (48) 5823 1846

PORTUGAL

Esoterico LDA
Loures
Phone (351) 1983 1112
Fax (351) 1983 1286

RUSSIA

DL Lota
Moscow
Phone (7) 095 923 2911
Fax (7) 095 923 2937

SLOVENIA

ARS Audio
Ljubljana
Phone (386) 61 126 2060
Fax (386) 61 126 2180

SPAIN

Fraserco S.L.
Madrid
Phone (34) 1 373 8891
Fax (34) 1 373 8891

SOUTH AFRICA

Sounds Fantastic CC
Johannesburg
Phone (27) 11 728 5467
Fax (27) 11 728 1522

SWEDEN

Selek A.B.
Akersberga
Phone (46) 8540 68070
Fax (46) 8540 65180

SWITZERLAND

Pataco A.G.
Elgg
Phone (41) 5248 2521
Fax (41) 5248 1210

TURKEY

Kemer Yapi VE Turizm A.S.
Istanbul
Phone (90) 212 278 1925
Fax (90) 212 269 6447

UNITED ARAB EMIRATES

Space Recording Co.
Dubai
Phone (971) 04-538 338
Fax (971) 04-533 526

UNITED KINGDOM + IRELAND

Path Group PLC
High Wycombe, Bucks
Phone (44) 494 441736
Fax (44) 494 461209



EVERYWHERE THERE'S MUSIC



MIDEM

Monday, 30 January – Friday, 3 February 1995 • Palais des Festivals, Cannes, France.

IF YOU'VE GOT IT, SHOW IT AT MIDEM



The Premier International Music Market

In this uncertain world one thing is certain. MIDEM is the industry's greatest one-show for professionals only. Nothing comes close to the prestige and epic scale of MIDEM. Which is why your name on a stand at MIDEM '95 will be like no other statement you can make. But whether you participate at MIDEM as an Exhibitor or Visitor just be sure you get there.

The Ultimate Global Meeting Point

MIDEM is where the key people from all sides of music, the movers and shakers, make the deals that define the industry for the year ahead. And where you get the inside track on vital industry issues.

One Stop For The World

A stand at MIDEM puts your company in the spotlight, it says everything about your image and savoir-faire. And it means you can meet your clients in the seclusion of your own private HQ to optimise your five supercharged days in Cannes.

New Lower Cost Tariff

To make sure the cost of visiting and exhibiting is in reach of smaller companies, we've introduced a new lower cost "individual" tariff for MIDEM'95.

A Dazzling Setting

The Côte D'Azur, Cannes. Five glittering days. Great artists. Brilliant concerts. A monster media event. What more needs to be said? Having fun while doing business is de rigueur for MIDEM. You can't miss it! Fax or mail this coupon to us now for all the details you need about MIDEM '95, including advertising rates for the MIDEM 'Guide' and the MIDEM Daily 'News'.

I would like to receive further information on MIDEM'95

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip Code _____

Tel _____ Fax _____

Send to Barney Bernhard/Bill Craig, Reed Midem Organisation 475 Park Avenue South, 9th Floor, New York, NY 10016. Tel: (212) 689 4220, Fax: (212) 689 4348

B. B.

REED MIDEM ORGANISATION



A MEMBER OF REED EXHIBITION COMPANIES

Belgian Dance Indie R&S Has A 'Republican' Party

■ BY MARC MAES

GHENT, Belgium—Dance indie R&S Records is coming to grips with the true meaning of independence after its first decade in business, declaring the area around its studios here as a republic in its own right.

To highlight the release of the fifth volume of its compilation "In Order To Dance" and its 10th anniversary, the company has organized a week of festivities here, Sept. 5-11, and is running its own satellite radio station.

R&S Records was founded by Renaat Vandepapeliere and has established itself as one of the leading dance companies in continental Europe today, with release of techno and later ambient music. Apart from top-selling dance singles (Jam & Spoon's "Ride in the Night" was signed to R&S before Sony picked it up), the company achieved Europe-wide success with "In Order To Dance," with each compilation selling about 40,000 copies in the Benelux, says the label.

"For the fifth volume, we have pre-release orders of over 70,000 worldwide," says Vandepapeliere, "and I think this also has to do with the fact that Belgian dance material is gaining importance again."

R&S has always paid special attention to the packaging of its material—Vol. 5 is packed in a fluorescent, see-through pexiglass box with two CDs,

and contains a set of battery-powered lights that are switched on when the box is opened.

The first copy of the album will be presented to Ghent's Museum Of Contemporary Arts to become part of its collection.

"It's hard to get airplay on normal radio stations and media, and therefore we have declared the Electric Island-neighborhood in Ghent (where R&S studios are located) as our republic for a week. We hired a transponder on Eutelsat 1F2 and broadcast around the clock during the whole week as Radio Republic," says Vandepapeliere.

Stations all over Europe received a fax mailing, and most responded positively to suggestions about transmitting the satellite signal partially or in its entirety.

Programs on the the round-the-clock satellite station are hosted by John Peel, Lux Janssen (Dutch station VPRO), The Orb, Sarah Champion (writer for NME and Melody Maker), and club DJs such as Sven Van Hees and Frank De Wulf. Radio Republic will broadcast a selection of techno and ambient music, plus commercials, for the new album.

Says Vandepapeliere, "We have invested in new talent like Sun Electric and Biosphere and arranged live concerts and tours. This will give us the attention we deserve."

SOUNDTRACKS SELL IN GERMANY

(Continued from page 50)

The music to the cult favorite "The Blues Brothers" alone has sold more than 750,000 units in Germany.

EastWest took the logical step of releasing the soundtrack to the cult science fiction film "Blade Runner," starring Harrison Ford, which had not been available before. The release also featured previously unreleased material by the composer Vangelis.

Polydor has been making the charts with releases of soundtracks to movie megahits such as "Arielle The Mermaid," "Beauty & The Beast," and "Aladdin," achieving seven-figure sales, according to product manager Thomas Solter.

Intercord landed a real hit by licensing the soundtrack to Whoopi Goldberg's comedy "Sister Act," selling more than 500,000 copies. The soundtrack to "Sister Act 2" is also developing into a success story, having already sold more than 100,000 units.

The soundtrack to "Top Gun," starring Tom Cruise, is still heading the best-seller list at Sony, having sold 800,000 copies. According to Heisel, Barbra Streisand's "Yentl," Jeff Wayne's music to "War Of The Worlds," "Footloose," Cher's "Mermaids," "Judgment Night," and Arnold Schwarzenegger's "The Last Action Hero" have all been doing very well.

The latest success is "Philadelphia." Both the single and the LP are on their way to platinum status (more than 400,000 units sold), and gross sales amount to nearly \$7 million.

Classical music soundtracks can also achieve record sales. Yet experts are

wary of predicting sales potential, despite the success of "Schindler's List" and "The Piano." Polydor's Thomas Solter says, "These films are absolute worldwide successes in which classical music played an important role. It is only in this context that classical film music can be of above-average interest from a sales angle."

The reaction of German dealers to soundtracks ranges from "very good," to "so-so," to "bad." They agree only about a few top hits in the soundtrack stakes: "Philadelphia," "The Bodyguard," "Schindler's List," "Sister Act 1 & 2," and "The Flintstones."

Waltraud Dorne, of Karstadt in Cologne, says, "Demand is very wide-ranging at our store."

Views differ as to whether the industry releases too many or too few soundtracks. Susanne Bohmann, from the dealers association Interfunk in Ditzingen, says, "I would say too few. We should have more highlight albums from movies."

U.K. ALBUM SALES UP

(Continued from page 50)

Says the BPI, "The singles market seems to be getting stronger and stronger, with an increasing number of titles spending many weeks on the chart, bucking the recent trend of a rapid turnover of chart titles."

Jeff Clark-Meads is U.K. bureau chief for Music & Media.



REACHING OUT TO NEW MARKETS

THE AUSTRALIAN MUSIC INDUSTRY IS ENJOYING A BURST OF CREATIVITY IN 1994. NEW TALENT HAS MADE THIS A HOT MARKET!

IN ADVANCE OF AUSTRALIAN MUSIC DAY EVENTS IN NOVEMBER, BILLBOARD WILL HIGHLIGHT THE SUCCESS OF THIS YEAR'S UP-AND-COMING AUSTRALIAN ARTISTS; FOCUS ON THE RISING NUMBER OF INTERNATIONAL ACTS TOURING THROUGH THE MARKET, AND UPDATE YOU ON OPPORTUNITIES TO EXPORT AUSTRALIAN MUSIC WORLDWIDE.

REACH OUT TO BILLBOARD'S OVER 200,000 WORLDWIDE READERS WHEN YOU PARTICIPATE IN THIS EXCITING LOOK INTO THE LAND DOWN UNDER.

ISSUE DATE: NOVEMBER 12
AD CLOSE: OCTOBER 18

CONTACT: AMANDA GUEST,
MELBOURNE
PH: 61 3 824 8260
FAX: 61 3 824 8263
NY: PAT ROD JENNINGS
212 536 5136

In The City Draws Int'l Biz, Top New Acts A&R Committee Picks Top Up-And-Coming U.K. Artists

BY THOM DUFFY

LONDON—In its first two years, the British music industry convention In The City, held in Manchester, has proven to be one of the best places to spot up-and-coming talent in the U.K..

Among the bands that played showcases during In the City in 1992 and 1993 and subsequently signed recording deals are the Auteurs, Urban Cookie Collective, Molly Half Head, Transglobal Underground, Back To The Planet, Oasis, Pooka, Sidi Bou Said, S*M*A*S*H, These Animal Men, and Shed Seven.

For 1994, In the City assembled an A&R team that has spent the past several months determining who will play during the Sept. 17-21 convention for an audience of music business executives from the U.K., Europe, and the U.S. More than 250 groups, artists, and DJs will be booked. In the City Live '94 is sponsored by Bodington's Bitter.

While the lineup for In the City Live '94 will be confirmed when the conference opens, Billboard recently asked the six members of the A&R committee to recommend five of their favorite current albums by British artists (plus a few European picks

and special mentions). The acts that garnered multiple tips from this panel of talent watchers are Eat Static, Mazey Fade, Oasis, and S*M*A*S*H.

BINDI BINNING, A&R director, In the City Live '94:

1. Loop Guru, "Duniya" (Nation)
2. Fun-Da-Mental, "Seize The Time" (Nation)
3. S*M*A*S*H, "S*M*A*S*H" (Hi-Rise)
4. Inspiral Carpets, "Devil Hopping" (Mute)
5. Underworld, "Dubnobasswithmyheadman" (Junior Boys Own).

"The best album is the debut from Oasis," says Binning, who also tips several singles, including "Supersonic" by Oasis, "I Want You" by Inspiral Carpets and Mark E. Smith, "Line-up" by Elastica, "Saturday Night/Sunday morning" by T-Empo, and "Renaissance" by M-People.

KATELIJNE DE BACKER, producer, MTV Europe:

1. Blur, "Parklife" (Food/EMI)
2. dEUS, "Worst Case Scenario" (Is-



DE BACKER

KENNEDY MENSAH, journalist, The Voice, Dancehall, Juice:

1. Don Campbell, "The Album" (Jugling)
2. Wayne Marshall, "90 Degrees And Risin'" (Soultown)
3. Omar, "Pure Pleasure" (RCA)
4. Ciyo, "Urban Atmosphere" (ARP)
5. Hue B, "Good Inna Me" (PCJ).



MENSAH

JOHN PEEL, presenter, BBC Radio One FM:



PEEL

4. Credit To The Nation, "Take Dis" (One Little Indian)
5. The Fall, "Middle Class Revolt" (Permanent)

Special mention: Mazey Fade, Tim-esgard, Eat Static, Pressure of Speech, Scorn.

JOHN ROBB, journalist/producer/musician:

1. Oasis, "Definitely Maybe" (Creation)
2. S*M*A*S*H, "S*M*A*S*H" (Hi-Rise)
3. Mazey Fade, "Secret Watchers Built The World" (Domino)
4. Autechre, "Bass Cadet Mixes" (Warp)
5. Cornershop, "Hold On, It Hurts" (Wiiijji).



ROBB

SIMON WILLIAMS, journalist, New Musical Express:



WILLIAMS

1. Bark Psychosis, "Hex" (Circa)
2. S*M*A*S*H, "S*M*A*S*H" (Hi-Rise)
3. Pulp, "His N' Hers" (Island)
4. Senser, "Stacked Up" (Ultimate)
5. The Wildhearts, "Earth Vs. The Wildhearts" (EastWest).

- land)
3. Eat Static, "Implant" (Ultimate)
4. Future Sounds of London, "Life-forms" (Virgin)
5. Ride, "Carnival Of Light" (Creation).

Export Music Australia Returns With New Focus

EMA MAKES A COMEBACK: Export Music Australia, best known for its high-profile Wizards Of Oz tours of the U.S. and Japan, has been relaunched after a hiatus in which its future was in doubt.

Originally set up six years ago, EMA helped raise the international profiles of Australian acts with its overseas showcases and trade missions. However, its annual big bang (and big buck) strategy with the Wizards Of Oz was debated by some in the Australian industry. And plans to shift its funding from the industry to a blank tape levy were scotched when a High Court in 1993 rejected the tape tax. EMA was temporarily shut down earlier this year (Billboard, May 28).

The reincarnation of EMA was reported at the National Entertainment Industry Conference held Sept. 3-4 in Sydney. "The whole focus of EMA now will be to support specific, solid, commercial tours," says

Emmanuel Candi, executive director of the Australian Record Industry Assn., which will fund EMA's staff and offices. The priority for EMA assistance will go to Australian artists, signed to Australian companies, with a new album out in the domestic market, and with a tour in an international market coinciding with an album release abroad, where the manager will accompany the tour and the label will provide tour support.

In those cases, EMA will match tour support up to 50%, with funds coming from the Australian government export development office, Austrade. EMA also will coordinate efforts between Austrade's overseas offices and the record companies to identify key contacts to maximize the tour's impact.

"Where possible," says Candi, "if we've got a couple of tours happening at the same time close together, we're going to try to bring them together."

EMA initially has a pool of A\$250,000 (\$185,000 U.S.) from Austrade. In the long term, it also aims to bring together managers and record execs to improve international promotion efforts on an industry-wide basis. EMA's efforts also should serve to convince the Australian government—which more liberally assists the Oz film and television businesses—of the value of investing in the export of Australian music.

NOTES FROM DOWN UNDER: The EMA development could not have come at a more opportune time. After an undeniable lull, Australia seems well set to break new acts abroad. The success of Mushroom/White Label artists Frente! on Mammoth/Atlantic in the U.S.

this year (Billboard, June 4) is but one sign that American labels are looking again at what Oz has to offer. Polydor/Red Eye act the Cruel Sea has been tapped by A&M Records in the U.S.; Mushroom's Kate Ceberano by Elektra; and Phonogram Australia's cool combo Directions In Groove by Verve, to name just a few.

Along with Frente!, Aussie acts on the tour development trail in the U.S. this year include rooArt's You Am I and the Poor, co-signed by Sony Australia and Epic Records.

HOME & ABROAD



by Thom Duffy

Against this backdrop, the Australian record companies have other ambitious plans. The annual ARIA awards, traditionally staged in February or March, will be shifted to the fourth-quarter of the year, beginning in 1995.

"It's going to form part of an ARIA-underwritten music week," reports Candi. Centered around the Darling Har-

bour retail, hotel, and convention complex on Sydney's waterfront, proposed events include concerts, a technology and hardware trade show, and a NARM-style retail convention and industry conference, concluding with the ARIAs on closing night.

The events in Sydney would coincide with a nationwide retail campaign leading up to the holiday shopping season, and would likely embrace the Australian Music Day staged in November since 1990.

"The whole idea is to own the public's attention for a week," says Candi. "In addition, we want to use it as a way of stamping Australia as a regional headquarters, bringing hundreds of our counterparts from the Asia Pacific markets, in particular, down here to see the bands and the product. We want to create the biggest show in town and bring everyone under the one umbrella."

The estimated budget for the ARIA Week events and campaign would be well over A\$1 million (\$740,000 U.S.) with the Australian music companies footing the bill.

Locally, that should send a signal to the Australian government that the industry is willing to invest in its own growth, even while it seeks additional export aid. Worldwide, it will send the message of a new level of confidence and competitiveness by the Australian industry in the international marketplace.

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

Billboard

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. **\$95**
- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. **\$75**
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. **\$125**
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. **\$50**
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music market. **\$60**

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 Or 1-800-344-7119
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Please add \$4 per directory for shipping & handling (\$10 for international orders).
 Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
 All sales are final.



the new powerhouse

"edel company" expands and goes international

signed and the musical world looked towards Hamburg. With the finalization of the agreement with NPG Records the "edel company music AG" made the leap of the year into the international music business. In addition to the deal with ♀, other acts and activities were causing a stir: Tag Team, Fun Factory, Holly Johnson, Tony Di Bart, ELO Part II plus sampler after sampler charting high. Berlin Classics, with one of the largest classical catalogues in the world, the budget label Music & Sound, the import division Contraire - "edel company music AG" has turned into the new powerhouse in the international market.

Consistent concept marketing, a sure sense of the market and its niches, and quick decision-making: these are the three pillars sustaining one of the greatest success stories in the international music business in recent years.

"edel company music AG" of Hamburg, Germany, with a projected consolidated annual turnover of more than 100 million DM (ca. 66 million US \$) for 1994, is now established in the international market. After restructuring of personnell and significant investments in new employees, technologies and - above all - in A&R, the company is ready to further develop its important role in the orchestra of the entertainment industry.

Michael Haentjes, CEO and sole stockholder of edel company music AG, has set his sights on the center of the international music business: "edel company is seeking a position in the market comparable to those formerly held by Chrysalis, Islands or A & M."

The most important steps in that direction have been taken with the addition of Chris Georgi and Jörn Meyer to the management of the Hamburg office, the development of an international distribution system, and the establishment of marketing associations and joint ventures. In Copenhagen, Michael Haentjes set up "edel Scandinavia APS" with the owners of the label I&G, whose managing director is Cai Leitner. "edel entertainment Benelux B.V." was founded together with Cees Wessels, the owner of the heavy metal label Roadrunner. The excellent marketing knowledge of the management teams combined with an in-place distribution system guarantee both the development of national artists and successful placement of the international "edel" product in the market, as well.

Additional branches have been established in Italy ("edel Italia S.R.L.",



Milan), Spain ("edel Espana S.A.", Madrid) and Great Britain ("edel U.K. Ltd.", London). With "edel Musik Vertrieb" in Austria and "Phonag AG" in Switzerland, the Hamburg company now has virtually total access to the European market.

In the States, after more than a year of highly successful cooperation between "edel company" and Curb Records in Europe, Mike Curb and Michael Haentjes founded a joint venture known as "curb-edel entertainment". "edel America Records Inc.", of Burbank, Cal., is handling the marketing for the classical product lines in the USA.

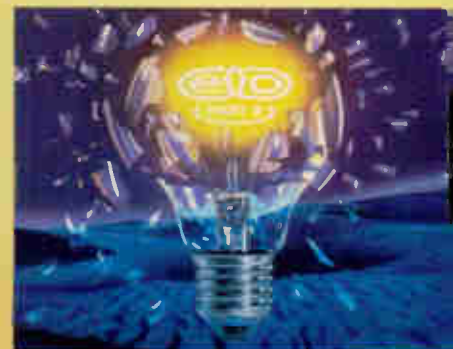
Part of "edel company's" new international strategy is to gain profile itself as a marketer for US products. ♀, Richard Grieco, Wilhelmina, Troy Newman, Wynonna, Jeremy Jackson, Lyle Lovett, Tim McGraw, RU Paul, to name but a few, are now being handled by "edel company" to establish them in the European and other markets.

In the German-speaking countries, "edel company" has become well-known as an important partner for numerous TV stations and the print media, among them RTL Television, the most successful channel in Germany, as well as SAT 1, ZDF, PRO 7, MTV and VIVA. Furthermore, "edel" cooperates with a number of private German radio stations.

Compilations from the TV sitcom "Gute Zeiten - Schlechte Zeiten" ("Good Times - Bad Times") and the consistent chart success of the singer-actor Andreas Elsholz are proof of "edel company's" conceptual and strategic competence. No other company in the German music industry can claim comparable cross-media marketing success.

There's a history of success here. At its root are concept albums and compilations, including the "Get It" series and numerous albums from TV programs. Again and again, Michael Haentjes was the first to discover new niches and audiences in the market. And that is how "edel company" went from no-name to a major competitor in only a couple of years.

And so thanks to international licensing agreements with Bellmark, Castle and Curb, combined with expansion into the classical music market through the Berlin Classics label, the way was paved for the next stage in this unique music industry success story.



Electric Light Orchestra Part II Cover Illustration

CHART ENTRIES 1994

Get It 6 ♀ Andreas Elsholz "Das Album" ♀ Fun Factory "Groove Me" ♀ Fun Factory "Close To You" ♀ Cool Note "Hard Work" Adeva "Respect" ♀ Gute Zeiten - Schlechte Zeiten Vol. 3 ♀ Tag Team "Whoomp There It Is" ♀ ♀ "The Most Beautiful Girl In The World" ♀ "The Beautiful Experience" ♀ Scooter "Vallée Des Larmes" ♀ Scooter "Hyper, Hyper" ♀ Tim McGraw "Indian Outlaw" Toni DiBart "If I Can't Have You" ♀ RU Paul "Everybody Dance" ♀ Stefan Raab "Böörti, Böörti Vogts" ♀ Get It 7 Gute Zeiten - Schlechte Zeiten, Vol. 4 ♀ E.L.O. Part II "Moment Of Truth" ♀ 1-800 New Funk





Establishing Dance Acts

CONTROL is a dance label, presenting already established dance acts such as RU Paul and Fun Factory. When the Techno wave hit Europe in early 1992, **CONTROL** was among the key players and it still does superbly well in releasing successful acts.



Tony Di Bart



Tag Team



"edel" goes dance

When the waves of dance, house and rave broke, "edel company" was there. The **CLUB TOOLS** label, which has become synonymous with a new concept in scene cultivation, was the driving force behind the excellent chart performance achieved by the Hamburg-based company within an extremely short time.

CLUB TOOLS regularly provides the 300 most influential European DJ's with vinyls, extra mixes and every kind of gimmick. Together with a special scene watcher, A&R-managers Brian Carter and Jens Thele apply their promotional concept and prodigious know-how to guarantee the constant presence of the "edel" product in clubs and retail outlets.

And success came, with **CLUB TOOLS** artists turning up regularly in European dance charts. Acts like Tag Team, Fun Factory, Tony Di Bart, to name but a few, make the charts regularly. The latest signing Holly Johnson will certainly continue this series.

Among **CLUB TOOLS** management's unusual techniques are their regularly-scheduled listening parties and Jens Thele's Trance Nation parties. Carter and Thele have become, as it were, the eyes and ears of a new musical feeling.



Canadian Gold

ATTIC is Canada's largest Independent Label and was very successful with international acts like Lee Aaron, The Nylons, Triumph and Anvil. The new **ATTIC** artists John James and Paul Janz are meanwhile doing well on the European Market.



Discovering New Stars

When it comes to pushing new stars into the charts, **ULTRAPOP** can truly be called successful, as demonstrated by albums like "Gute Zeiten - Schlechte Zeiten". One reason for **ULTRAPOP**'s consistent success is for sure the good relationship between "edel" and major TV stations.



Fun Factory

On 1-800 New Funk: Mayte



Symbol's new power

When Warner Bros. and Paisley Park Enterprises ended their joint venture last year, the musical world was keen on where ♀ would now accelerate. He negotiated a deal with "edel company" and signed a contract for the distribution of his NPG releases. "The Most Beautiful Girl In the World" as well as the new album "1-800 New Funk" got chartbreakers. "edel" company commented: "This is a sign of new directions to come".



Holly Johnson

CONTRAIRE

the international repertoire company

Germany's Cult Band No. 1: CAN, Swedish guitar player with international reputation: JONAS HELLBORG, Carribean masters of Reggae, Soca & Calypso: EDDY GRANT; LORD KITCHENER, Hard-Rockers RHINO BUCKET from the US and X-WILD from Germany, Country Superstars RONNIE McDOWELL, TIM MCGRAW and HAL KETCHUM are only a few of the highlights from the CONTRAIRE catalogue.

Rolf Baehnk, the recently appointed head of "edel company's" special marketing and distribution service CONTRAIRE points out the policy of capably and professionally offering a broad range of high quality product in order to meet the demand of the sophisticated customer and gradually developing a basic catalogue while also offering genuine opportunities for so called outsiders and newcomers who are often terribly underrated and unsupported.

The CONTRAIRE team already boasts a strong roster of labels amongst others: the SPOON Label featuring all 15 CAN CDs, the French MU SIDISC with artists such as Jacques Loussier, Edith Piaf, Francoise Hardy, Manu Dibango, Michel Polnareff and many more, Jonas Hellborgs DAY EIGHT MUSIC featuring Hellborgs complete catalogue and announcing the release of the brand new Jonas Hellborg & Glen Velez Album in September, Eddy Grants ICE RECORDS with the pioneer of Calypso and Soca Lord Kitchener and other Carribean Superstars and of course Eddy Grants own back catalogue of reggae super hits.

A strong emphasis is laid on the collaboration with the UK based label SILVA SCREEN who are responsible for a vast collection of film scores, soundtracks and TV-themes. A further stronghold is the high-profiled selection on acid jazz and hip hop from the labels KARAMEL, KIND OF GROOVE, PRIVATE BEATS.

"We intend to establish CONTRAIRE as a full-scale marketing and repertoire division within the "edel company" and are convinced that our independent status combined with the power of a strong distribution service will prove to be our major assets in reaching our targets" says Baehnk.



Eddy Grant



the budget label

When Michael Haentjes established a budget label toward the end of last year, it was at first a response to the trade recession. Today, however, MUSIC & SOUND is a known quantity in "edel company" and a dependable partner in the record trade.

MUSIC & SOUNDS analyzes the back catalogues of the most diverse companies and labels, particularly stressing product quality and consumer-oriented CD-packaging. Compilations of ballads, soul, rock 'n roll, disco and country music are distributed in individual displays accompanied by a variety of promotional activities.



This summer Berlin Classics recorded Vincenzo Bellini's "Il Pirata" with the famous Italian soprano Lucia Aliberti in Berlin.



Classical Quality on CD

The music industry sat up and took notice when the entire classical catalogue of Deutsche Schallplatte Berlin GmbH (DSB) was bought by "edel company". With over 2,500 master tapes Michael Haentjes had acquired a treasure chest of music, a large portion of which had never been issued in CD quality.

The BERLIN CLASSICS catalogue includes recordings made with the Gewandhausorchester of Leipzig, the Dresdner Philharmonie, the Staatskapellen of Berlin and Dresden, and the Kammerorchester Carl Philipp Emanuel Bach.

Some of the most renown soloists are Hermann Prey, Peter Schreier, Ludwig Güttler and Helen Donath. The directors on Berlin Classics are also some of the world's best: Kurt Masur, Hermann Abendroth, Franz Konwitschny, Herbert Blomstedt and the chief director of the Dresdner Philharmonie, Michel Plasson.



Releasing Rock-Giants

Since April 1994, "edel" has been exclusively distributing in Germany, Switzerland and Austria the repertoire of CASTLE COMMUNICATIONS with more than 800 rock and pop albums, classical CD's and videos. With acts like Uriah Heep, Black Sabbath, Bonnie Tyler or the magnificent band Colosseum, the main interest of CASTLE is the oldies market.



Conceptional Marketing

EDELTON is well known for its innovative marketing ideas: Albums like "Al Bundy '94", "Wayne's World Mts" or "Royal Philharmonic Orchestra Plays Genesis Mts & Ballads" proved the excellent marketability of concept albums.



Tim McGraw

CURB RECORDS

Where Lyle Lovett grew up

Curb is the most successful independent country music record company in the United States. It is owned and operated by Mike Curb, the well known Californian songwriter and businessman. Among the successful acts on this label are Lyle Lovett, Delbert McClinton, Wynonna, Merle Haggard, Bellamy Brothers, The Four Seasons and 1994 Chart-Topper Tim McGraw.



Optimal

optimal in Röbel - the music goes round and round and comes out here

The sound reproduction manufacturing plant known as "optimal Tonträger-Produktions-Gesellschaft mbH" is located halfway between Hamburg and Berlin in the federal state of Mecklenburg-Vorpommern (former East Germany). This is a show-piece facility frequently visited by politicians, economic experts and trade insiders.

One reason for this interest is its state-of-the-art technology, which includes a Sonic Solutions installation (a second facility of this type belonging to Berlin Classics is located in that city), four CD production lines, a five-color serigraph printing press and cassette production facilities. Consignments for inhouse products are processed here and shipped directly to retailers and wholesalers from the on-site distribution center with its adjoining warehouse that can accommodate 2,000 shipping palettes.

Another reason for visiting "optimal productions" is to see the flawless organization in action that makes it possible to process over 2,500 orders a day and ship them anywhere in Germany within 24 hours. Deliveries from Röbel to any European destination are possible in three days at the latest.

It is the dedication of Jörg Hahn, the managing director of "optimal productions", and his 105 employees in this multiple-shift operation that make an essential contribution to the "edel company's" success story: serving the music trade quickly, flexibly and with products of the highest quality.



**edel company
music AG**

GERMAN COMPANIES

"edel" Gesellschaft für
Produktmarketing mbH
Wichmannstr. 4, Haus 2
22607 Hamburg, GERMANY
fon: 00 49 40 89 08 5-0
fax: 00 49 40 89 65 21

optimal Tonträger
Produktionsgesellschaft mbH
Glienholzweg 7
17207 Röbel, GERMANY
fon: 00 49 39 931-56-500
fax: 00 49 39 931-56-555

Sauerwald Musikverlag GmbH
Real Lizenzagentur für
Urhebernebenrechte und
Werbeagentur GmbH

"edel" Songs OHG
fon: 00 49 71 16 48 76 20
fax: 00 49 71 16 48 76 29

Chips & Clips Video Post
Produktions GmbH
fon: 00 49 40 450 43 87
fax: 00 49 40 450 47 85

artophon Musikproduktion
GmbH
fon: 00 49 30 42 48 504
fax: 00 49 30 42 48 506

GERMAN DIVISIONS

Contraire
Berlin Classics
Music & Sound
edel company mailorder

INTERNATIONAL COMPANIES

edel America Records Inc.
USA
3907 West Alameda Avenue,
#102
Burbank, CA 91505
fon: 818-843 47 53
fax: 818 844 33 714

Phonag AG, Switzerland
fon: 00 41 52 20 20 151
fax: 00 41 52 20 20 337

EMV Ges.m.b.H., Austria
fon: 00 43 55 72 23 494
fax: 00 43 55 72 23 498

Edel Scandinavia APS,
Denmark, Sweden, Norway,
Finland
fon: 00 45 33 32 33 42
fax: 00 45 33 32 33 41

Edel Entertainment Benelux
B.V., Netherlands, Belgium
fon: 00 31 20 65 66 666
fax: 00 31 20 64 06 126

Edel Italy s.r.l., Italy
fon: 00 39 28 05 51 68
fax: 00 39 28 74 663

Edel Espana S.A., Spain
fon: 00 34 1 36 57 280
fax: 00 34 1 36 42 317

Edel U.K. Ltd., UK, Ireland

They make it all work

It is a fact that there is an exceptionally high level of business, financial and musical competence concentrated in the management of "edel company music AG" and in its national and international subsidiaries and affiliates.

When **Michael Haentjes** brought **Chris Georgi** into "edel" Gesellschaft für Produktmarketing mbH as managing director, a key position for the future development of the organization had been filled optimally. Georgi had been exceptionally successful in his previous position as managing director of Castle Communications and is known as one of the finest experts on the music market.

Jörn Meyer, who recently succeeded Klaus Ollmann as chief financial officer, was "edel company's" long-time external auditor at Arthur Andersen. He was familiar with "edel company's" goals and organization before joining its management. In his present function Meyer has a clear view of "edel company" and its subsidiaries.

Parallel to the triumvirate in Hamburg, **Roland Neururer** acts as director of sales in the German-speaking countries. In Switzerland and Austria, **Peter Frei** and **Mark Flury** are in charge.

Classical music on the label Berlin Classics is under the direction of **Bernd Runge**, for many years the head of production for Deutsche Schallplatte in Berlin.

Company product and interests are represented in the Benelux countries by **Cees Wessels**, owner of the successful heavy metal label Roadrunner. **Cai Leitner**, head of the L&G label, has recently assumed responsibility for "edel" product sales and marketing in Denmark, Sweden, Norway and Finland.

Paolo Franchini, managing director of "edel Italia" is not only an expert on the music business in his country; he still occasionally works as a jazz bassist in international formations.

The names "edel" and Curb will soon be cropping up together in the US. Not only are **Mike Curb** and Michael Haentjes both passionately interested in chart successes and great music. They share the same approach towards business and entrepreneurial vision.

Technical synergies & multimedia

Welcome to the industry of hype: commercial production of CD-ROMs has begun at "optimal productions" with the formation of an informal consortium of several not previously affiliated business areas and subsidiaries. "edel company music AG" enters the multimedia market, including conceptional and consulting activities.

CHIPS & CLIPS, a studio specialized in the production and adaptation of music clips, handles post-production and digitalization of analog graphic data for all of "edel company's" multi-media applications.

The large graphics department of "edel company's" Hamburg main office works in a studio with Apple-Macintosh equipment and a company-owned on-line Linotronic 500. The completely self-contained graphics department can therefore produce print-ready copies for anything from a one-sheet to 4-color brochures, CD booklets and cassettes liners.

The third partner in this multimedia formation is "optimal productions", where ca. 17 million CD's and 3.5 million cassettes are produced annually. Recently "optimal" has acquired the capability of producing computer media of the highest quality for MS-DOS and Apple systems.



Part of a CHIPS & CLIPS-animation

Robinson Builds Dome With EMI's Backing, Dance Hits

■ BY NIGEL HUNTER

LONDON—Starting a business is always a scary proposition, but an impeccable track record in hitmaking and the backing of a major label were two things reassuring Dome Records founder Peter Robinson when he started the label in 1992.

It's still early, but Robinson believes he is quietly helping to re-create some of the spirit that powered British pop in recent times.

Dome Records has backing from EMI Records U.K. and acts as a satellite A&R source.

Says Robinson, "My premise was a mainstream record label, signing good vocalists to make song-oriented radio records with a dance flavor."

Dome's first single release was "Independence" by Lulu. It made the U.K. top 20 in February 1993 and subsequently reached No. 3 on Billboard's Club Play Chart. It also heralded a renaissance in Lulu's 30-year career, with the Scottish-born singer adding songwriting and production facets to her activities. Lulu's most recent single, "Goodbye Baby And Amen," was a club hit and was released commercially Aug. 9, reaching No. 40 in the U.K.

Dome's next breakthrough centered on London soul singer Sinclair, who went top 30 in June 1993 with "Ain't No Casanova."

Richard Darbyshire, an early Dome signing and former lead singer with the Chrysalis Records band Living In A Box, has released two albums without clicking so far.

Dome has two new acts: Rio & Mars are a Euro-pop dance act from Switzerland, currently working with Jean Paul de Coster and engineer Andy Janssens, the creators of 2 Unlimited. Beverley Smith is a new black songstress and a cousin of Island Records soul singer Don E.

Robinson is a veteran of the U.K. record industry with a bevy of pop singles and albums to his name. At CBS Records, where he started working in 1976, Robinson introduced the "Stars On 45" hit series and "A Little Peace" by Nicole.

After a stint as RCA's A&R director that began in 1982 and was highlighted by his work with Five Star, Rick Astley, and Fairground Attraction, he moved on to Chrysalis Records in 1988, acquiring U.K. and overseas rights for the label. Signings included Chesney Hawkes—whose debut single "The One And Only" spent five weeks at No. 1. Robinson notes that just before he

left Chrysalis, he was frustrated by the fact that he had overseen the first recording of "Would I Lie To You," with one of the song's writers, Peter Vale, producing a New York vocal group called True Image." The record was dropped.

"It was never released, and I watched the Charles & Eddie record go to No. 1 virtually everywhere a year later," he says.

Surveying the scene, Robinson acknowledges, "It's hard going at the moment. Everybody's unhappy about the short-term nature of the chart and the way it seems to make life difficult for certain kinds of artists. A&R people must keep sight of what the real objective is—artists with potential for more than one album."

He says that artists and labels on the European mainland have seized the initiative in pop songcraft.

"Many of the continental countries have taken over our traditional role of making great pop dance records. They've concentrated on the essential simplicity that was once represented in U.K. pop by producers such as Stock, Aitken & Waterman, Tony Swain and Steve Jolley, Peter Collins and Chris Neil. We need to be less concerned with an endless range of remixes and remember the big picture. Currently, the Europeans are stealing a march on us."

Robinson says the next big British trend will move toward downtempo soul swingbeat.



Dome's Peter Robinson, top, presides over a meeting between producer Nick Martinelli and Dome artist Lulu.

Club Scene Spurs Sales Of Compilations Dance Music Gaining A Strong Foothold At Retail

■ BY LARRY LeBLANC

TORONTO—Following in the steps of Germany and the United Kingdom, Canada has become a hot market for mainstream and club-style dance compilations.

An active dance market, centered primarily in the provinces of Quebec and Ontario, has heated up the market here for domestic-originated dance compilations—many of which feature European-based tracks previously found only as imports.

"Ten years ago, most of [these] compilations would have been fringe [product], but the marketplace has changed drastically," says Art Young, VP/GM of Montreal-based Polytel, a division of PolyGram Group Canada. "This year, every dance compilation we've released is platinum [100,000 units] or on the verge of platinum."



BOND

Dance historically has been a potent singles market here, but with the demise of vinyl and the decline of cassette sales, compact disc compilations have become the primary launch vehicle for unknown club-style artists and repertoire. Among the mainstream successes industry sources here attribute to early exposure via compilations are Culture Beat, 2 Unlimited, D.J. Miko, Capitol Sound, Ice MC, Corona, Haddaway, Maxx, and Cappella.

Says Vince Degiorgio, dance rep at BMG Music Canada, "Canadian labels have made artists that have not been successful in the U.S. credible here. From our 'Club Cutz' compilation series, we've gone on to release some 11 albums by individual acts by using the compilation as a springboard."

"For the average consumer, dance music compilations are bargains because of all those tracks," says Scott Turner, MD of dance radio station CING in Burlington, Ontario. "CD single imports sell here for about \$15 a crack."

Despite widespread licensing from international independent sources, Canadian-based multinational companies such as Sony, PolyGram, EMI, BMG, and Warner Music have been more conservative in originating and releasing compilations, in contrast to such indies as Quality, NuMuzik, Future-Tell, Hi-Bias Records, and SPG Music Ltd. The majors chiefly have used compilations as springboards for dance artists on labels they either own or distribute.

"BMG, PolyGram, EMI, which have their own [international] affiliate sources, are looking to develop artists which may have an album," says Daniel Cauderion, president of the Cheer Music Pool here. "Then they find new tracks from England and Europe and put out a compilation. They will accompany it with [vinyl] promo copies of three or four of the tracks to the [club] DJs, and gradually work four or five tracks at least."

Industry trend-setter Quality Music and Video moved into the club market at the start of 1993, when its A&R

head, Markus Klinke, a former A&R assistant at the label's now-defunct German affiliate Dino Music, was looking into leasing tracks from Dino for a compilation. He sought the advice of local club DJ Chris Sheppard. The two then collaborated on the ground-breaking "Techno Trip" series, and Klinke has since developed Quality's "X-Tendamixx," "Electric Dance Floor," and "Dance Mix" series. According to Klinke, the company's most successful package is "Dance Mix '93," which has sold 700,000 units to date.

Another early believer in club-style compilations was Montreal-based NuMuzik Productions, which began in 1978 as a distribution outlet. "Compilations are basically dedicated to all those people who go to clubs and ask the DJ for a cassette," says NuMuzik's dance product rep, Gino Olivieri. "Basically, these are artists you can't find anywhere. You'll hear it in the club, but do they have an album? Will they be back tomorrow? I hardly think so."

Polytel's Young, recognizing the potential of the club compilations, formed an alliance with NuMuzik in 1993. Collaboratively, the two companies have since developed the five-album "D.J. Club Mix" series. "I ran the first 'D.J. Club Mix' album only in Montreal, and we sold 40,000 pieces in a month," says Young. "Then we tried it in Toronto and Vancouver, and the record went up to 87,000 units. We then went nationally with 'D.J. 2,' and the album sold 100,000 in a couple of weeks. All of the albums in the series have sold platinum."

Industry sources indicate that the scramble to pick up licensing U.K. and European tracks has become intense in the past year. Independents also indicate that majors are increasingly aware of what's going on and faster to react.

"What we feel is hot and should be bought, we go for it," says Olivieri. "If a song is good, we can't wait for it to become a major. If it has a phone or fax number, that's good enough for me. We'll go pick it up."

"Years ago, a compilation would be released here and it'd be the [international] hits of two years before," says Olivieri. "[Major] companies used to think it's new here because nobody knows about it, and they'd put it out. That's gone. Today, tracks released six months ago in Europe are too old. We're now introducing artists to majors at a pace faster than they can handle them. They have scheduled releases for the fall. Our scheduled release is tomorrow. We can't wait that long. People want the songs now."

"We're competing with the import market, and a lot of times we're late in getting albums out, or late in getting out 12-inch vinyl to DJs," adds Kevin Unger, manager of dance product at Sony Music Entertainment (Canada) here. "It's really important to have product there, and it's usually a problem with European product."

BMG's Degiorgio, however, argues that major labels can take some time to test the marketplace. "You have to be really fast if you're an independent, but since I'm dealing with a lot of inter-company projects or developing artists from our international companies, I can take my time. There's a buzz and

groundswell created by imports."

However, Anthony Bond, head of Mirgin/U.K.A. Records here, has no interest in duking it out with majors for licensing tracks. The Toronto-based production company's releases emphasize developing Canadian talent. The company either directly releases a package or links with PolyTel, Quality, or Trend Music Group for national distribution.

"We never scramble for tracks, because most of what we do we create and we sell off, or we release it ourselves," says Bond. "We're taking unknown artists and try to make them known."

Olivieri, noting NuMuzik's successes with such Canadian acts as Ottawa, Ontario's Capitol Sound and Premier (a duo comprising Olivieri and producer/mixer Yvan Pavlin), says that mainstream radio hasn't helped much in exposing club-style dance product.

"Radio doesn't help us out with the dance product," he says. "Only three or four stations across Canada play these things during the daytime. Energy 108 [CING] and AM 640 in Toronto are very helpful, as is Z95 [CKZZ] in Vancouver."

MAPLE BRIEFS

IN A MAJORITY DECISION following April 1994 public hearings, the Canadian Radio-Television and Telecommunications Commission has rescinded its earlier decision licensing Shaw Cablesystems Ltd. and Coegco Radio-Television to offer new pay audio programming services.

THE CANADIAN COURT OF Appeal has granted Country Music Television's July 4 application for "leave to appeal" the CRTC decision to delete CMT from the list of eligible Canadian cable services. On June 6, after a series of public hearings, the CRTC had licensed 10 Canadian specialty services and had removed CMT from the list of services eligible to be carried by Canadian cable systems.

THERE HAVE BEEN a number of appointments at PolyGram Group Canada: Peter Fassler has been appointed executive VP/CFO of PolyGram Group Canada Inc.; Sally McPherson has been named manager, business affairs, PolyGram Group Canada; Art Young has become VP/GM of the Polytel Division; and Vas Pollakis has become VP/GM of the Deutsche Grammophon/London/Phillips/Verve Division. At Mercury/Polydor Canada, Brian Potvin has been named A&R manager, Ivar Hamilton has been named product manager, and Ian Marchant has been appointed to the interim position of national sales manager.

IN OTHER APPOINTMENTS, Martin Leclerc has been named A&R manager/French repertoire at Warner Music Canada, and Warren Copnick has been named Ontario promotion rep at BMG Music Canada.

DREYFUS JAZZING UP FRENCH BIZ

(Continued from page 51)

TV advertising like any other music. Marketing must be artist-based. Jazz is not an object or a concept."

Jazz remains a hard act to sell in France, where there are now no more than 150 specialized retailers; Dreyfus describes the distribution network for the genre as "catastrophic." Yet jazz in France does have the advantage of enjoying durable sales—small quantities over long periods. The Barney Willem album "Blue Note," on the IDA label,

has only passed the 60,000-unit sales mark since its release in 1987, but it continues to sell steadily.

One of the most acclaimed French jazz releases of the past two years, "Marvellous" by Petrucciani, has sold only 35,000 copies, but Dreyfus is confident that it will have a long sales life. A special case is Miles Davis' "Kind Of Blue," which received gold certification (100,000 copies) in 1993.

PGD Not Resting On Its Laurels Meetings Target New Growth Strategies

■ BY ED CHRISTMAN

SHORT HILLS, N.J.—Although PGD has been riding a wave of success, including winning the National Assn. of Recording Merchandisers distributor of the year award last March, the company's management meetings, held here Aug. 25-31, stressed that PGD has to keep advancing its formula for success.

The meetings carried the theme "Expect The Unexpected," which emphasized that the company must continually look for ways to improve its performance, rather than become stagnant and rest on its laurels.

"The main issue at our meetings was discussing strategies to increase growth," Jim Caparro, PGD president, tells Billboard. "We want to make significant increases in revenues and market share. We want our market share to get up to 15%, rather than the 12% we are at now."

To achieve that, PGD has targeted certain niches to increase revenue, Caparro says. "We have broadened our music mix, by adding gospel" via a production and distribution deal with Platinum Entertainment, he says. "We are getting more growth from our video unit, catalog development, and our special market business."

Of course, the main area of growth will come from the PolyGram family of labels' success in developing artist talent, Caparro says. "The fourth quarter will see significant contributions from all of our labels. It will be a hell of a fourth quarter."

He adds, "This is the realization [of PolyGram president/CEO] Alain Levy's strategy to redefine PolyGram in America."

During the fourth quarter, PGD will distribute albums from Stevie Wonder, Sting, Bon Jovi, the Cranberries, Billy Ray Cyrus, and L.L. Cool J. In addition, A&M will release the Woodstock albums and Mercury will release the "Jason's Lyric" soundtrack, featuring a number of R&B stars.

In addition to focusing on growth, the meetings also sought to enhance the management development skills of PGD staff, Caparro says. "The question we are looking at is, 'How do our people become better and how do we nurture and develop our people's talent, not just the artists' talent?'"

In the upcoming year, PGD's management will take more and broader business management courses, he says. Also, PGD is working hard to instill in its staff the killer instinct, he adds. "We want our managers and their staff to get their unequal fair share of business every day."

To help PGD stay at the top of its game, Caparro says the company is trying to take its technology capabilities to new levels. "In the future, we should be working smarter, not harder. There is a technology revolution going on that will bring PGD into the world of quick response and beyond."

In noting changes in the marketplace, Caparro says, "One significant difference between PGD and its competition is that they have tended to restructure toward servicing the larger customers better. We are not changing our customer service to the larger customers. We want to continue to offer the larger customers excellent service, but we want to work harder at servicing the marketplace in general. You break records from the bottom up."

The meeting was divided into two sections. In the first half, PGD held internal management meetings. Billboard was not invited to those meetings. According to Curt Eddy, PGD VP of field marketing, those meetings kicked off on a humorous note. Jim McDermott, PGD director of alternative artist development, is a "killer impressionist with a razor wit," Eddy says. McDermott did a take-off on the Toxic Avenger by going around the room in costume, imitating PGD staffers and many of the distributed labels' sales dignitaries, Eddy says.

Beginning Aug. 27, PGD labels came in and gave product presentations and staged artist showcases. On the 27th, A&M/Perspective showcased Sounds Of Blackness, Rajanee, and Lo-Key? The following night, Verve showcased Art Porter and Mark Whitfield, and Motown artists the Whitehead Brothers delivered an energetic set.

On Aug. 29, London Mercella Detroit performed an acoustic set, and Def Jam acts Y?N Vee, followed by Montel, got the room hopping. In closing, alternative rock band Spell hammered home a killer set.

The following night, the meetings turned to country, as Mercury/Nashville's John and Audrey Wiggins and

Polydor/Nashville's Davis Daniels delivered fine sets. On the last night of the meeting, Mercury's Bon Jovi performed an intimate, unplugged set, followed by Milo Z, who turned the convention into a dance-a-thon.

During the product presentations, Motown pointed out that Boyz II Men's "I'll Make Love To You" single had shipped 1.45 million units. And although the company had debated cutting it out, David Kline, VP of sales and distribution, added, "We are still open and willing to sell" the single. The album, which hit the street Aug. 31, reached 1.93 million in pre-orders.

Staffers of Chronicles, which reworks the PolyGram catalog, announced that they are working on boxed sets for Steve Winwood, Cream, and the Velvet Underground during its presentation. During the Platinum Entertainment product presentation, Witness and Steve Kolander performed short sets, and Peter Cetera, the former lead singer from Chicago, addressed the meeting, talking about his new album, due in first-quarter 1994.

(Continued on next page)



Still The Crazies. In last week's issue, the luck of the Crazies—the influential '60s group that took a wrong turn every time the road to success lay before it—held true to form. That issue of Billboard contained the first picture of the band since who can remember when. But in a fluke accident, the picture was placed over the caption, obscuring the names of band members. The picture, reprinted above, was taken at the recent BMG Distribution convention, where the regrouped band performed. Pictured in the back row, from left, are BMG Distribution national director of sales Rick "Mountain Man" Wilcoxon; BMG Distribution senior VP of sales Rick "Babyface" Cohen; RCA Northeast regional marketing representative Bob Anderson; Imago VP of sales and marketing Jim "Slowest Hand" Kelly; BMG Distribution senior VP of marketing Rick "Captain Blei" Bleiweiss; BMG Distribution VP of finance "Boy" George Clyne; and BMG Distribution VP of field operation Bob "the Mouse" Morelli. In the front row, from left, are BMG Distribution VP of distribution "Salt" Peter Paulson; Private Music VP of sales "Little Steven" Macon; and Imago director of marketing "Little" Richard Sarbin.

Indy Store's Owner Questioning His Trade Best Buy Chain, Major Labels Spark Retailer's Angst

■ BY DON JEFFREY

INDIANAPOLIS—Alan Berry says that selling music isn't as much fun as it used to be.



BERRY

The 25-year-old entrepreneur and his brother Andy, 27, have owned Berry's Music for five years, starting out with \$2,000 they had saved up and a stack of 50 CDs. But now

Alan is re-evaluating his future as an independent record retailer.

Asked what makes him question the viability of his trade, he mentions a competitor. "Best Buy set it all off when they came to town a year ago," he says. The electronics retailer has ruffled music retailers' feathers across

the country with its low-priced CDs. Berry blames the big record companies that have, until recently at least, done little to discourage below-cost CD pricing. "I don't understand how they think, in the long run, it's going to be healthy for the music business."

The confident but disillusioned young businessman then launches into



a litany of complaints against the majors, which, he maintains, have taken the fun out of retailing. Some of his grievances are the lack of support from the labels for in-store appearances by touring artists, the refusal to take back defective CDs, the recent raising of some CD list prices to \$16.98, and the increase in selling music through non-traditional channels like TV home shopping and record clubs.

One incident that particularly rankled him involved the hard-rock band Pantera. He says he spent \$1,500 to promote the group's new album, and even staged a midnight sale at the Emerson Theater (which his brother operates). "I was hoping they'd do an in-store," he says. "But when they came to town I couldn't even get a backstage pass to meet them. It was one of my last attempts to do anything for a major label."

Despite these grievances, Berry asserts that sales are up and the store is profitable. Last year, revenues were \$225,000, and this year he expects them

to rise to \$250,000-\$270,000. "It's not about money," Berry says of his ire at record companies. "I'm one of those freaks who really likes music for music's sake. I take it personally when I see it treated like hamburger. Who can sell the cheapest hamburger?"

Profitability at Berry's may have as much to do with pipes as CDs. He says he stocks his store with as many high-margin items as possible—from smoking paraphernalia to T-shirts and incense—to make up for the low margins on music.

Berry prices CDs at \$3 below list, which brings most titles—catalog as well as hits—to the \$12.99 and \$13.99 levels. Berry doesn't hold sales, figuring his everyday prices are as low as most competitors' sale prices. He buys his product from Scott's One Stop, which is about three miles away. "It's great, because I get same-day or next-day service. I just drive over and pick it up." His recent top sellers were Boyz II Men, Stone Temple Pilots, downset, John Mellencamp (who lives in Indiana), and Birdmen Of Alcatraz (a local band). The only vinyl he sells is limited-edition new releases, which he prices at \$7.99. "They do real well," he says.

Another way Berry boosts his margins is by selling used product. "We have the new CDs to draw people in, and the used CDs and tobacco pipes to make money off." He buys used CDs for \$2-\$3 and sells them for \$7-\$8. At one time, he confesses, he rented compact discs to customers. "But we found out it was illegal and stopped doing it."

To maintain his enthusiasm for music, he has branched into the produc-

(Continued on next page)

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899479

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL 800/648-0958
GOPHER PRODUCTS

TOP REGGAE ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	33	QUEEN OF THE PACK EPIC 53763*	PATRA 21 weeks at No. 1
2	2	11	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
3	NEW▶		REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
4	3	33	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
5	5	13	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
6	4	33	PROMISES & LIES VIRGIN 88229	UB40
7	6	33	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
8	9	5	RISE & SHINE MESA 79083/RHINO	ASWAD
9	7	7	LETHAL RIDDIMS '94 DANCEHALL EXPLOSION RELATIVITY 1199	VARIOUS ARTISTS
10	12	4	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
11	8	33	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
12	RE-ENTRY		BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
13	11	33	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
14	10	10	IN CONTROL ELEKTRA 61656	BERES HAMMOND
15	13	33	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON

TOP WORLD MUSIC ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	21	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 21 weeks at No. 1
2	2	9	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSOU N'DOUR
3	3	23	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
4	4	9	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
5	5	13	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
6	RE-ENTRY		TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
7	6	41	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
8	7	21	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
9	10	27	HOPE TRILOKA 7203	HUGH MASEKELA
10	8	7	PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
11	11	13	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
12	9	19	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
13	13	3	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
14	12	3	AFRICA FETE MANGO 539 939/ISLAND	VARIOUS ARTISTS
15	NEW▶		WOODEN BOAT DANCING CAT 08022-38024/WINDHAM HILL	KEOLA BEAMER

TOP NEW AGE ALBUMS™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI 23 weeks at No. 1
2	3	19	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
3	4	23	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
4	2	19	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
5	8	17	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
6	12	3	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
7	6	145	SHEPHERD MOONS ▲ ¹ REPRISE 26775/WARNER BROS.	ENYA
8	5	25	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
9	14	13	RAIN DANCER BAJA 524/TSR	ARMIK
10	9	21	GUJAR PASSION UNIVERSAL WAVE 1214	CHARO
11	10	5	PRAYER FOR THE WILD THINGS LIVING MUSIC 2B	PAUL WINTER
12	17	53	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	7	13	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061	SHAHIN & SEPEHR
14	11	276	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
15	16	223	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT

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

INDY STORE'S OWNER QUESTIONING HIS TRADE

(Continued from preceding page)

tion and manufacturing side of the business. His label, Hip Swervy, records local groups. He says he is releasing a two-CD compilation benefit album that features 38 local bands. The profits will go to the Leukemia Society, a charity that touches home for Berry, who lost a 31-year-old childhood friend to the disease this summer.

Berry is passionate about local talent, which led him to take on the local alternative rock radio station over the meager airplay it gave to hometown repertoire. He took out a \$350 ad in an

area publication to challenge the station's programmer to debate him on the subject. "He wouldn't call me back," says Berry.

The Berry brothers co-own a 2,400-square-foot store on the East Side of Indianapolis. It is in a blue-collar neighborhood, many of whose residents work at the nearby Ford and Navistar plants. A black neighborhood is close by, and Berry says he sells a lot of rap and R&B music. He estimates that he knows 90% of his customers.

He got his experience at chains like

Musicland, Camelot, National Record Mart, and Karma. "I was a music store whore," he says. While he was an assistant manager at a Musicland, he met his future wife. He was married this year, and the couple's first child, a son, is on the way. As an indication of Berry's passion for music, the boy's middle name is going to be Zappa, after the late musician and composer whose strong independent streak inspired the retailer. Frank Zappa, Berry points out, stood up more than once against the big record companies.

PGD TARGETS GROWTH

(Continued from preceding page)

In the Mercury product presentation, Donna Summer, who will have a greatest hits album and a Christmas album out during the fourth quarter, performed a three-song set, including her smash hit "On The Radio." During the presentation, Mercury senior VP of sales Jeff Brody announced that in addition to the Bon Jovi greatest hits collection, the label's lineup for the fourth quarter includes albums from Vanessa Williams, Cinderella, and Black Sheep.

Julie Andrews made a surprise appearance during the PolyGram Classics and Jazz product presentation to promote her upcoming album of standards. During the A&M presentation, Blues Traveler, Jack O Pierce, and For Real performed.

On Aug. 30, Eric Kronfeld, president/COO of PolyGram Holdings Inc. USA, addressed the meeting. Kronfeld acknowledged that alternative distribution will play more of a role in years to come. "But nothing, no instant delivery system, will ever replace the touchy-feely situation of a shopper in a store," he said. "We know that no matter what changes take place, the customer will still want to shop in stores."

Moving on to PGD's recent stand against the practice of merchants selling records below cost, Kronfeld said, "We are not about to let our music be prostituted. When PGD has a problem, the corporation will stand behind you."

Kronfeld also praised PGD's performance over the last year. "At the end of the day, the success of PolyGram begins and ends with PGD," he said. "All the label's A&R efforts and planning must be carried out in the field. The company as a whole realizes that the awards you win this year are a valid mirror of the effort, dedication, and passion that you bring to your work. You give us the best damn distribution in the industry."

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

- 16. 3RD FORCE 3RD FORCE HIGHER OCTAVE
- 17. AIR BORN MICHAEL JONES NARADA
- 18. IN MY TIME YANNI PRIVATE MUSIC
- 19. APURIMAC II CUSCO HIGHER OCTAVE
- 20. SUNDAY MORNING COFFEE II VARIOUS AMERICAN GRAMAPHONE
- 21. HONORABLE SKY PETER KATER & R. CARLOS NAKAI SILVER WAVE
- 22. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE
- 23. RED NIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION
- 24. AUTOMATIC CHANNEL LIGHT VESSEL GYROSCOPE CAROLINE
- 25. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE



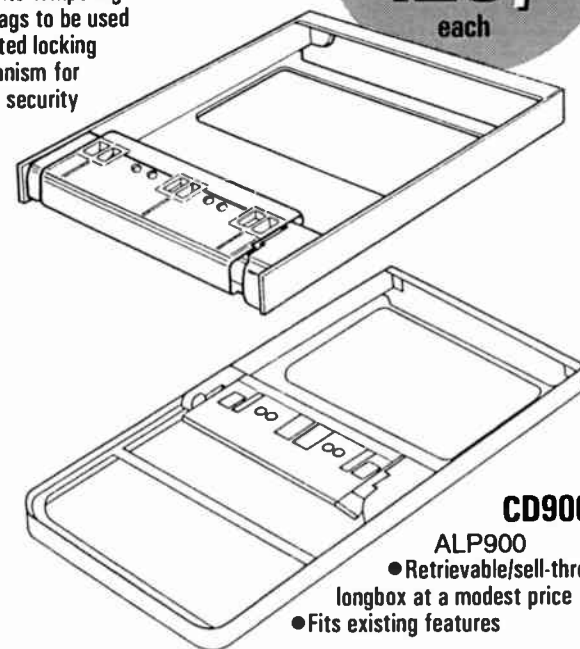
Berry's Music is located on the East Side of Indianapolis.

ALPHA Security Packages

Compact Disc Security CD910 ALP910

- Shortbox security provides a maximum security at a minimum price
- Prevents tampering and allows EAS tags to be used
- Patented locking mechanism for added security

only .25¢ each



- CD900 ALP900
- Retrieval/sell-through longbox at a modest price
- Fits existing features

Abbey Road Distributors

Orange County 800-827-7177
Atlanta 800-758-6710
Milwaukee 800-558-9066

Los Angeles 800-795-6874
Philadelphia 800-733-3397
Fiebre (800) 74-LATIN



Tired of leaving messages on voice mail and hoping someone will call you back? YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712
 LOCAL: 305-262-7711 • FAX: 305-261-6143
 6940 S.W. 12 Street Miami, FL 33144
 SERVICE IS OUR MAIN PRIORITY


- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

Thank God you had it
 You used Southwest Wholesale.

Uns surpassed Service!
 Computerized Catalog
 Over 110,000 Selections
 Great Import Selection
 Laserdiscs
 Excellent Fills
 Weekly Mailer
 Posters & Promos


HOUSTON
800-275-4799

ATLANTA
800-856-3874



He came to your store with only one thing on his mind. He wanted a CD. He didn't want to hear "we're out of it."
 If you were out, he could've done something drastic... He'd probably have gone to another store. Worse, he might have never come back.

SOUTHWEST WHOLESALE
 records & tapes
 4240 Lockefield
 Houston, Texas 77092



COMPACT DISCS • CASSETTES • ACCESSORIES

Over 900 Major And Independent Labels In Stock!

- ▶ Orders shipped overnight
- ▶ New Release and Top 100 always at a discount
- ▶ Computerized order processing verifies what's in stock instantly!
- ▶ Huge in-stock inventory
- ▶ EDI Capable

Toll Free: 800-388-8889
FAX: 203-798-8852

A&M Muddy On Lineup For Woodstock '94 Titles

VEXING QUESTIONS: A&M, the label that will issue music from Woodstock 1994, is wrestling with a couple of marketing questions concerning how it will configure the live recordings from the event. At the PGD management meetings held Aug. 25-31 in New Jersey, Richie Gallo, A&M senior VP of sales and distribution, told the PGD staff that A&M may release three separate albums, one featuring up-and-coming alternative artists, one focusing on the artists that have been around longer and who might appeal to the demographics that attended the first Woodstock, and a third album that would serve as a catchall for the artists not represented on the other two. Or, A&M might put out two separate double albums, with no word yet on how the artists are to be broken down.

While we are on the topic of things still up in the air, A&M is shooting for a Nov. 8 streetdate.

WHITHER NARM: While many in the industry are gearing up for the National Association of Recording Merchandisers Wholesalers and Retailers conference, which will be held Oct. 21-27 in Phoenix, NARM itself is trying to put together the look of its annual convention, which will be held next February in San Diego.

As things are shaping up, it's beginning to like the convention might be totally made over. Pam Horovitz, NARM's executive VP, says that in preparing for the convention, "we decided this year to build it from the ground up. We asked ourselves, 'What is the role of the convention for the industry and for the association?' Also, 'What is the goal of the companies that attend the convention?'"

Many would answer that the convention's purpose is to showcase new music and product lines, she says. "If that is really the goal, then is March the best time to hold the convention? Are we positioned too early, since the heaviest release schedule is in the fall?"

While it seems those questions would lead you to conclude that the meet might be moved to a date later in the year, don't go reaching for your calendars yet. The NARM convention is booked for the next five years. With extensive maneuvering on the part of NARM, the soonest the convention could be moved is 1996, but logistically, 1997 might be a better bet, Horovitz says.

But all of this still has to be discussed by NARM members and at advisory committee meetings, so decisions have yet to be made.

The convention's date is not the only area under discussion. Last year, the presidents of a couple of the major distribution companies questioned the meet's format. In particular, those executives felt that conventional product presentations no longer yielded the best bang for their dollars.

"We have reviewed a lot of different options," says Horovitz, "and we are probably heading toward giving a time

segment to each of the six majors and the independents as a group, and letting them program in whatever way best suits the needs of that company, whether it be a product presentation, a concert, a showcase."

Horovitz declined to say what companies are leaning which way, but sources indicate that at most there might be only three conventional product presentations this year. And then look for the others to move in the direction of the PGD Zone, the highly successful club built in the convention's hotel last year, where PGD nightly showcased its developing artists, or toward Cema's night at the Warfield, the concert staged last year in San Francisco, which was attended by the public as well as conventioners.

No matter what specific decisions are eventually made, Horovitz promises that in the end, the process will result in a better convention. "What has been a

successful event will become even better."

NEW DIRECTIONS: The Handleman Co. continues its aggressive thrust at diversifying into new businesses and markets. The Troy, Mich.-based company has signed a letter of intent regarding a joint venture agreement with Gage Distribution Co., a division of Canada Publishing Corp. The new company, called Handleman Gage Book Distribution Co., will be located in Toronto and will target its services to the Canadian accounts racked by Handleman's Canada division. The deal represents Handleman's first foray into that product line in Canada. As part of its U.S. rackjobbing business, Handleman supplies accounts with books.

TRACK SENDS OUT condolences to the family and friends of **Frank Vinopal**, who died on Aug. 31 from injuries sustained in motorcycle accident earlier in the month. Vinopal, who was senior VP of operations at the Musicland Group's Suncoast Motion Picture Co. division, is survived by his mother, Frances A. Gerous; daughters Theresa Orsello and Christine Hoover; and two grandchildren, Stephani and Anthony Orsello.

Vinopal joined Musicland in 1962 as a management trainee. He moved up the ranks steadily, holding various positions, including national sales trainer, director of personnel and administration, and VP of stores for the company when its main logos were Musicland and Discount Records. In 1988, he became a key member of the Musicland team that put together the Suncoast concept.

The funeral was held Sept. 3. In lieu of flowers, memorial donations may be directed to the Norwest Bank Minnesota, N.A., 1011 First St. South, Hopkins, Minn. 55343, in the name of the Frank Vinopal Memorial Scholarship Fund.

ADVERTISEMENT



Take Stock in Walt Disney Records

THERE'S NO BETTER TIME to take stock in Walt Disney Records because here's a restock program on America's favorite children's and all-family audio entertainment that will be music to your ears. It's Walt Disney Records' Fall Restock Celebration, and it's an opportunity you won't want to miss.



- Get a 5% discount on all Walt Disney Records products
- Restock on Soundtracks, Read-Alongs, and Song Albums including *The Lion King* product and seasonal Christmas releases
- Orders must be received by Walt Disney Records between August 12, 1994 and September 16, 1994
- Ship Date: October 3, 1994



So take stock in this wonderful program, and get your restock orders in today!



The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Online Innovations In Store From American

BY MARILYN A. GILLEN

NEW YORK—American Recordings has set up shop on the Internet, and it is taking the expression somewhat literally.

"What a site is, in plain English, is the ability to have your own TV channel or record store in everybody's house," says Marc Geiger, who heads up American's alternative department and has overseen the label's full-throttle move into the online world. "It is your own custom shop, with the equivalent of listening stations in 30-second audioclips and video screens in uploaded videoclips. We've also got the guy behind the counter there to give you information on the hot new releases, or on when something is coming out, and we have 'in-store' appearances by artists" through online interviews.

Other offerings on the American Internet site include individual files on some 20 American acts, among them Johnny Cash, the Jesus & Mary Chain, MC 900 Foot Jesus, Julian Cope, Andrew Dice Clay, Medicine, Sir Mix-A-Lot, and Slayer. Files include bios and photos, among other information, as well as cross-references to available audio- and videoclips that are housed in the listening room or the visual candy page.

Most of those audio and video offerings now are limited to about 30 seconds in length, although American has uploaded several full songs, including a limited-edition Messiah song—a previously unreleased version of the techno group's "I Feel Love."

Geiger says the label plans to include more full-length audio and video offerings as advancing technology makes downloading them less arduous. "I have to judge that most people don't want to hear a song so badly that they are willing to wait an hour to download it—and then pay that phone bill," he says.

Among online exclusives in addition to the Messiah song is a 45-second chunk of a special "director's cut" of the Sir Mix-A-Lot music video "Put Em On The Glass," from the artist's "Chief Boot Knocka" album.

"That's kind of a soft-R-rated video that wouldn't have gotten on MTV like that," says Sir Mix-A-Lot. "Which is kind of cool, because as many avenues as you can have for artists to vent and do what they feel, the better. Some-

times people try to adhere to the rules of MTV, but that isn't what they really believe in. And so you end up with some watered-down artist or idea."

The concept of an open channel directly between creative artist and audience, as well as between record label and consumer, is one Geiger champions. "This is rap music in the '80s, when it was just starting," he says. "It's going to change the way music is created, but it also is going to have a much wider and profound social impact on the way people communicate, because it removes the middleman from the process."

Mix-A-Lot also recognizes the potential for artists like himself to speak with people he may not have interacted with before, he says. "It's given us an opportunity to kind of turn ourselves on to a whole new fan base." Mix-A-Lot says—though you do sometimes run



SIR MIX-A-LOT

into old acquaintances. "I was doing an interview on America Online a few weeks ago and, uh-oh, an ex-girlfriend of mine from six years ago was on," he says with a laugh. Flamed.

USER FRIENDLY

Information on the site is updated weekly, says Greg Siegel, a 21-year-old Stanford University senior who helped conceptualize and design the site while working at the label over the summer. Siegel says he and Geiger recognized the impending explosion of the Internet user base with the debut this year of the powerful "Mosaic" software, which makes the Internet environment much more user-friendly to the non-computer user. "The initial Internet users were very techie, and comfortable with a computer language," Siegel says. "No more."

A new version of that software, dubbed Secure Mosaic, holds the key to the continuation of the record store analogy online, Geiger says. "The big problem with selling right now is that you can't protect those credit card numbers," he says. "But when this new ver-

sion of the software materializes, you are going to see an explosion of selling on the Internet."

American eventually will be selling albums, videos, books on tape, T-shirts, and special merchandise through the network, Geiger says, with an initial emphasis on "unique and unusual things, things you can't easily find in a record store. We aren't going to be selling Johnny Cash and Danzig."

The sell, in any case, will be soft. The promotional point of online activity, labels recognize, is blunted if they turn audiences off. The idea is to generate good, not ill, will.

"We want to make this a place where people want to be," says Siegel, "and we've worked hard, from the design to the special cuts and bonuses, to make it just that."

"If a person feels like they are part of an event, they feel closer to that event and are drawn in," Geiger adds. "That is, at heart, what we are trying to do: To make people more a part of our artists and our label. And so we put things out there, and if they want to access it, fine. If not, that's fine, too."

RealTime Moving Quickly Into Sports Arena BMG, Nederlander Behind New CD-ROM Supplier

NEW YORK—A new player has stepped onto the CD-ROM field, with an eye on scoring in the lucrative sports marketplace.

Startup RealTime Sports boasts some veteran muscle to help it accomplish that goal: It's a joint venture between Bertelsmann Music Group, Nederlander Communications, and Israeli-based production firm Pixel Multimedia. The company will be based in New York and headed by Nederlander chairman Robert Nederlander Jr. Other staff members are being put in place.

The company's first two titles, both football-themed, are due this fall.

Nederlander Communications has more than a passing interest in sports, of course, being a part owner of the New York Yankees baseball organization, among other holdings that include live theater venues and business concerns in programming, managing, marketing, and promoting

public entertainment events and TV shows.

"This is a natural extension of our interests, and leverages our experience and expertise in entertainments, sports, and technology," Nederlander says.

BMG, which has a half interest in Los Angeles-based interactive music label Ion, also sees a natural extension of its growing involvement in multimedia production and distribution that included the creation last summer of the New York-based unit BMG New Technologies.

"We are very selectively looking at opportunities where we see a tremendous amount of potential and a great team," says Elizabeth Schimel, director of multimedia development at BMG New Technologies. "With RealTime, it was a combination of the nature of the titles, where we see the potential for really broad demand, and the fact that we felt that we had, with Nederlander's sports affiliations and Pixel's development expertise, a team that can take on the toughest competitors in the industry."

As with Ion's debut title, BMG plans to handle distribution of RealTime titles in conjunction with a sub-distributor that can broaden its reach into computer and specialty stores, Schimel says. BMG also will offer its expertise in marketing and publicity. Early marketing plans are keyed to the sports licensees, which are cooperating in setting up special promotions. The license with the NFL, for instance, includes an agreement to carry a commercial for the game on the NFL satellite, Schimel says.

GOOD SPORTS

Robert Nederlander Jr. says the new company, and the partnerships,

grew out of his company's desire to enter multimedia waters and to put together the best team to make that entry succeed. "Sports is an incredibly strong market, across all areas," says the RealTime president/CEO. "When we at Nederlander first began looking at getting into the multimedia marketplace last year, we had the opportunity to do a number of different things because of our wide contacts. We decided to pursue sports because of the broad appeal that it has, and because of its strength in the entertainment market."

Sports has been a consistently strong category in the traditional video game marketplace, producing such monster hits as "NBA Jam" from Acclaim, but is still relatively untested in the ROM marketplace, which has so far been dominated in sales by reference and educational titles.

The most recent high-profile sports release on disc is Microsoft's "Complete Baseball," a title that crosses the sports and reference markets. Compton's NewMedia has also charted the waters with "The Sporting News Pro Football Guide" and "The Sporting News Pro Basketball Guide." RealTime's debut titles take the same sports-reference tack with "The Official National Football League Interactive Yearbook" and "The NFL 75th Anniversary CD-ROM Edition."

Both titles, the latter of which is being produced in conjunction with Turner Publishing and TNT, are narrated by TV sports commentator Pat Summerall.

The "NFL Interactive Yearbook," priced at \$49.95, will include statistical profiles for the 1994 season, an

(Continued on page 78)

Matsushita Cuts 3DO Player Cost

IT'S OFFICIAL: As anticipated, Matsushita has cut the price on its Panasonic REAL 3DO Player by 20% to a suggested retail of \$399.95 "in anticipation of a strong Christmas season," according to the company. The price cut will be supported this fall by a promotion, running through Oct. 31, that includes a free copy of Crystal Dynamics' "Total Eclipse" space-combat game.

The cut won't come as news to QVC shoppers; viewers late last month were offered the players at \$399 (Billboard, Sept. 10).

CISAC, THE INTERNATIONAL confederation of societies of authors and composers, is devoting its upcoming biennial World Congress to the impact of the digital age. The theme of the 39th Congress, Sept. 19-22 at the Omni Shoreham in Washington, D.C., is "Protecting Creativity In The Next Century." The focus is on both the opportunities and challenges that will present themselves to the creative community as technology advances.

Among the panels scheduled during the four-day confab, hosted by ASCAP president Marilyn Bergman and BMI president/CEO Frances Preston, are "Legislating The New Technologies," "Licensing In The Digital Age," and "Distribution In The Digital Age."

An opening roundtable discussion will include such panelists as musician Thomas Dolby and film director Milos Forman. Nicholas Negroponte, founder and director of the Media Lab of the Massachusetts Institute of Technology, will deliver the keynote address. Other highlights will be new-technology demonstrations and the presentation of the CISAC Gold Medal to U.S. Sen. Edward Kennedy in recognition of his championship of creators' rights.

DISTRIBUTION PACT: EA Victor of Japan will distribute all Interplay PC and Mac titles in the Japanese market, according to Interplay president Brian Fargo, and also will handle Interplay's first four titles for the 3DO platform, including "BattleChess," which ships this month. The two-year distribution pact is designed to ease Interplay's eventual full-fledged entry into the Japanese marketplace with its own office, according to the company.

EA Victor, established in 1992, is a joint venture between San Mateo, Calif.-based Electronic Arts and Tokyo-based Victor Entertainment Co.

CATS & DOS: Wilmington, N.C.-based publisher New Market Sales is betting on puppy love to help move its latest interactive CD-ROM titles targeting the special-interest marketplace. "Puppies To Dogs" and "Kittens To Cats," due in October and priced at \$49.95 each, feature animal behaviorist Ann Childers and segments on growth, diet, discipline, grooming, traveling, veterinary care, and more. New Market is distributed by AnimeEigo.

AT&T Hangs Up On Selling Modem Device Was For Video-Game Market

NEW YORK—AT&T is skirting the Edge. The telecommunications company says it has decided not to go ahead with plans to sell an add-on modem designed to allow video-gamers across town or across the country to play together in real time. The accessory, called the Edge, was unveiled at the Winter Consumer Electronics Show in January, and was originally due this fall at \$149 (Billboard, June 18).

AT&T says the decision is part of a refocusing of its multimedia efforts,

which will be directed more sharply toward the development of intelligent phone networks that can carry large amounts of video and other data.

The company earlier this summer changed its mind on another plan to enter the consumer video-game market when it decided not to design and market its own version of the 3DO multiplayer, as had earlier been announced. 3DO players are thus far manufactured only by licensee Matsushita. AT&T owns a small stake in the 3DO Co.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: The Making Of 'Tommy' 72 Shelf Talk: Mary-Kate & Ashley Return 80
Child's Play: Holiday Kids' Titles 75 Video People 82

U.K. Set For Glut Of Yule Vid Releases Rosy Revenues Balance Stocking Concerns

BY PETER DEAN

LONDON—The U.K. retail scene is preparing itself for the most spectacular final quarter ever, with an unprecedented product slate set to generate record profits. The highest-grossing U.K. film of all time, "Jurassic Park," will be released on video only weeks apart from the year's second highest-grossing film, "Four Weddings And A Funeral" (on rental), followed by the fourth-highest earner of all time, "Mrs. Doubtfire," which is headed straight to sell-through.

Disney is launching "Aladdin" and "Snow White And The Seven Dwarfs" straight to sell-through, and Warner releases "Free Willy" alongside a number of other blockbusters in a release schedule that's 1,000 new titles strong.

Retailers look as if they're getting a major stock headache, according to Mark Oakley, video product manager for Virgin Retail. Oakley predicts a 15% rise in revenues, though, as a result. "Last year, the market was worth 390 million pounds, and some people reckon this year is going to be 420 million to 430 million, but it could be as high as 550 million. There are all the obvious major titles, then there are all the other ones like 'The Firm,' 'Demolition Man,' and 'Cliffhanger.' This year, we've got all the major titles in the final quarter. Even for a large retailer like Woolies, which only has a certain amount of racking space, it's going to be a question of how will they cope?"

One side effect of the glut is that the smaller labels will "shut up shop" and not release any titles until the first quarter of the new year.

One of the major causes of the glut, however, is the fact that major studios are opting to go straight to sell-through, or else are offering reduced rental-to-sell-through windows in return for a reduction in dealer price.

"Jurassic Park" (CIC Video) and "Free Willy" (Warner Home Video) have both gone the latter route, while "Mrs. Doubtfire" (Fox Video) opted for straight-to-sell-through.

Stephen Moore, managing director of Fox Video, says he expects to

shift 1.5 million units of "Mrs. Doubtfire," which grossed 21 million pounds at the U.K. box office.

"The reason for straight-to-sell-through is that it's the first time in Fox Video's U.K. history that it has had a film with all the elements to make it a straight-to-sell-through title. A key factor in the decision was also whether there was a significant upside in sell-through units by adopting this strategy. We consider our own strategy in isolation, but the short rental window option, for example, may have an impact on the sell-through potential of 'Jurassic Park.'"

Moore's other reason for the sales strategy on "Doubtfire" was to try to help the rental industry, which has reacted mostly favorably to the approach. "It's a strong, profitable prop for the rental trade. They can satisfy customer demand and make a profit."

In answer to the trade observers who say that non-existent rental windows and reduced windows are a death knell for the industry, Moore says that "Mrs. Doubtfire" is a one-off.

"It's not a death knell for video rental, but an opportunity for the rental trade to stock in limitless depth. It's also not a precedent—we've done one in 12 years. If we had another title with 21 million pounds [at the] box office, we'd think about it."

Last year, Fox experimented with reduced rental windows in return for

reduced dealer prices. The company moved 60,000-70,000 units of "Home Alone 2" at a 35-pound dealer price in return for a three-month (rather than 12-month) rental window. "We were very happy with the rental, but not so happy with retail," Moore says.

The same 12-week/35-pound configuration has been adopted by Warner Home Video for "Free Willy." It was released for rental Aug. 12, hitting sell-through Nov. 4. Mike Heap, managing director of Warner Home Video, says that the BBFC's refusal to rate "True Romance" in the summer, left their rental release schedule with a hole filled by "Free Willy."

"The reason that we chose this route is because the rental industry needed a major rental release in August. 'True Romance,' being pulled from our release schedule because of the censor, left a big hole in the schedule. We moved 'Free Willy' forward, but also wanted the title to be available pre-Christmas."

Heap says that the film was 7,000-8,000 units over its rental target, and retail pre-orders also are above expectation. Heap claims a success on both counts.

"Our view in general is that it's fairly unusual for titles to rent 12-15 weeks after rental release. The best of any title's rentals is in the first six weeks, and certainly the first three months. Anything under three months, though, may be eating into

(Continued on page 82)



Nicking The Knicks, On Tape. CBS/Fox Video is giving New York Knick fans the chance to relive their worst nightmare with the \$19.98 release of "Clutch City—The Houston Rockets' 1993-94 Championship Season." Houston didn't choke, and took the series in seven games. Rockets point guard Kenny Smith, center, enjoys the memory with Charles Rosenzweig, left, NBA Entertainment; Judy Harper, NBA Properties; Laura Sullivan, CBS/Fox; and Kevin Conroy, CBS/Fox.

Sony Wonder Plunges Into Direct-To-Video Category

BY TRUDI MILLER ROSENBLUM

NEW YORK—Sony Wonder is talking the talk and walking the walk.

The year-old company has committed to an entire direct-to-video line, several steps ahead of vendors that have only begun to experiment in the arena (Billboard, June 18). Sony Wonder's first two releases, "The Enchanted Tales" and "The Jungle King," arrived June 21. Seven titles are planned so far, three this year and four in 1995. All are 48 minutes, priced at \$14.98, and available in either clamshell or cardboard slipcase.

"Direct-to-home-video is a wonderful category to establish in our marketplace," says Wendy Moss, Sony Wonder senior VP of marketing. "By definition, it's something that's never been seen before, so that makes it very special. I think consumers appreciate something unique, something that the kids haven't seen 50 times."

She adds that unlike a theatrical release, a direct-to-video series offers the opportunity to create brand rec-

ognition and repeat business. "We're establishing the Enchanted Tales name in consumers' minds as a name that means quality product from Sony Wonder."

To do that, Moss has targeted mothers, ages 18-49, with 30-second daytime TV spots in 10 cities: New York, Los Angeles, Chicago, Philadelphia, Boston, San Francisco, Detroit, Dallas, Washington, D.C., and Houston. The commercials aired July 4-18, and Sony Wonder monitored sales closely. "We found that the commercials really, truly worked," says Moss. "Sales increased tremendously in those two weeks." Sony Wonder also is doing co-op advertising with retailers and providing counter and floor displays.

"The Jungle King" shipped more than 400,000 cassettes and has sold an estimated 100,000 units in its eight weeks of release, she says. It was followed by "Snow White" in August, two months before the cassette arrival of the Disney classic. Sony Won-

(Continued on page 79)

ALL THAT JAZZ.



And a whole lot more, in this compelling documentary of legendary jazz great Leon Bix Beiderbecke. With red-hot jazz and boogie-woogie blues, it's a must for music lovers and Playboy video collectors everywhere!



PLAYBOY HOME VIDEO

© 1994 Playboy. All Rights Reserved.

TO OUR READERS

Picture This is on vacation. The column will return next week.

A Great Product. An Enormous Market.

A "New"

The 30th Anniversary Collector's Limited Edition

This special edition, which includes bonus anniversary footage, will be available for a limited time only and will not be available after March 31, 1995.

\$24.98 U.S./\$29.98 in Canada

Cat. # 8166

Stereo, Approx. 190 minutes

Pre-pack displays are available for the 30th Anniversary Collector's Limited Edition in 12- and 24-unit configurations.



- Brilliantly and fully restored for its 30th Anniversary to look and sound better than ever before.

- Theatrical re-release in major cities across America.

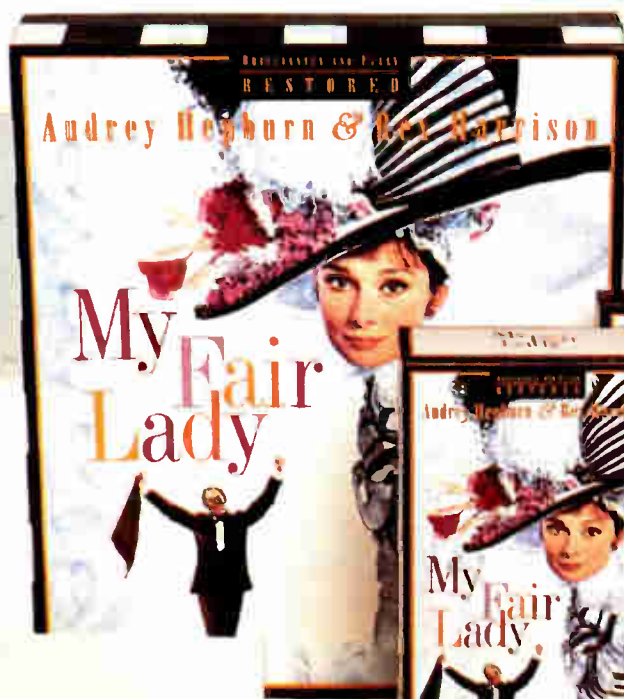
- Available on video immediately after its theatrical release.
- Sparkling new packaging ties into new theatrical campaign art.

- Event-oriented Public Relations campaign with National and Spot Television and Radio advertising.

A Tremendous Advertising and Promotional Effort.

My Fair Lady

Fine Art: limited imprint of My Fair Lady costume designs by Cecil Beaton

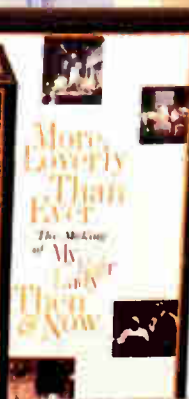


The Deluxe Box Set of Rare Collectables

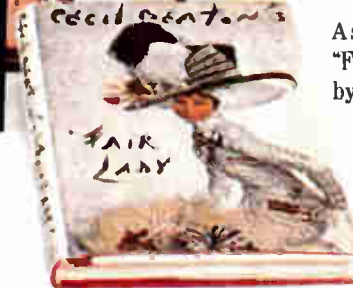
This is the first time these valuable items can be owned; and none of the items is available anywhere else.



One-of-a-kind 70mm film clip



Made for video Documentary



A special printing of "Fair Lady" by Cecil Beaton

\$79.98 U.S./\$89.98 in Canada
Cat.# 8167

• Many buried treasures plus Anniversary footage included in both product configurations. The Deluxe Box Set also contains Audrey Hepburn "lost" vocal tracks.

• Pristine new film-to-tape transfers.

Dealer Order Date
September 23, 1994*

Street Date
October 19, 1994

*Distributor Order Date in Canada

What was once great is even better now.

Distributed by:



"My Fair Lady" Restoration, Documentary, Package Design and Text ©1994 CBS Inc. All Rights Reserved. CBS Video and design is a registered trademark of CBS Inc. used under license. FoxVideo™ and its logo are trademarks of Twentieth Century Fox Film Corporation.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"The Who's Tommy: The Amazing Journey," Buena Vista Home Video, approximately 60 minutes, \$19.95. A masterpiece compared with the average making-of video, "The Amazing Journey" puts the camera and mike mainly on the fascinating father of "Tommy," Pete Townshend, and the show's musical director Des McAnuff, who candidly discuss how the Broadway production came into being. Roger Daltrey and John Entwistle provide second-tier commentary, and tributes also are paid by the likes of Elton John, Phil Collins, Tina Turner, and film director Ken Russell, who brought the film version of "Tommy" to life. There's plenty of footage from the Broadway performance here—framed beautifully by Townshend's colorful anecdotes—as well as kickin' archival performance footage of the Who performing "Tommy" tunes through the years from Woodstock to London's West End to television appearances. A bravura performance.

CHILDREN'S

"Barney Live In New York City," The Lyons Group (214-390-2722), approximately 60 minutes.

On a recent episode of NBC-TV's summer series "TV Nation," newshound Michael Moore played a cassette of the Barney theme for the Serbian and Croat ambassadors to the U.S. in the hope of sparking some good will. And guess what? They appeared to like it. So if the catchy tune could melt the hearts of representatives from warring nations, albeit temporarily, one can only imagine the love-fest that took place when the purple people pleaser touched down on New York's famed Radio City Music Hall for an evening of song and smiles.



Video includes programming never seen on television and will be an instant hit among kids who missed the live experience or want to relive it.

HEALTH/FITNESS

"Kathie Lee's Feel Fit And Fabulous Workout," Video Treasures, 57 minutes, \$19.98.

The ever-perky Kathie Lee Gifford prances into the fitness arena with a workout aimed at beginner and intermediate-level participants. After Gifford launches into a few words of encouragement tailored to the working-mom set, she and her personal trainer are joined by a few friends in a workout that combines low-impact aerobics with body-sculpting exercises that target specific areas of the body: abs, arms, buttocks, hips, and thighs. Program, which, not surprisingly, is chatty in nature, emphasizes form and control, and is perfectly targeted at Gifford's fan base. Nevertheless, Kathie Lee, usually more than at home in front of the

camera, seems a bit uncomfortable in the fitness setting. At one point, she even announces that she "feels like a dork" doing a particular exercise.

"Dr. Debra Levinson's Exercises For Pregnancy And Recovery," Max Publications Inc. (404-664-0825), 40 minutes, \$19.95.

Chiropractor and mother of three Levinson conducts a safe and uncomplicated program combining breathing, stretching, and muscle-strengthening exercises in this gentle workout. Levinson leads two women in intermediate stages of pregnancy through her workout, which contains no cardiovascular exercises and is



completed almost entirely from either a seated or prone position. Aside from providing encouragement throughout, Levinson advises viewers about how to alter the exercises for maximum benefit and minimum stress during and after the first trimester of pregnancy. For those looking for additional stimulus, Levinson's previously released "Chiropractic Exercises For Pregnancy And Recovery" also is available.

DOCUMENTARY

"Baseball In The News," Atlas Video (301-907-0030), approximately 60 minutes each, \$14.95 each/\$44.85 for boxed set.

Much to the chagrin of devoted fans, baseball has been in the news an awful lot lately. As the strike wears on and hope for reconciliation this year dwindles, video companies that piggy-backed onto Ken Burns' PBS documentary with baseball vids of their own are finding themselves in the catbird seat. Atlas' three-part boxed set covers the chronological history of the all-American sport from its 1951 TV debut through the present. Featuring basically straightforward stock television footage with a blend of archival and current voiceover narration, "Baseball In The News" is a comprehensive set that includes lots of great footage but not a lot of retrospective explanation. This one is best marketed to avid baseball fans and aficionados who don't need a lot of background.

"The National Pastime: A History Of Major League Baseball," Orion Home Video, approximately 345 minutes, \$69.98.

Major League Baseball Home Video teams with its exclusive sales agent Orion for this official five-video collection of sparkling, notorious, and otherwise notable moments on the diamond, beginning with the sport's nascence in 1869. Included in the set are volumes I and II of "The Official History Of Baseball," "Baseball's Greatest Pennant Races," "The Greatest League Championship Series," and "The 50

(Continued on page 74)

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard®

FOR WEEK ENDING SEPTEMBER 17, 1994

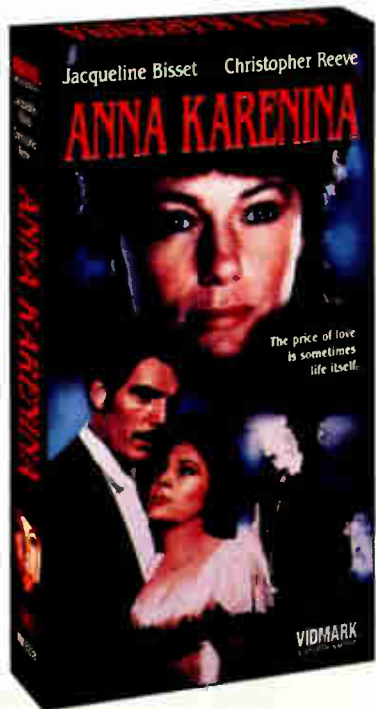
Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

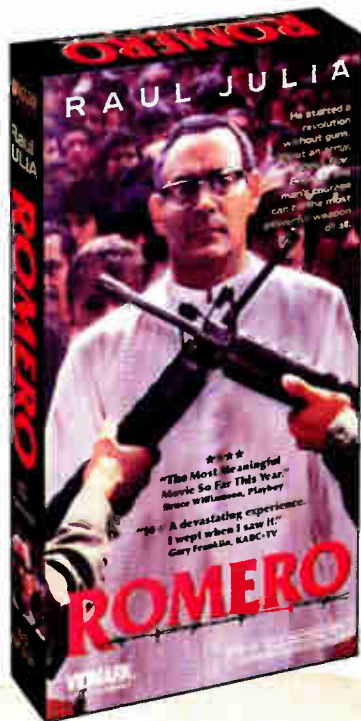
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	3	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
2	1	5	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
3	3	12	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
4	6	25	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	4	12	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
6	7	3	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	Latoya Jackson	1994	NR	19.95
7	5	16	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
8	NEW ▶		D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1993	PG	19.99
9	16	4	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
10	8	8	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
11	13	17	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
12	9	19	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
13	12	3	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
14	20	2	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	*Prince Symbol*	1994	NR	19.98
15	17	8	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	19.98
16	10	9	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
17	14	9	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
18	11	11	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
19	19	8	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
20	15	49	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
21	21	25	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
22	NEW ▶		THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
23	32	6	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
24	34	33	PINK FLOYD: THE WALL	MGM/JA Home Video 400268	Bob Geldof	1979	R	14.95
25	22	13	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
26	18	15	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
27	23	43	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
28	RE-ENTRY		LITTLE RASCALS COLL.: VOL. 4	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
29	37	18	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
30	33	14	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
31	26	17	THE DARK CRYSTAL	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
32	30	29	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
33	24	6	MY NEIGHBOR TOTORO	Tokuma Publishing FoxVideo 4276	Animated	1988	G	19.98
34	28	18	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
35	RE-ENTRY		MTV: UNPLUGGED	Elektra Entertainment 40183	10,000 Maniacs	1994	NR	19.95
36	39	3	5 FINGERS	FoxVideo 1384	James Mason	1952	NR	19.98
37	31	13	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
38	36	2	LITTLE RASCALS COLL.: VOL. 5	RHI Entertainment Inc. Cabin Fever Entertainment 978	The Little Rascals	1994	NR	14.95
39	RE-ENTRY		CARRERAS - DOMINGO - PAVAROTTI IN CONCERT ▲	PolyGram Video 0712233	Carreras-Domingo-Pavarotti	1990	NR	29.95
40	27	2	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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.

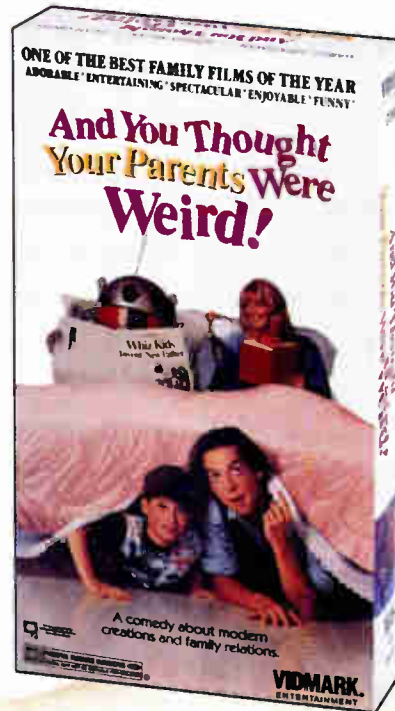
LOOK WHAT'S NEW FOR YOU FROM VIDMARK!



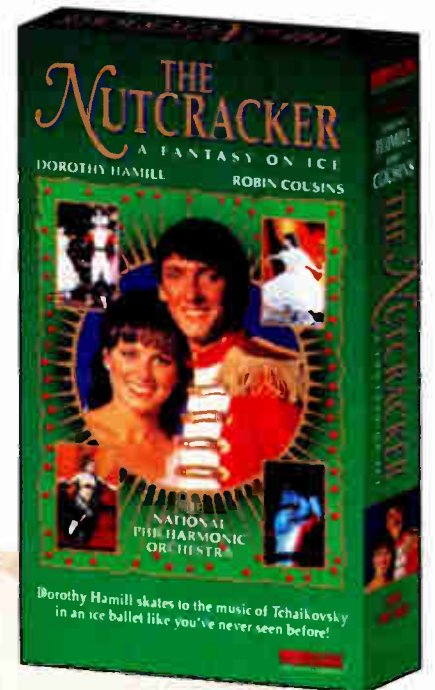
only **\$9.99**
 Rated PG
 Cat. No. 5238
 ISBN 0-940245-78-7



only **\$14.99**
 Rated PG-13
 Cat. No. 5228
 ISBN 0-940245-77-9



only **\$14.99**
 Rated PG
 Cat. No. 5439
 ISBN 0-940245-75-2



only **\$9.99**
 Not Rated
 Cat. No. 3001
 ISBN 0-940245-76-0

AVAILABLE FOR THE FIRST TIME ON SELL-THRU FROM VIDMARK!



- ★ Top performances by Raul Julia, Christopher Reeves, Jacqueline Bisset, Marcia Strassman, Dorothy Hamill and Robin Cousins!
- ★ Exciting stories of Courage, Romance, Fun and Imagination!

VIDMARK
 ENTERTAINMENT

2644 30th ST., SANTA MONICA, CA 90405-3009 TEL: (310) 314-2000 FAX: (310) 452-8909 • FOR FURTHER INFORMATION CONTACT: DON GOLD (310) 314-3051
 Artwork & Design ©1994 Vidmark Entertainment. A Division of Trimark Pictures, Inc. All Rights Reserved.

ORDER DATE: SEPT. 28, 1994
 STREET DATE: OCT. 12, 1994

VIDEO PREVIEWS

(Continued from page 72)

Greatest Home Runs In Baseball History." The videos splice together archival footage, current interviews with the people who made it happen, and present-day commentary to weave a creative program for fans of all ilks. Each of the five videos also is available separately for \$14.98.

ANIMATION

"Magic Eye—The Video," Cascom International (615-292-3372), 50 minutes.

Based on the best-selling book and syndicated newspaper series, "Magic Eye" is a treat for viewers who enjoy



uncovering Escher-like images. Hidden three-dimensional images float by onscreen and reveal themselves to viewers who can train their eyes to focus more on background than foreground. The scenes, which are combined with hi-tech animation and set to soothing, synthesized music, become increasingly difficult to decipher as the program goes on. Downside is that the video was created for use on a 30-inch television at minimum; on a smaller set, the graphics lose some of their magic. Viewers with a smaller TV likely will walk away not only disappointed, but suffering from eye strain. "Volume 11," which the producers issued just as soon as they wrapped this first incarnation, is available, too.

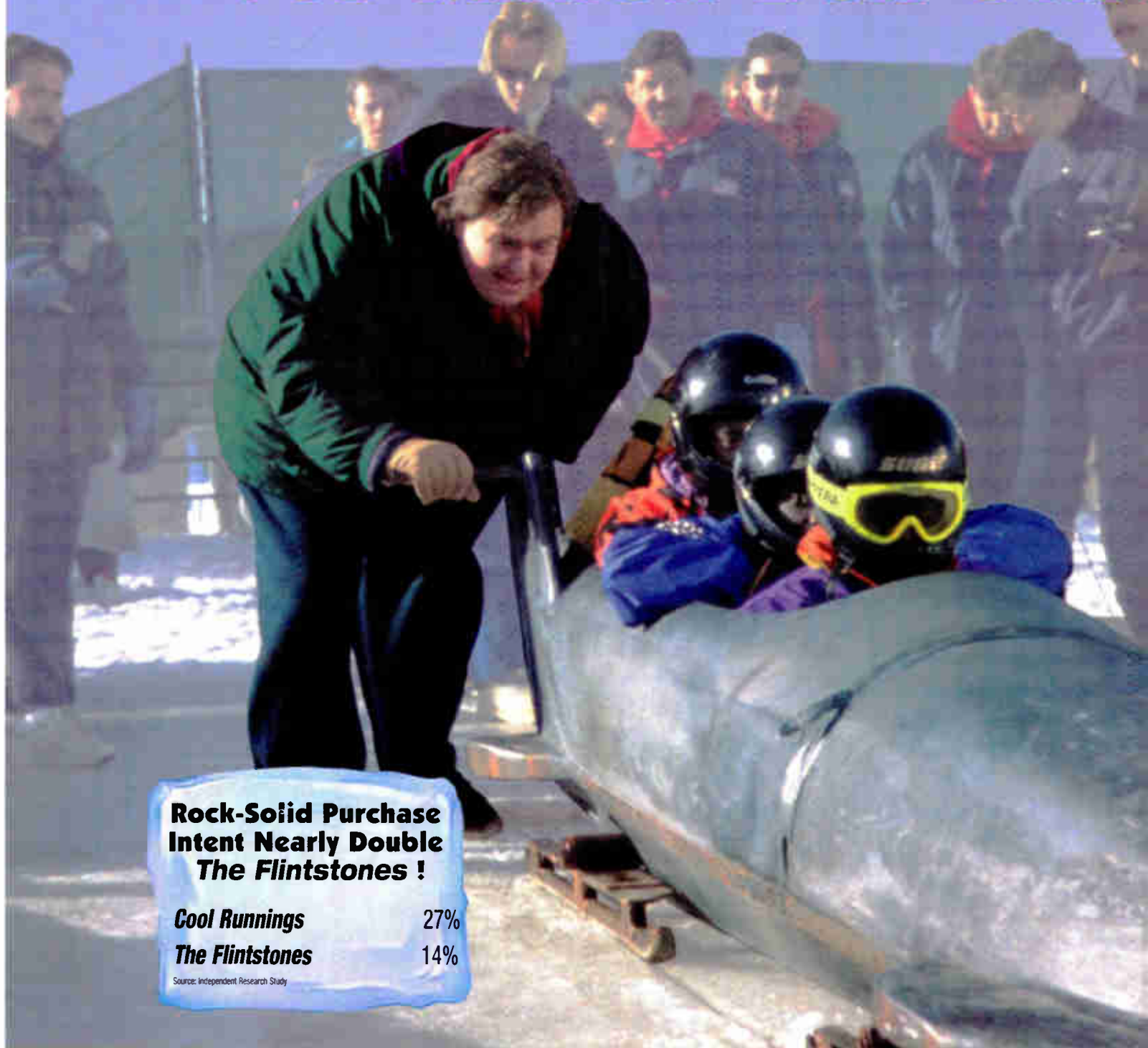
INSTRUCTIONAL

"Shopping With Susan," A*Vision (212-275-2900), 40 minutes, \$12.95. Susan Powter, the loudmouthed champion of a lean, strong, and healthy lifestyle, shows viewers how to cut the fat from their kitchens, shopping carts, and favorite recipes in this fun and unimimidating video. Powter is at her best when she connects with the thoughts, fears, and lifestyles of everyday folk. And she shines here as



she forgoes the health-food store and instead sets off on an incredible journey through a regular supermarket to demonstrate how viewers can take the best care of their bodies and wallets. Then, after cleansing her cabinets of such contaminants as oil, butter, and ice cream, Powter concocts several low-fat, high-volume recipes that look, well, absolutely edible. Viewers also will benefit from the concluding "ask Susan" session and a 25-page companion recipe guide.

Bank On Cool Profits With \$65 Million Box Office



**Rock-Solid Purchase
Intent Nearly Double
The Flintstones!**

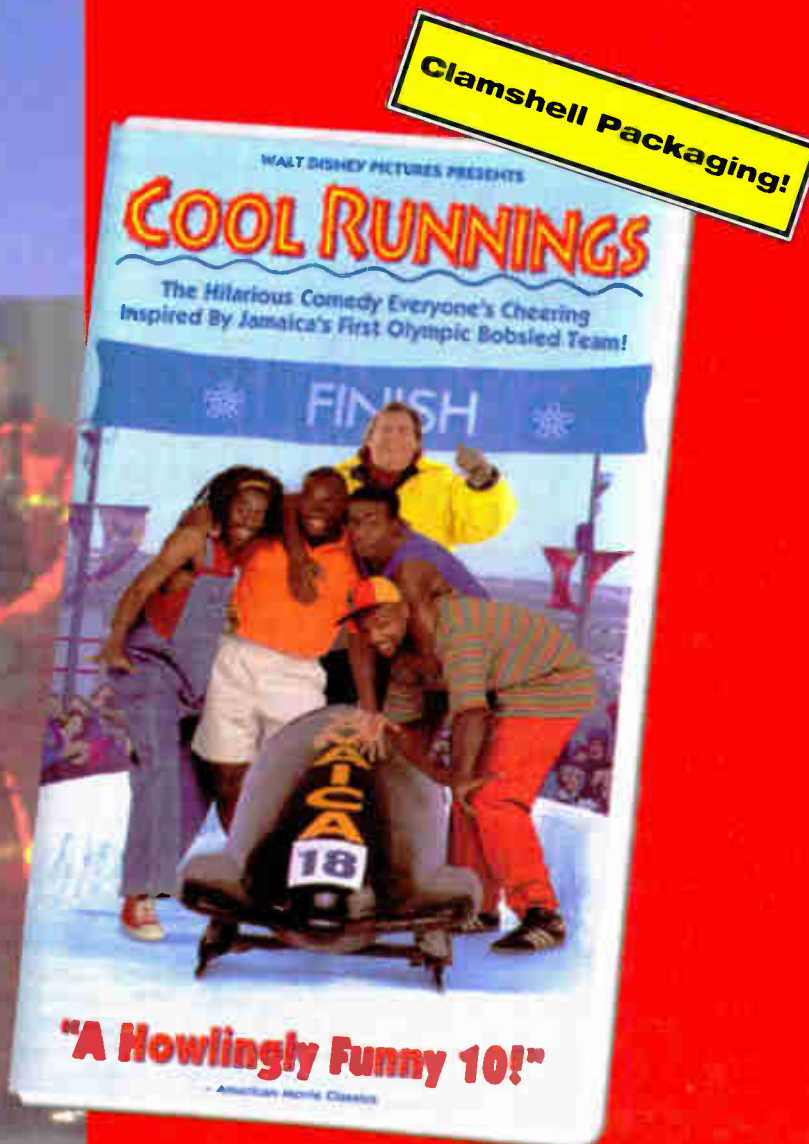
Cool Runnings	27%
The Flintstones	14%

Source: Independent Research Study

Network Advertising With Over 2 B

*Subject to change. **Suggested retail price. †See your Buena Vista Home Video sales representative for list of eligible videos and complete details. Two \$4.95 and \$2.95 full purchases required. Rebate checks and coupons sent by mail. Disney and Sesame® mail in

With Disney's Smash!



STOCK # 2325

**PRICED TO OWN
AND GIVE AT**

\$19.99**

**Savings From
Disney & Sudafed®!**

- \$8.00†

Incredible Net Cost! \$11.99

Prebook: 10/11/94 Will Call: 11/8/94 NAAD: 11/11/94

**Hit-Powered
Prepacks Available!**

48-Unit Mixed Prepack
Stock # 2956

34-Unit Mixed Prepack
Stock # 2874

Illion Impressions!

Offers good and purchases must be made 11/8/94 through 3/31/95. All offers good in U.S.A. only. Void where prohibited.

WALT DISNEY PICTURES PRESENTS COOL RUNNINGS A JOHN STEEL PRODUCTION A JOHN TURTURRO FILM
LEWIS DOUGLASS BOB OPEL DAVID S. LEVY WALKY YEAH AND JOHN CANDY TIMOTHY DUNN
JIMMY GREEN A LEE THOMPSON FILM JAMES EARL RAYSON PARRAMORE
AND CHRISTOPHER WELSH ANDREW DEAN & LINDA TUNN SEBASTIAN MICHAEL WITHE
TIMOTHY SESTRETT AND JOHN TURTURRO & MICHAEL COLLINGS *** JOHN TURTURRO

MPAA RATING: PG PARENTS STRONGLY CAUTIONED
WALT DISNEY HOME VIDEO

Avalanche Of Holiday Titles Is On The Way

HOLIDAZE: With the holiday selling season breathing down our necks, manufacturers are unleashing dozens of Halloween and Christmas/Hanukkah-themed children's and family video titles.

Sony Wonder has stocking stuffers galore in the form of Nickelodeon Collection videos, as well as new titles in its "Enchanted Tales" series. "Ren & Stimpy: Classics II," "Rugrats: The Santa Experience," "Doug: Christmas Story," "Lassie Come Ho-Ho-Home," and "Lassie: A Christmas Tail" are the five most recent titles, while last year's "Ren & Stimpy: Have Yourself a Stinky Little Christmas" is being re-released. Each title comes with over \$15 worth of coupons from Mattel, as well as a



by Moira McCormick TM

\$2 rebate offer from Johnson & Johnson. Also available are R&S plush gift packages, at \$19.98 each. The Ren Gift Package features the "Classics II" video with a Ren plush toy, while the Stimpy Gift Package contains the "Stinky" video and a Stimpy plush. The "Lassie Come Ho-Ho-Home" is available in a gift package as well, featuring a Lassie plush, for \$16.98.

The two latest "Enchanted Tales" titles are "The Night Before Christmas" and "Snow White" (the latter of which precedes Disney's video release of "Snow White And The Seven Dwarfs.") Both animated titles include the coupons and rebate offer, and both are also available in book/tape form. Each is \$14.98.

On the ghosts-and-goblins tip, Sony Wonder is offering "Nickelodeon: Frightfest." It contains "comically creepy" stories from "Ren & Stimpy," "Rugrats," and "Doug," and includes a bonus set of glow-in-the-dark stickers. A cross-promotion with a national candy company is in development, and the title will be promoted on Nickelodeon's annual "Nick or Treat" on-air promotion.

Golden Book Video is releasing five repriced yule-themed kids' titles Sept. 29, including "Madeline's Christmas," "Timmy's Gift," "Timmy's Special Delivery," "Baby Songs Christmas," and "Poky Little Puppy's First Christmas." All carry suggested retail prices of \$12.95, except for "Poky Little Puppy," which is \$9.95. From FoxVideo comes "The Animated Christmas Collection," consisting of "Christopher The Christmas Tree" and "Raggedy Ann & Andy: The Christmas Adventure" (both new titles), along with two previous releases, "The Simpsons' Christmas Special" and "A Garfield
(Continued on next page)

CHILD'S PLAY

(Continued from preceding page)

Christmas." Each video is priced at \$9.98.

Video Treasures checks in with a quartet of holiday titles, including "Christmas Tales & Tunes," "Hanukkah Tales & Tunes," "Percy's Ghostly Trick," and "Thomas' Christmas Party," each \$12.98. Paramount Home Video is releasing three holiday-themed "Peanuts" titles, as well as three other animated seasonal videos. "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas," and "Happy New Year, Charlie Brown" are due Sept. 28, along with "The Mayflower Voyagers," a new-to-video "Peanuts" title from the mini-series "This Is America, Charlie Brown." Along with the Peanuts titles come "Yes Virginia, There Is A Santa Claus," "Mister Magoo's Christmas Carol," and "The Trolls And The Christmas Express." Each is priced at \$12.95; a gift set featuring "A Charlie Brown Christmas" and Snoopy ornament is \$16.95.

And let us not forget about the season's projected best sellers: the aforementioned "Snow White And The Seven Dwarfs," which Disney is releasing Oct. 28 at \$26.99; "Barney's Imagination Island," the home video version of His Purpleness' NBC-TV prime-time special of the same name, which is coming Oct. 4 from the Lyons Group at \$14.95; the Olsen Twins' double-header, "The Case Of Thorn Mansion" and "The Case Of The Logical Ranch," the inaugural releases in the Dualstar/BMG Kidz series "The Adventures Of Mary-Kate & Ashley," which are set for a Tuesday (13) street date; and the latest Mighty Morphin Power Rangers titles (the first new releases for this Saban Home Entertainment product under new distributor A*Vision): "The Wanna-Be Ranger," "Putty On The Brain," and "Bloom Of Doom," each \$12.95 and featuring a bonus Power Rangers music video.

MORE DISNEWS: In addition to "Snow White And The Seven Dwarfs" and "Tim Burton's The Nightmare Before Christmas," the Mouse has his hands full with a bunch of new video releases. For starters, there's the home video debut of the acclaimed syndicated television series "Bill Nye The Science Guy" on Walt Disney Home Video, whose first three releases are entitled "Dinosaurs: Those Big Boneheads," "Outer Space—Way Out There," and "Human Body—The Inside Scoop." Each is \$12.99, and each is packaged with free multi-image, science-oriented cards. Walt Disney Home Video also has premiered the fourth volume in its toddler-targeted "Spot" series, called "Spot Goes To School," priced at \$14.99. Consumers purchasing any two "Spot" videos can receive a free Spot toddler T-shirt via a mail-in offer. And Disney also has dropped "D2: The Mighty Ducks," sell-through priced at \$19.99, which is being promoted via a consumer mail-in rebate offer that allows purchasers up to \$6 in savings with additional purchases.

HOW-TO HYSTERIA: The hot new kid vid genre of vocational vid-
(Continued on next page)

Sharpen Sales With Disney® A \$51 Million Box Of



Rock-Solid Purchase
Intent That Out-Duels
The Flintstones!

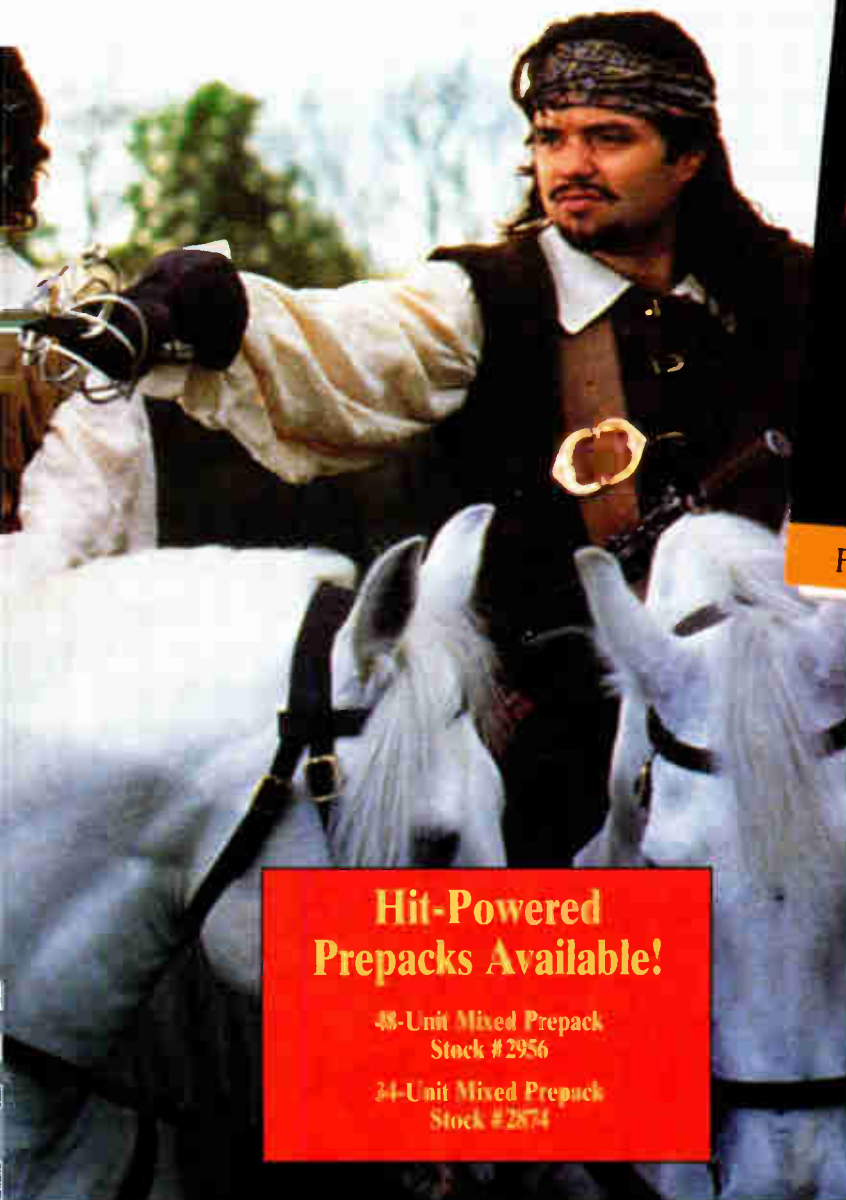
THE THREE MUSKETEERS	20%
THE FLINTSTONES	14%

Source: Independent Research Study

Network Advertising With Over 2 B

*Subject to change. ** Suggested retail price. See your Buena Vista Home Video sales representative for list of eligible videos and complete details. Two video and additional purchases required. Rebate checks and coupons sent by mail. Disney and SudaFed®

One For All!
Office Hit!



**Hit-Powered
Prepacks Available!**

48-Unit Mixed Prepack
Stock # 2956

34-Unit Mixed Prepack
Stock # 2874

STOCK # 2954 PG

**PRICED TO OWN
AND GIVE AT**

Savings From
Disney & Sudafed®!

Incredible Net Cost!

\$19.99**
- \$8.00†
\$11.99

Prebook: 10/11/94 Will Call: 11/8/94 NAAD: 11/11/94

WALT DISNEY PICTURES PRESENTS "THE THREE MUSKETEERS" WITH CHARLIE SHEEN, KIEFER SUTHERLAND, CHRIS O'DONNELL, OLIVER PLATT, TIM CURRY, REBECCA DE MORNAY. CASTING BY JAMES W. HARRIS. COSTUME DESIGNER: JAMES W. HARRIS. EXECUTIVE PRODUCERS: JAMES W. HARRIS, JAMES W. HARRIS. PRODUCED BY JAMES W. HARRIS. WRITTEN BY JAMES W. HARRIS. DIRECTED BY JAMES W. HARRIS. MUSIC BY JAMES W. HARRIS. EDITOR: JAMES W. HARRIS. EXECUTIVE PRODUCERS: JAMES W. HARRIS, JAMES W. HARRIS. PRODUCED BY JAMES W. HARRIS. WRITTEN BY JAMES W. HARRIS. DIRECTED BY JAMES W. HARRIS. MUSIC BY JAMES W. HARRIS. EDITOR: JAMES W. HARRIS.



Million Impressions!

in offers good, and purchases must be made, 11/8/94 through 3/31/95. All offers good in U.S.A. only. Void where prohibited.

CHILD'S PLAY

(Continued from preceding page)

eos, which merited its own story in these pages Aug. 20, shows no signs of letting up. Here's a recent roundup of new titles in that area: "Let Me Tell You All About Planes," 60 minutes at \$19.95 from Traditional Images in Grapevine, Texas; "Working At Sea," \$19.95, from John Sabella & Associates, Seattle; "I Can Build!," 25 minutes at \$19.95 from Can Too! Tapes, Scottsdale, Ariz.; and "Concrete Trucking: A Real-Life Video Field Trip For Kids!," \$19.95, Pique Productions Inc., Ballwin, Mo.

KIDBITS: The Coalition For Quality Children's Videos, based in Santa Fe, N.M., has published its inaugural "Kids First! Directory," listing every title endorsed by the Coalition's screening jury... Barney the Dinosaur makes his first appearance in the Macy's Thanksgiving Day Parade this Nov. 24, in the form of a six-story-tall balloon... MGM/UA has added 11 repriced titles to its recently-created "MGM Family Entertainment" label, each \$14.95. They include "Chitty Chitty Bang Bang," "The Black Stallion," "All Dogs Go To Heaven," and "The Secret Of NIMH"... MCA/Universal Home Video will bow three new titles in its superb animated series "Shelley Duvall's Bedtime Stories." The double-story tapes are "The Little Rabbit Who Wanted Red Wings," narrated by Duvall, and "Katy No-Pocket" with Mary Steenburgen; "Bootsie Barker Bites" with Rhea Perlman, and "Ruby The Copycat," narrated by Shelley Long; and "Aunt Ippy's Museum Of Junk," with Kathy Bates, and "Uncle Wizzmo's New Used Car" with Ed Begley Jr.... Orion Home Video has released a new animated "Sleeping Beauty," the latest in its "Storyteller's Classics" series, for \$12.98... Paramount Home Video will release Moonbeam Entertainment's family film "Prehysteria! 2" Nov. 9; its predecessor, "Prehysteria!," won the Homer Award from the Video Software Dealers Assn. for best direct-to-video release of 1993. Dealers get three children's T-shirts with purchase of a three-pack... The latest "Biker Mice From Mars" titles from Best Film & Video are "Chill Zone" (a Christmas title) and "The Masked Motorcyclist"; the syndicated series starts airing soon, five days a week in most of the country... Sony Wonder has released the first two home video titles from Nelvana Ltd.'s animated series "Dog City." "The Big Squeak" and "Much Ado About Mad Dog" debuted July 26... Wood Knapp Video is offering two new video/doll gift sets based on the Children's Circle library. "The Maurice Sendak Library" is packaged with the bull character from "Where The Wild Things Are," and "Corduroy And Other Bear Stories" is paired with a plush teddy bear; each is \$24.98. Retailers receive the "Wild Things" plush free with the purchase of any 12 Children's Circle video titles... GoodTimes Home Video is releasing Canadian children's live-action program "The Ad-

(Continued on next page)

REALTIME SPORTS

(Continued from page 68)

hour of video clips, a week-by-week review of the 1993 season, a trivia game, "bloopers," and NFL merchandise offerings.

Another key component, according to Robert Nederlander, is a built-in online adjunct. "The problem with reference titles, in any medium, is that once they are published there is no way to update them. And updating is especially crucial in the sports market, where information is constantly changing," he says. "We are keen on giving our sports fans who purchase this the ability to take the information from the current year and integrate that with the rest of the information that we provide. So someone who buys this is going to be able to go back to it over and over again."

When they explore the title, users will come across an area asking if they would like to update the product, Nederlander says. Anyone who answers yes—and whose computer has a modem—twice a week will receive new information on results from the previous week, as well as a preview of the coming week's games. "And all this is seamless," he adds. "The user is not going to have to know anything about computers or online services—it's done behind the scenes."

The same technique is being explored by other CD-ROM publishers that recognize the worth of this platform-unique, value-added feature. Turner Home Entertainment and CNN's "The People v. O.J. Simpson: An Interactive Companion To The O.J. Simpson Trial," for instance, includes free CompuServe signup and software for updates on developments in that case.

RealTime also has agreements with the National Hockey League and Major League Baseball for "official yearbooks" on the respective sports, Nederlander says. Plans also include the production of game and gaming-related sports titles, Nederlander says. A total of 10 RealTime titles are expected to hit the market by the end of 1995. **MARILYN A. GILLEN**

CHILD'S PLAY

(Continued from preceding page)

ventures Of Dudley The Dragon" on home video in mid-September. The first two episodes, "Dudley Finds His Home" and "Dudley's Tea Party," each \$12.95, hit stores in mid-September... A&M Video has bowed two new videos from Shari Lewis' PBS TV series "Lamb Chop's Play-Along": "Get Your Teddy Ready" and "Let's Play Games," the series' ninth and 10th releases. Lewis has a PBS prime-time special set for Oct. 30 called "Lamb Chop And The Haunted Studio"... Hemdale Home Video has premiered the family adventure film "Savage Land" at \$19.95... The newest release in the "Art Lessons For Children" series from Coyote Creek Productions, Fallbrook, Calif., is Vol. 6, "Plants Of The Rain Forest"... Children's fitness video "Exercise Fun With Buddy Bird" is available from Stringer Productions, San Diego, Calif. Sign-language video "Sign Songs" is the latest from Aylmer Press, Madison, Wis.



Capture Sure-Fire Sale \$55 Million Box Office

**Purchase Intent That
Guns Down Speed!**

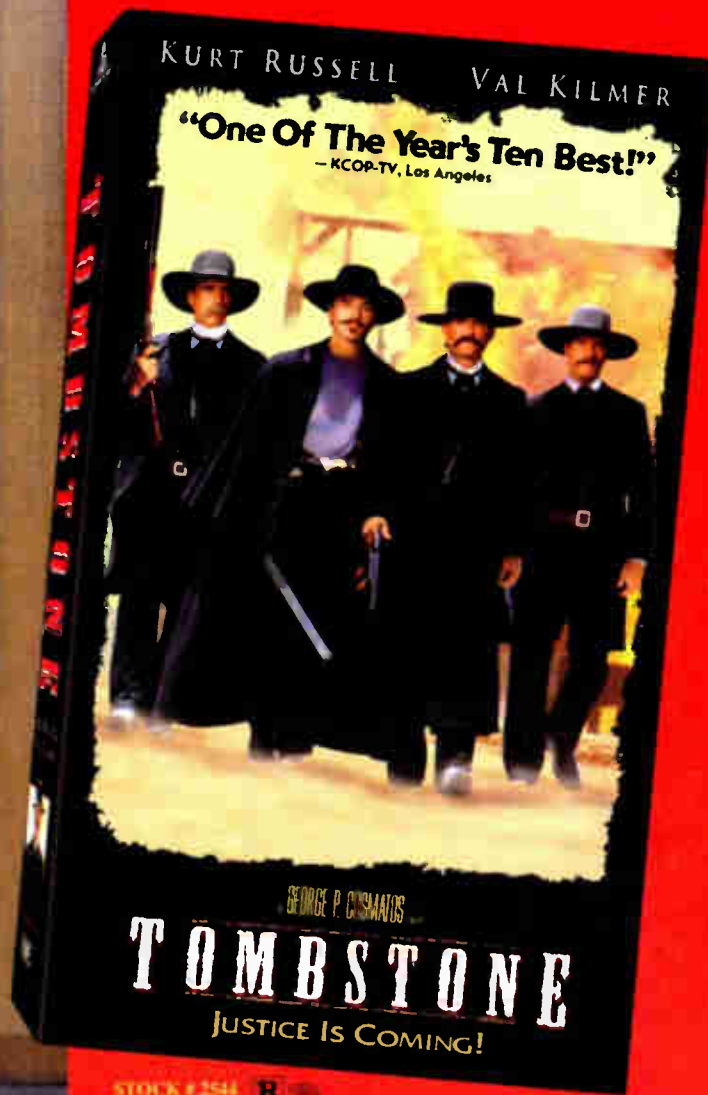
TOMBSTONE	23%
SPEED	17%

Source: Independent Research Study

Network Advertising With Over 2 B

Subject to change. ** Suggested retail price. See your Buena Vista Home Video sales representative for list of eligible videos and complete details. Two video and additional purchases required. Rebate checks and coupons sent by mail. Disney and Sudafed

s With This
ce Great!



STOCK #294 R

PRICED TO OWN
AND GIVE AT

\$19.99**

Savings From
Disney & Sudafed®!

- \$8.00†

Incredible Net Cost!

\$11.99

Prebook: 10/11/94 Will Call: 11/8/94 NAAD: 11/11/94

Hit-Powered
Prepacks Available!

48-Unit Mixed Prepack
Stock # 2956

34-Unit Mixed Prepack
Stock # 2874

llion Impressions!*

Mail-in offers good, and purchases must be made, 11/8/94 through 3/31/95. All offers good in U.S.A. only. Void where prohibited.

SONY WONDER

(Continued from page 69)

der will run a similar TV campaign, with the exception that Minneapolis will replace Washington, D.C.

Next is "The Night Before Christmas" in the fall, coinciding with Disney's "Tim Burton's The Nightmare Before Christmas." For that title, Sony Wonder will emphasize print ads in magazines such as Parents, Parenting, Family Fun, Us, and Family Life.

"These titles are really skewed to 2-to-6-year olds. Young kids fall in love with it. So we're trying to really make sure that mothers are seeing this product," says Moss.

Sony Wonder has been able to get "Jungle King" into supermarkets to take advantage of the traffic. A new mother herself, Moss says, "Moms go there three times a week, so that's a wonderful place for our product. Supermarkets are a whole new area for Sony, so we're really trying to develop that and get more information from them about their sell-through base. They've been extremely supportive."

The series is co-produced by animation company Golden Films, which previously had worked on projects for Sony Kids (the predecessor to Sony Wonder). Golden Films was founded by Diane Eskenazi, whose version of "Aladdin" was released by GoodTimes Entertainment.

"We spoke to Diane about a year and a half ago about creating a series of productions for video," Moss says. "We came up with a variety of titles, and tried to determine which stories seemed to make sense during which times of year, and discussed them with Golden Films from the creative standpoint."

The choice of "The Jungle King" as the first title was not based on Disney's release of "The Lion King," she says. "We started working on 'Jungle King' a year and a half ago. It was just coincidental that the timing worked out so well. We were very fortunate."

Moss says she is high on the look of these features. "I think theatrical animation is much more expensive, but I would say that most people would not notice the difference unless they're real animation buffs. Quality is key for us. Retailers have said this is unbelievable animation."

Sony Wonder continues to work on deals for international television and video distribution, but no domestic broadcast is planned because "we wanted to give direct-to-video a window and see how well we do," Moss says. But "in the future, [domestic broadcast] is something we can contemplate."

The company is also looking at the possibility of licensing deals for toys, books, and other related products. "In the next year, that definitely will be our main emphasis," she says. "We see this as a long-term thing. We want to have ongoing relationships with licensees and, as time goes on, do cross-promotions as well."

While Moss feels that direct-to-video can be a good opportunity, she says that "not every program can go direct. You have to select carefully. In my experience, fairy tales have done well in this market," possibly because their familiarity makes up for the lack of theatrical exposure.

Most of all, she says, "You need special products that are evergreen, titles that people can keep in their library and watch today or 10 years from now."

HOLLYWOOD PARTNERS: KURT RUSSELL, VAL KILMER, MICHAEL BIEHN, PHILIP BRUNS, BOBBY BLOOM, BINA BURKE, DANIELLE DUFFY, STEPHEN LANG, JONNA MILES, BILL PATTON, JOHN PROSSER, MICHAEL RUSSELL, JIM TERRY, RUDY VALE, CHARLTON HESTON, BOUCE EDWARDS, GEORGE P. COSMATOS, A.C.E., TORONTO CIVIC THEATRE, A.C.E., CATHARINE HARTWIG, WILLIAM W. TRAFER, A.C.E., STEVE PITTSBURGH, ANDREW J. WALTON, KVIN JENSEN, JAMES JACKSON, DANIEL J. BOG, MICHAEL W. BROWN, GEORGE P. COSMATOS



*© 1994 Sony Wonder Home Video, distributed by Sony, 1000 Home Street, Norwalk, C.A. 94051. Printed in U.S.A. **© 1994 Entertainment Inc., 10000 Wilshire Blvd., Suite 5400, Beverly Hills, California, CA 90212. All Rights Reserved.

SHELF TALK

(Continued from preceding page)

lease of "The High And The Mighty" late next year, another previously unavailable title.

Cabin Fever Entertainment reports its 14-tape "Little Rascals" series has sold more than a million units. The series, which underwent a \$500,000 restoration, have been in stores since July 6, priced at \$14.95 each.

Tommy Bond, who played Butch, has been pushing the tapes on the talk-show circuit for Cabin Fever.

Entertainment Tonight correspondent Leonard Maltin, who narrates the tapes, has also been unofficially pitching the videos.

CBS/FOX LIKES MIKE: Michael Jordan has moved on to baseball, but his basketball career lives on video. Two of the former Chicago Bulls star's best-selling titles, "Come Fly With Me," and "Air Time," will be featured as a gift set priced at \$29.98 from CBS/Fox Video. Included in the set is an exclusive Michael Jordan career retrospective photo booklet. Street date is Oct. 14.

The release date coincides with the start of the basketball season, and CBS/Fox will advertise the set with 30-second spots during NBA games. Ads for the tape will also run in NBA arenas during games. A radio promotion will begin Nov. 21.

TURNER'S CHARGE: Turner Home Entertainment's most ambitious theatrical project, "Gettysburg," will get the star treatment this holiday season.

As part of the sell-through campaign for the four-hour epic, Turner will offer a collector's edition, priced at \$89.98, on Nov. 2. A no-frills version will be available at a \$24.98 price point.

Elements of the collector's set include a one-hour documentary, 30 minutes of unseen footage, a CD, a battlefield map, a coffee-table companion book and an actual Civil War bullet.

In other Turner news, Russell Kelban, former VP of marketing at Turner Home Entertainment, has been appointed VP of marketing at Virgin Interactive.

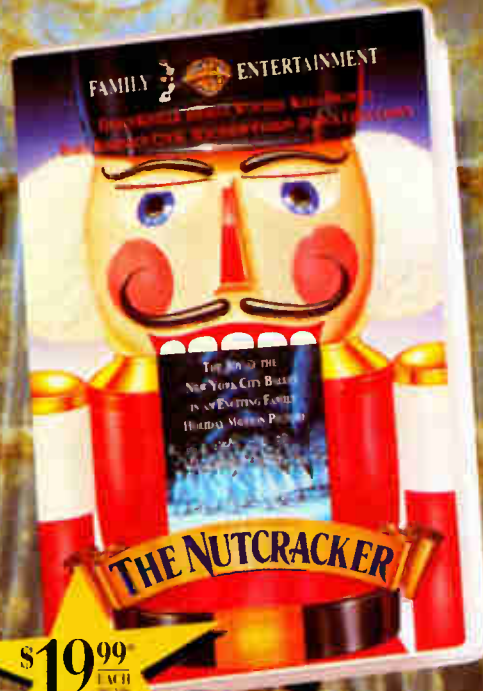
Kelban has relocated from Atlanta to Irvine, Calif., and joins former Nelson Entertainment boss, Rand Bleimeister, who was named senior VP sales and marketing of the division a few months ago.

FAREWELL MICKEY: Buena Vista Home Video senior VP of sales and distribution Dick Longwell will be leaving the company, at year's end when his contract expires. According to a Buena Vista spokeswoman, most of Longwell's duties will now be handled by VP of sales and distribution Dennis Maguire. Longwell, a 12-year Buena Vista veteran, did not announce his future plans.

Bring Home All the Holiday Magic a Movie Can Hold!

"A WONDERFUL CHRISTMAS GIFT! MACAULAY CULKIN IS EXCELLENT."

— Joel Siegel, "GOOD MORNING AMERICA" ABC-TV



\$19.99
EACH

DARCI KISTLER DAMIAN WOETZEL KYRA NICHOLS
BART ROBINSON COOK MACAULAY CULKIN JESSICA LYNN COHEN

GEORGE BALANCHINE THE NUTCRACKER



- ◆ National Thanksgiving 1993 release on 789 screens, over \$2.1 million box office.
- ◆ Narrated by KEVIN KLINE (*Dave*, *A Fish Called Wanda*).
- ◆ Features top-notch veterans of the NEW YORK CITY BALLET, the legendary choreography of GEORGE BALANCHINE and the familiar music of TSCHAIKOVSKY.
- ◆ From the director of *Sister Act*, *Dirty Dancing* and *Gypsy*.

CLASSIC ADVERTISING/RETAIL SUPPORT.
NATIONAL TELEVISION AND PRINT ADVERTISING CAMPAIGN.

- ◆ Millions of Bonus Impressions via trailers on video-cassettes of *Hans Christian Andersen's Thumbelina* and the upcoming *Black Beauty*.
- ◆ 90 Days National Pay-per-View!
- ◆ 12 Months National Pay-TV!
- ◆ \$5 Mail-In Rebate Certificate redeemable with additional purchase of Warner Bros. Family Entertainment titles.¹



STREET DATE: OCTOBER 25 ORDER DUE DATES:
LASERDISC - SEPTEMBER 7
CASSETTE PREPACKS - SEPTEMBER 21 CASSETTE SINGLE UNITS - SEPTEMBER 28

"DELIGHTFUL! My own kids loved it and are begging for the chance to see it again."

— Michael Medved, NEW YORK POST

Also available on CX Widescreen Laserdisc (1.85:1): Just \$34.98*
Color/93 Mins. #13000
\$19.99 Hi-Fi VHS Beta \$34.98* CX Widescreen Laserdisc
12-Unit VHS Product Merchandiser: #13612 \$240.92*
24-Unit VHS Product Merchandiser: #13624 \$477.92*
48-Unit VHS Product Merchandiser: #13648 \$960.92*

PETER ILYTCH TSCHAIKOVSKY GEORGE BALANCHINE ROUBEN TER-ARUTUNIAN
ELEKTRA ENTERTAINMENT/REGENCY ENTERPRISES A KRASNOW/MILCHAN HURWITZ EMILE ARDOLINO DARCI KISTLER DAMIAN WOETZEL KYRA NICHOLS BART ROBINSON COOK
MACAULAY CULKIN JESSICA LYNN COHEN NEW YORK CITY BALLET GEORGE BALANCHINE'S THE NUTCRACKER KEVIN KLINE CATHERINE TATGE
RALF BODE ROUBEN TER-ARUTUNIAN PETER MARTINS ARNON MILCHAN ROBERT A. KRASNOW ROBERT HURWITZ EMILE ARDOLINO

Warner Home Video G PFC01884 D
Mail-In Rebate Coupon Inside. Specialty Marked Videocassettes. Additional Purchase Required. Offer Expires January 31, 1994. *Suggested Retail Price per Cassette. Offer Prepacks. *Based & approved by the National Captioning Institute.
Mail-In Rebate Subject to Change and Requires Additional Purchase. ©1994 Warner Home Video

VIDEO PEOPLE

Lon G. Von Hurwitz has been named VP of marketing for the North American sector by Columbia TriStar Home Video. He was executive VP/GM, West Coast, for Carlson Marketing Group.

LIVE Entertainment promotes **Ellen Pittleman** to VP, production and acquisitions. She was director of production and acquisitions for the company. Also, **Michelle Oris** is named PR director, and **Suzanne Mitchell** PR manager.

Martin Nisenholtz joins Ameritech as director of content strategy, responsible for guiding development of new video programming opportunities and interactive information and advertising services.



VON HURWITZ



PITTELMAN

Susan Roberts has been named national accounts manager for ABC Video. **Julie Murakami** has advanced to the newly created post of special markets accounts executive.

Anthony Adamski is named VP and director, worldwide anti-piracy, at the Motion Picture Export Assn. of America, succeeding **William Baker**, the new president of MPEAA. **Gregory Goeckner** joins MPEAA as deputy director and special counsel of the anti-piracy operation.

At Best Film & Video, **Bill Reilly** becomes marketing VP; **Joe Marziotto**, sales VP; **Richard Mendelsohn**, regional sales manager; and **Joseph Calamari**, head of West Coast sales and promotions.

Laura Stone has been appointed marketing manager of A*Vision Entertainment. **Maryann Manelski** becomes production manager and **Ginny Nugent** senior director of production. **Lee Stimmel** becomes product manager for adult movies, music, and video, and **Lisa Veatch** becomes West Coast office coordinator.

Louis Lo is appointed programming manager at International Video Network. **Glen Yunker** becomes Southeast regional sales manager. **Roger Goodsell** has been promoted to national sales manager.

Michael McLeod advances to senior director of sell-through national sales at Uni Distribution. **Lori Reimers** is named Southwest regional video director.

Michael Devitt joins Cabin Fever Entertainment as Midwest regional sales manager.

Advancements at MCA Home Entertainment Group: **Aryne Willcox** to senior VP of business affairs, and **Anthony Zummo** to VP of legal affairs. **Mark Goldman** is named VP, business development, worldwide pay TV.

Gerald Geddis has advanced to senior VP of video in Blockbuster's domestic consumer division. Geddis previously was based in London as VP of the international division. **James Blosser**, formerly assistant to chairman **Wayne Huizenga**, is named president of Blockbuster Entertainment's newly formed Blockbuster Park division.

U.K. SET FOR GLUT OF YULE VID TITLES

(Continued from page 69)

the title's rental potential. Everything is about release dates."

As for a death knell, Heap is non-committal. "It's hard to answer that. You'll have to wait until you see what the total rentals are on 'Free Willy' and 'Jurassic Park.'"

All eyes in the trade are on these shortening rental windows, especially with pay-TV also making inroads on rental exclusivity. When it was announced that "Jurassic Park" was being released Oct. 3 at a dealer Price of 39.95 pounds before hitting sell-through Nov. 21 at a trade price of 10.21 pounds (14.99 pounds suggested retail price), the reaction was mixed, with dealers and wholesalers arguing over the pros and cons of the length of the seven-week window and the 40-pound dealer price.

Oakley predicts that the proximity of rental and retail will benefit Virgin. "Because we're not waiting for titles so long, there won't be so many ex-rental cassettes in the stores up

for sale, because they'll still be renting," he says. "The rental campaigns will keep them still fresh in the consumer's mind, and we'll also get the advantage of the rental campaign, the retail campaign, and our own campaigns."

The country's leading independent retailer, **Adrian Rondeau**, sees reduced windows differently. He calculates that "Free Willy" costs some 2.55 pounds per week before sell-through release, while "Jurassic Park" costs 5.70 pounds per week. "Jurassic Park" is a potential disaster for any dealer who wants to get somewhere near to meeting demand. 'Free Willy' is not terrific news by anyone's calculations, but there is enough leeway in the price and window for serious dealers to experiment with respectable copy depth. After the sell-through release of both titles, our takings and profits/losses will reveal all."

Top Video Rentals™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
				*** NO. 1 ***				
1	1	9	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	
2	8	2	SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R	
3	3	8	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	
4	2	6	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	
5	4	11	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	
6	5	10	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	
7	9	12	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	
8	6	3	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	
9	7	4	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG	
10	15	3	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R	
11	13	5	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13	
12	14	3	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R	
13	12	7	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13	
14	NEW ▶		FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	
15	10	7	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R	
16	11	7	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG	
17	16	9	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R	
18	NEW ▶		D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1993	PG	
19	17	4	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R	
20	18	6	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG	
21	NEW ▶		BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal	1994	PG-13	
22	23	8	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R	
23	21	5	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG	
24	22	3	MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PG	
25	19	4	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13	
26	20	4	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R	
27	NEW ▶		LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	
28	30	2	I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Nick Nolte Albert Brooks	1994	PG-13	
29	25	7	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG	
30	28	2	LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-13	
31	26	6	SHAOOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG	
32	24	11	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR	
33	27	14	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R	
34	33	2	THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R	
35	36	2	THE STAND	Republic Pictures Home Video 5678	Gary Sinise Rob Lowe	1994	NR	
36	29	10	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R	
37	31	5	CABIN BOY	Touchstone Pictures Touchstone Home Video 2903	Chris Elliott	1993	PG-13	
38	NEW ▶		THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	
39	34	8	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R	
40	32	17	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	

◆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.



'Outlaw' In The Tower. Country great Willie Nelson is recording his upcoming Liberty Records release at the Capitol Tower in Hollywood. Scheduled for November release, the project is being engineered by Grammy winner Al Schmitt, who has worked with Frank Sinatra, Natalie Cole, Michael Bolton, and others. Shown at the sessions, from left, are Liberty Records president Jimmy Bowen, Capitol Recording Studios creative director Michael Frondelli, Nelson, and Schmitt.

Mobile Fidelity Still On The Move Chief Herb Belkin Keeps Ideas Coming

■ BY BEN CROMER

The quest for better-sounding music has led Mobile Fidelity Sound Lab president Herb Belkin on an enterprising path through the worlds of LP, cassette, and CD mastering and remastering.

The 55-year-old former executive at Atlantic and ABC Records (now MCA Records) describes Mobile Fidelity as an incubator of new methods of achieving flawless sound reproduction.

Formed in 1977, Mobile Fidelity's initial claim to fame was its half-speed-mastered LPs, on virgin vinyl, of commercially released recordings such as Pink Floyd's "Dark Side Of The Moon"

and Eric Clapton's "Slowhand." In the '80s, the label branched out into audiophile cassettes, duplicated in real time on high-bias chrome tapes, and gold-plated CDs, mastered from the original multitrack or mixed masters.

Belkin points to Mobile Fidelity's recent overhaul of its analog and digital mastering processes, dubbed the GAIN (Greater Ambient Information Network) System, as indicative of its purist approach. Developed in concert with Nelson Pass of Pass Labs and audio consultant Mike Moffat, GAIN results in greater frequency response, better detail, and more stable imaging, according to Belkin.

For vinyl albums, GAIN employs a hard-wired system from the tape transport to the lathe, using either low-impedance or no-impedance Class-A amplifiers to drive the cutter head.

For CDs, Mobile Fidelity created new A/D converters with eight-times

over-sampling, theorizing that if the number of samples taken is increased, then the converters will find a more meaningful sample. These "16-bit accurate" converters, as Belkin calls them, also eliminate the anti-aliasing filters required by 50-kHz converters, filters that Belkin claims can cause quantization errors.

Belkin's insistence on working in the 16-bit domain bucks the industry trend toward 20- and 24-bit mastering systems, which allow more audio information—most of it "ambient"—to be programmed into the source material at the mastering stage. Proponents say these systems yield enhancements in the sound that are apparent even after the master has been boiled down to the 16-bit standard for CD units.

But Belkin says extra bits do not necessarily result in an improved sound. "It's not how many bits in your system that makes the difference," he says. "If you're not giving an accurate or true replica of the data, then it doesn't matter whether it's 20-bit or 40-bit. With 16-bit accurate, you are giving back every scintilla of informa-

(Continued on next page)



BELKIN

Mixer Michael Brauer Leaves His Mark On Diverse Range Of Artists, Genres

■ BY RICK CLARK

If there is one word to sum up mix master Michael Brauer's list of credits, it is "eclectic."

That impression would be fine by Brauer, who has made a point of constantly expanding into new musical territories. Along the way, Brauer's work has enjoyed commercial and critical success in genres as diverse as urban, R&B, country, alternative rock, mainstream rock, and pop, thanks to his knack for creating mixes that capture the intent of the songs.

Brauer's many credits include the Rolling Stones, Belly, Rosanne Cash, Aerosmith, Michael Bolton, Prefab Sprout, Toad The Wet Sprocket, Luther Vandross, Sade, Fishbone, and Chris Whitley, as well as recent projects by Tony Bennett, David Byrne, and Michael Been, former frontman for the Call.

"If I love a band, I want to be able to mix that and not have someone thinking, 'Well, he can't do that, because he did Tony Bennett,'" says Brauer. "If that was the case, I wouldn't currently be doing a Japanese band which is doing pure, balls-to-the-wall rock'n'roll."

Unlike some mixers and producers, Brauer doesn't leave an identifiable sonic stamp on his work. That anonymity keeps him from being pigeonholed into a particular category.

However, one element Brauer has worked on tirelessly—and which has set his mixes apart from the pack—is his sophisticated application of compression. While many mixers may throw an entire mix through a compressor to even out the overall dynamics, Brauer refines the final

sound with a multilevel approach that keeps the compression of one part of the mix from inflicting itself on another area of the soundscape.

One project on which Brauer employed a number of clever compression applications was David Byrne's most recent album on Luaka Bop/Sire. It was one of Brauer's favorite mixing projects, partially because Byrne gravitates toward synthesizing many musical influences into his sound.

Brauer says he is content with his job on "David Byrne." "It's good mixing, and I can't think how I would've done it any better," he says. "Some people are never happy with what they do, but I never get deep into that. I am spontaneous in that I immediately go for the guts and soul of the song, and that is what



BRAUER

I try to put down on tape. If it's a little rough here and there, it doesn't matter, as long as it keeps the listener listening. I think that is what I've accomplished on the

Byrne album."

An example of a high-compression mixing job is Brauer's work on the new Michael Been album, "On The Verge Of A Nervous Breakthrough" (Qwest/Reprise).

"That is a very aggressive-sounding, kind of retro-rock project, with reverb on the drums and things like that," notes Brauer. "Every mix on that album was very mean. I thought I had raced my bike 70 miles after spending a day mixing on that album. There is some really cool stuff on there, and I had a lot of fun. He's a great person, too. Some of my best jokes came from Michael."

At the other end of the sonic spectrum for Brauer was his involvement

mixing Tony Bennett's "MTV Unplugged" album for Columbia Records.

"The Bennett album was definitely a dream," he says. "I heard him about two years ago at Fat Tuesdays, which is a jazz club in New York. I met him after the show and thought, 'This is it. I've got to mix him someday.' I put my antenna up and kept waiting until the opportunity arose. When [Columbia senior VP of A&R] David Kahne told me there was going to be an 'MTV Unplugged' show, I told him, 'Please let me mix this.'"

Mixing Bennett differed from Brauer's other projects in that he had to "turn off all the compressors and all the toys and tricks," he says. "It is just down to piano and vocal. Everybody else—the drums and bass—are just a supportive measure. The way the pianist's dynamics worked around Tony was great. The important factor we always kept in mind was making sure that Tony 'sat' perfectly in the mix with the piano. It was a rush doing that album."

One style of music Brauer would love to mix is big band. "My father would play that kind of music all the time, so I am just dying to do a project like that," he says, adding that his only taste of big-band mixing came from an unreleased project he did for Prince protégé Holly Robinson.

When Brauer works in Los Angeles, his mixing facility of choice is A&M Studios. In England, he prefers Air Lyndhurst, and in New York, his mix room of choice is the new Sony Music Studios.

"Mixing is a pure passion," Brauer says. "I just can't wait to get into the room and sit down and mix a good song."

Brauer is represented by Sandy Robertson at Los Angeles agency World's End.

newsline...

OTARI CORP. of Foster City, Calif., is offering an upgrade package to videocassette plants in North America that use the company's T-70011 TMD high-speed duplication equipment. An Otari statement says the upgraded systems can run at speeds up to 7 meters per second, representing productivity increases of 25%-75%. At a cost of \$35,000, the upgrade includes all required components and on-site modification by Otari engineers.

TOLEDO, OHIO-BASED Automatic Inspection Devices, a maker of inspection equipment for CD plants, has joined forces with Integral Vision Ltd. of Bedford, England, a software developer for the machine industry. The two companies collaborate on the color printing inspection and catalog ID verification processes.

CONSUMER ELECTRONICS GIANT Thomson S.A. has settled its patent infringement lawsuit against Nippon Columbia Co. Ltd. and Denon Corp. over Thomson's CD- and laserdisc-related patents, according to a Thomson statement. The company says Nippon Columbia and Denon have agreed to license from Thomson the right to use optical memory technology in the U.S. and Canada. Terms of the licensing agreement and settlement were not disclosed.

PRO PEOPLE ON THE MOVE: Radio veteran Tony Pepper joins the engineering staff at audio-for-media house Hollywood Recording Services.

BRIEFLY: The design team of Beth Walters and John Storyk has been commissioned for an interior design project at Buenos Aires, Argentina, studio Sonido A&D . . . Hollywood production house Ooz Jelly Entertainment—a joint venture between rock band Green Jelly and its label, Zoo Entertainment—has installed a Korg SoundLink Digital Audio System . . . National Tape & Disc Corp. is building a 73,000-square-foot CD manufacturing plant in Nashville; the \$8.5 million plant is scheduled to open in February 1995 . . . Bose Corp. chairman and technical director Dr. Amar G. Bose and Grammy-nominated singer Oleta Adams accepted honorary doctorate of music degrees from Berklee College of Music . . . Two Nashville studios—the recently renovated Iliad Inc. and a new facility called Caldwell Plus Productions Inc.—have installed Harrison boards, according to a Harrison statement. Iliad's is a 64-input SeriesTwelve, while Caldwell's is a 40-input SeriesTen B . . . Neuse River Sales of Oriental, N.C., has been named exclusive Northeast representative of Gauss and Electro Sound high-speed cassette duplication systems. Meanwhile, duplication facilities Eva-Tone of Clearwater, Fla., and Verbatim Tape Corp. of San Diego have added Gauss high-speed duplicating equipment.

AUDIO TRACK

NEW YORK

AT THE MAGIC SHOP Recording Studios, A&M act **Monster Magnet** completed its second project for the label. Band member **Dave Wyndorf** co-produced the sessions with **Steve Rosenthal**, who also engineered the project on the vintage Neve console; **Joe Warda** assisted.

Room With A View, a new facility that looks out on the Manhattan skyline, played host to **Carly Simon**, who was in doing overdubs for an upcoming album, and **Roberta Flack**, who was in mixing her upcoming album for Atlantic Records. The projects were mixed on the SSL 4064 G Plus console.

At Looking Glass Studios, producers **Marc Swersky** and **Mark Plati** tracked and mixed a new album for the **Traveling Souls**. Plati engineered and mixed, assisted by **Dante DeSole**. Plati also mixed the upcoming album by Imago Recording Co. group **Plan B** at Electric Lady Studios. He worked on the Focusrite/Massenburg and SSL G Series consoles.

NASHVILLE

PRODUCER/ENGINEER **John**

MOBILE FIDELITY

(Continued from preceding page)

tion you put in."

He adds, "Today, the standards for error dropouts and the use of error-correction by machines using the Red Book standard are fairly loose. We think if you could tighten that up, you would have a better-sounding disc."

Belkin's single-mindedness about mastering and remastering reflects his status as an ardent independent who inhabits a different world from that of his major-label cousins.

"They're in the business of making lots of product available to lots of people quickly and cheaply," Belkin says of the majors. "We're in the business of providing small amounts of product to small numbers of people slowly, and without regard to cost."

After a four-year hiatus, Mobile Fidelity has returned to manufacturing audiophile LPs, prompted by its purchase from Westwood One of a record manufacturing plant in the Northern California town of Sebastopol.

Belkin stresses, however, that Mobile Fidelity's new plant is a different breed from the LP factories of old, retooled to meet a higher standard.

"In the past, all of the audiophile business was an offshoot or a sideline for commercial production plants," he says. "I said, 'Let's build an audiophile plant. Nobody's ever done that.'"

That trail-blazing attitude suits Mobile Fidelity, says Belkin, because his company must stay one step ahead in order to survive in a competitive marketplace.

"In 1981, we decided that the way to make great-sounding audiocassettes was to do it on chrome tape in real time. Well, everybody said that was baloney; later on, chrome became the way to go. That's happened to us year after year. Our job is to keep pushing."

Guess was at Masterfonics mixing Liberty Records artist **Suzy Bogguss'** upcoming duet with **Chet Atkins**. Guess worked on the new AT&T DISQ Digital Mixer Core; **Derek Bason** assisted.

Producer **Patty Parker** completed sessions at Chelsea Studios in nearby Brentwood with country artist **Phil West**.

Things are hopping at the Sound

Emporium, with **Al Kooper** recording a self-produced live project for the MusicMasters label with engineers **Rocky Schnaars** and **Giles Reeves**, and MCA Records artist **Trisha Yearwood** in with producer **Garth Fundis** tracking her new album with engineers **Dave Sinko** and **Ken Hutton**.

BMG group **Divinyls** was spotted at Woodland Digital recording

tracks and overdubs with producer **Peter Collins** for an upcoming release; engineering the sessions was **Kevin Caveman Shirley**.

LOS ANGELES

AT SOUNDCASTLE STUDIOS, I.R.S. group **dada** remixed its upcoming album with engineers **Steve Cormier** and **Adam Weiner**, who worked behind the Neve VR-72 con-

sole; assisting was **Chris Roberts**.

Producer/songwriter/singer **Babyface** has been at Larabee Sound Studios cutting vocals for Virgin Records group **After 7**. Engineering the sessions were **Thom Russo** and **Brad Gilderman**.

Pony Canyon act **Gilles De Rais** was at Sound City Recording Studios doing overdubs with producer **Toshi Nakashita**; engineering on *(Continued on next page)*

BASF

LOOK WHERE

RUSH TO CUSTOMER

PROFESSIONAL AUDIO VIDEO



Hail Victoria. Acclaimed singer/songwriter Victoria Williams recently completed her upcoming Mammoth/Atlantic album, "Loose," at American Recording Studios in Los Angeles. Produced by Paul Fox of 10,000 Maniacs, XTC, Robyn Hitchcock, and Sugarcubes fame, the album is scheduled for an early October release. Shown at American Recording, from left, are Fox, Atlantic president Danny Goldberg, Williams, and Danny Heaps, her manager.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

SPAIN

AUDIO POST COMPANY Sound-track has placed a 3 million-4 million-pound contract with AMS-Neve to equip a new 1,200-square-meter complex in the center of Barcelona. The complex will house four dialog record-

ing rooms; a Dolby cinema and TV mixing theater; a mixing room for video and TV; foley, music, and sound effects rooms; plus two multipurpose suites. Some of the rooms were designed and built by Tom Hidley. The equipment package includes a Logic 2 with integral 24-output AudioFile Spectra, two 8-fader Logic 3s with 16 output Spectras, plus seven stand-alone 8-output Spectras. All Au-

diofiles will have removable hard-disc drives.

The expansion is part of Sound-track's plan to "take account of all areas of sound production and postproduction for clients at home and abroad," says general director José Ferrer.

DENMARK

DANMARKS RADIO has installed a Studer D827 48-track DASH machine with 48 AD/DA converters and the new 24-bit option. The multitrack is being used alongside the broadcaster's Neve Capricorn desk in Studio 1, which is linked to its orchestraly proportioned concert hall.

RUSSIA

PREMIER SV, a leading advertising agency with a 15% share in national broadcaster Ostankino, has installed an SSL ScreenSound V5 with VisionTrack and SoundNet at its Moscow premises. Western clients include Master Foods, Philip Morris, Sterling Health, Cadbury, and Pepsi.

Mark Przymenski, MD of SSL distributor Elbor, says the sale is "indicative of the value that the new Russian broadcasters and advertisers place on quality and reliability."

Wait no longer! Excellent audio quality is at your fingertips. Call us

and select from our complete range of audio studio products

for professionals. BASF will deliver your choice, world-wide.



Tel. (3) 212 1500



Tel. (1) 87890 342



Tel. (2) 373 2903



Tel. (11) 2345 122



Tel. 800 661 8273



Tel. (31) 5733 22 226



Tel. (2) 66216 407



Tel. (85) 717 318



Tel. 22 41 95 90



Tel. (34) 1 562 7845 (in E)



Tel. (65) 479 7077



Tel. 31 27 47 00

WE DELIVER,



Tel. 98 00 50 070



Tel. (1) 4964 5741



Tel. (1) 781 9291



Tel. (11) 314 2900-2924

AND ON TIME



Tel. (621) 4382 283/251/470



Tel. (81) 908 2340



Tel. (21) 525 3483



Tel. (1) 562 7845



Tel. 800 225 4350

ADDED VALUE BY BASF



AUDIO TRACK

(Continued from preceding page)

the Neve 8232 was Joe Primeau, with Billy Bowers assisting.

Ocean Studios played host to the members of **Power Station**, who were recording their upcoming album with producer **Bernard Edwards**. **Stan Katayama** engineered behind the custom, 56-input Neve 8108 console; **Michael Geiser** assisted.

OTHER LOCATIONS

RED HAND artist **Georgi Smith** has begun recording her new project at GTR Media in Cleveland; **Jeff Cox** is engineering the sessions, with assistance from **Jim Pica**. The project is being co-produced by **Mike Siskind** and **Smith**.

Touch Me Music Studios in Redding, Calif., has recovered from a recent fire. The studio was up and running after only a 12-day delay, and with all master recordings and equipment surviving unscathed. The studio will soon complete an upcoming project for artist **Billy Quest**.

Liberty Records act the **Nitty Gritty Dirt Band** returned to **Kerr/Macy Studios** in Denver to record a Christmas album. Engineering the band-produced project was **John Macy**.

At **Criteria Recording Studios** in Miami, Melody artist **Lucero** was completing vocals under the guidance of producer **Raphael Perez-Botija**. The 32-track digital sessions were engineered by **Carlos Nieto**, with assistance from **Mark Dobson**.

Please send material for **Audio Track** to **Peter Cronin**, **Billboard**, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 10, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE SALES
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	XXX's AND 000's (AND AMERICAN GIRL) Trisha Yearwood/ G. Fundis H. Stinson (MCA)	TOOTSEE ROLL 69 Boyz/ 95 South (Rip-It)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	SOUND EMPORIUM (Nashville) Dave Sinkmo Gary Laney	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Neve 8128	Euphonix	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Digital Design Pro-Tools	Studer A827
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Westlake	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Steve Hodge	ENCORE (Los Angeles) Steve Hodge	SOUND EMPORIUM (Nashville) Dave Sinko Garth Fundis	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	Neve VRP 60 w/ Flying Faders	Euphonix	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Digital Design Pro-Tools	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Westlake	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	FULLER SOUND Rodney Fuller	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	Uni Manufacturing	AMI	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	Uni Manufacturing	AMI	BMG Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Industrial Animals. Industrial band KMFDM has been at Bad Animals' Studio X working on its upcoming release, "Nihil," for Wax Trax!/TVT Records. Shown at the Seattle studio, from left, are James "Hatter Hatz" of KMFDM, engineer Chris Shepard, and KMFDM's Sascha Konietzko, who is producing the project.

PROFESSIONAL SOUND

A BILLBOARD SPOTLIGHT

In the final analysis,
it's *the sound*
that counts.
Whether live or
in the studio,
getting the most out of
a performance is
everyone's goal.
Billboard's Spotlight
on Professional Sound
will focus on
the process of
producing and engineering
the sound.

- In the LIVE SOUND report, highlights will include a glimpse at the top touring acts and sound engineers in 1993-1994.
- The STUDIO SOUND report will address the latest developments in digital and analog recording, mixing and mastering.

This comprehensive study will be a must-read for everyone with an interest in creating great sound.

ISSUE DATE: NOVEMBER 12

AD CLOSE: OCTOBER 18

NY: Ken Karp 212-536-5017

LA: Lezlie Stein 213-525-2329

Nashville: Lee Ann Pack 615-321-4294

Europe: 44-71-323-6686

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 13, **"Copyrights And Trademarks: How To Protect Your Creative Work,"** seminar presented by entertainment attorney Wallace Collins, Learning Annex, New York. 212-570-6500.

Sept. 14-17, **NABOB 18th Annual Broadcast Management Conference**, ANA Hotel, Washington, D.C. 202-463-8970.

Sept. 16-19, **Country Music Week '94**, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.

Sept. 17, **"Internet: The Entertainment Playground,"** seminar presented by Los Angeles Internet Group, Electronic Cafe International, Los Angeles. Jess Foster, 818-952-3651.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 17-21, **In The City Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-839-3930.

Sept. 18-22, **CISAC World Congress: "Protecting Creativity In The Next Century,"** hosted by BMI and ASCAP, Omni Shoreham Hotel, Washington, D.C. Toni Nealy, 212-621-6226.

Sept. 19, **East Bay R&B, Rap and Hip-Hop Night**, presented by the San Francisco chapter of the RIAA, Carnival at Kimball's East, Emeryville, Calif. 415-433-7112.

Sept. 19-23, **Video Expo/Image World New York**, Jacob Javits Convention Center, New York. 914-328-9157.

Sept. 22, **Second Annual Juvenile Diabetes Foundation International Music Industry Dinner**, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, **"How To Start And Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 24, **16th Annual Georgia Music Hall Of Fame Awards**, Georgia World Congress Center, Atlanta. Rose Ann Billingsley, 404-491-9494.

Sept. 25-29, **1994 Pacific American Karaoke Business Conference**, Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-

3664.

Sept. 26, **"Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology,"** Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Sept. 26, **Third Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, New York. Peter Kauff, 212-888-0617.

Sept. 26-27, **Star Power '94 Entertainment Music Marketing Conference**, presented by the Promotion Marketing Assn. of America Inc., Beverly Hilton Hotel, Los Angeles. 212-420-1100.

Sept. 28, **"Spirit Of Life" Award Dinner**, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring Ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

Sept. 28, **Contemporary Record Production**, seminar presented by producer/songwriter Kashif and the Recording Industry Information Service, San Francisco State Univ., San Francisco. 800-974-7447.

OCTOBER

Oct. 5, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 7-10, **"How Can I Be Down?": Second Annual Hip-Hop Summit Convention**, presented by Peter Thomas Entertainment with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 9-12, **Conference on Interactive Marketing/West**, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

Oct. 10, **12th Annual Academy Of Country Music Celebrity Golf Classic**, De Bell Golf Course, Los Angeles. Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation. 213-462-2351.

Oct. 11-13, **Seventh Annual Multimedia Expo**, presented by American Expositions Inc., Multimedia Development Group, and International Interactive Communications Society, Moscone Center, San Francisco. 212-226-4141.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 13-16, **Sixth Annual Chicago Music Forum**, presented by the Chicago Assn. of Musicians & Songwriters, Club UN, Chicago. 312-633-0704.

Oct. 20-22, **Nineteenth Annual Friends Of**

Old Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 21-26, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 24-27, **11th Annual Seminar on Negotiating Contracts in the Entertainment Industry**, New York Hilton, New York. 212-545-6111.

Oct. 25-27, **NARM Retailers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 29, **"How To Start And Grow Your Own Record Label Or Music Production Company,"** presented by Music Business File, Howard Johnson Hotel, Boston. Peter Spellman, 617-639-1971.

NOVEMBER

Nov. 2-4, **Billboard Music Video Conference and Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 2-6, **BESLA '94: Black Entertainment And Sports Lawyers Assn. Conference**, Radisson Cable Beach Hotel and Casino, Nassau, Bahamas. 708-798-3798.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Nov. 15-17, **Direct Response TV East Expo & Conference**, including separate section on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.



Shalom! Students from Crenshaw and Roosevelt High Schools in Los Angeles present MCA Records executive A.D. Washington with an Ethiopian Jewish tapestry for his support of Operation Unity, an organization that promotes positive intercultural relations among urban youth. The students recently returned from a two-month stay on a kibbutz in Israel. Shown, from left, are students Shaw Taylor, Christian Tavarez, and Rochelle Brown; Diane Blackmon-Bailey, executive VP of Radioscope and an Operation Unity board member; A.D. Washington, senior VP of marketing and promotion for MCA Records and an Operation Unity board member; students Ivan Lopez and Ricky De La Paz; and Cookie Lommel, executive director of Operation Unity.

LIFELINES

BIRTHS

Boy, Lee Weston, to Michael and Maryellen Nemer, July 14 in Royal Oak, Mich. He is store manager of the Harmony House superstore in Berkeley, Mich. She is administrative assistant at the Harmony House corporate office in Troy, Mich.

Boy, Adrian Russell, to Russell and Schaune Carter, Aug. 7 in Atlanta. He is the manager of Indigo Girls, Matthew Sweet, Kristen Hall, Timbuk 3, Murray Attaway and David Wilcox.

Boy, Avery Robert, to Bruce and Susan Kilgour, Aug. 29 in Costa Mesa, Calif. He is an assistant manager for Virgin Megastore Costa Mesa.

Boy, Christopher Michael, to Ken and Jeanette Walsh, Aug. 30 in New York. He is VP of finance for Island Records.

Boy, Liam McAllister, to Rod Stewart and Rachel Hunter, Sept. 5

in London. He is a recording artist.

Girl, Anastasia Delia, to Mike and Cathy Marrone, Sept. 7 in Santa Fe, N.M. He is PD at KIOT Albuquerque.

MARRIAGES

Randy Guss to Heather Bjorkman, Aug. 19 in Santa Barbara, Calif. He is the drummer of Columbia Records band Tøad The Wet Sprocket.

Jeffrey Stein to Karen Joy Eisenstein, Aug. 21 in Great Neck, N.Y. She is financial analyst for Island Records.

DEATHS

Major Lance, 55, of heart disease, Sept. 3 in Decatur, Ga. Lance was a Chicago-born soul singer best known for his 1963 hit "The Monkey Time" and his 1964 hit "Um, Um, Um, Um, Um," both written by Curtis Mayfield. Mayfield also wrote and produced Lance's first single, "I Got A Girl—Phyllis." In 1984, Edsel Records released a Lance collection titled "Monkey Times." Lance continued to perform at music festivals and clubs; in June, he sang at the 11th Annual Chicago Blues Festival. He is survived by his wife, Christine, and nine children.

Nicky Hopkins, 50, of stomach illness, Sept. 6 in Nashville, Tenn. (see story, page 12).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

BENEFIT FOR CHOIR: Keyboardist Danny Wright will headline the annual fall benefit gala for the Texas Boys Choir Sept. 23 at the Great Hall in Fort Worth, Texas. Proceeds from the benefit will fund scholarships for the two-time Grammy Award-winning choir, a nonprofit organization. As a youth, Wright, who records for Moulin D'Or Records, was a member of the Texas Boys Choir. For more information, contact Carolyn Broner at 213-852-1548.



Flood Relief. Michael Greene, president of NARAS, the recording academy, announces a special flood relief concert to be held Sept. 20 at the Omni in Atlanta. Alan Jackson, Doug Stone, Faith Hill, and John Berry will perform, and all of the show's proceeds will be distributed to flood victims in south Georgia by Friends Of Georgia Music Festival Inc. Shown at Atlanta's Hard Rock Cafe are the show's sponsors, from left, attorney Joel Katz of Katz, Smith & Cohen; Bob Hunt, Southeastern director of public affairs for the Miller Brewing Co.; Greene; Peter Conlon, president of Concert/Southern Promotions; and Bob Williams, GM of the Omni.

NEW COMPANIES

Anthos Records, a new label headed by John Lappen, Priority Records VP of special projects. Anthos is a subsidiary of Priority's special projects division and will have access to all of Priority's sales, marketing, distributing, legal, and manufacturing channels. Anthos will focus on film soundtracks, special reissues, niche marketing, acquisition of rare

and unreleased music from noteworthy artists, and licensing deals for finished product. 6430 Sunset Blvd., 9th Floor, Hollywood, Calif. 90028; 213-467-0151.

Plastik Records, formed by Markus Schulz. Label will produce, release, and break house music with crossover potential. First release is "I Need To Know Now" by Slick 95, featuring the vocals of Truce. Plastik also plans to release a series called "Plastik Traxx." Each volume will highlight a different producer. Volume 1 features Schulz and C.L. McSpadden; Volume 2 showcases Slick 95; and Volume 3 spotlights Jason Nevins. Plastik Records will be distributed through Aligned Audio/AGM Music in New York. 718-788-6969.



LAPPEN

Billboard®

Please Enter My



Subscribe now for 1 year
and get Billboard's Bonus
100th Anniversary Issue*
FREE

S U B S C R I P T I O N

Domestic		Overseas -1 year	
1 year (51 issues)	\$239	Australia & New Zealand (Airjet)	\$379
6 months (26 issues)	145	Central America & Caribbean (Air Mail)	375
2 years (102 issues)	395	Mexico (Air Mail)	375
1 year (First Class)	359	South America (Air Mail)	445
Alaska (First Class Only)	359	Europe (Air Mail)**	£199
Canada		Asia, Africa & all others	549
1 year	245 U.S.	Japan (Air Mail)	Y109,000
6 months	159 U.S.		
1 year First Class	375 U.S.		

Please remit in U.S. Currency only (except Continental Europe and Japan).

\$ _____

Total amount enclosed

Charge my credit card as follows:

- | | |
|----------------------------------|---|
| <input type="checkbox"/> Bill me | <input type="checkbox"/> American Express |
| <input type="checkbox"/> New | <input type="checkbox"/> Visa |
| <input type="checkbox"/> Renewal | <input type="checkbox"/> Master Card |

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Billboard Classifications

- | | |
|---|--|
| <input type="checkbox"/> 01. Retailers of records, CDs, tapes, video/computer software, communications hardware | <input type="checkbox"/> 05. Artists, managers, agents, attorneys |
| <input type="checkbox"/> 02. Distributors of records, tapes, CDs and software including rack jobbers, one stops | <input type="checkbox"/> 06. Concert promoters, concert facilities |
| <input type="checkbox"/> 03. Radio, discos, TV Cable personnel | <input type="checkbox"/> 07. Music fans |
| <input type="checkbox"/> 04. Manufacturers of records and software, including recording studios, pressing plants, video and film industries | <input type="checkbox"/> 08. Music publishers, unions, industry associations |
| | <input type="checkbox"/> 09. Music publishers, unions, industry associations |
| | <input type="checkbox"/> 10. Music publishers, unions, industry associations |
| | <input type="checkbox"/> 11. Mass merchandisers |
| | <input type="checkbox"/> 12. (please be specific) |

Card Number _____

Card Expires _____

Name _____
 Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Signature _____

Customer Service Dept., P.O. Box 2011, Marion, OH 43306-4111,
 1-800-669-1002, Fax # 614-382-5866

*To be published 11/1/94



Call toll free (orders only)
1-800-247-2160

In Iowa: 1-800-362-2860. Outside
 U.S.A. call +614-382-3322
 Please allow 6 weeks for delivery of first issue.

Billboard® IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD

FH914-9



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 642 MARION, OH

POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard[®]
SUBSCRIPTION DEPT.
PO BOX 2011
MARION OH 43306-4111



REAL ESTATE TO THE STARS

BLUE NOTE SUBSID

(Continued from page 11)

Gersh adds, "Music from around the world is the most exciting music that there is today. I said this to [Blue Note president] Bruce Lundvall, and he agreed with me, and we figured that we should move forward."

According to Lundvall, the aim is for Metro Blue to be "both a sister label to Blue Note and an East Coast label for Capitol, that would be defined by very unique artists that were a little left-of-center. Not mainstream pop acts or R&B acts, but unique artists from the world music community and from the contemporary pop community."

Blue Note marketing VP Tom Evered emphasizes that Metro Blue is "not a world pop label. It just so happens that EMI has some of these artists that we feel have some real potential in niche markets coming out on various labels."

Besides Monte, who is signed to EMI Brazil, Metro Blue also will issue albums by a pair of EMI's international acts: Dao Dezi, an ethno-dance unit from Brittany assembled by Eric Mouquet and Guilain Jonchery, two of the prime movers behind Deep Forest, and the Portuguese group Madredeus, which Evered describes as "a real haunting string band with synthesizer and a beautiful woman's voice."

Evered says, "The main thrust of what we're going to do is the pop side, with [singer] Andru Donalds. Even though he's from Jamaica, the record is a stone-cold AM pop radio record. It's full of hooks and everything. There's some slight reggae tone to it; then again, Ace Of Base [also had such a tone], and they're Swedish."

Donalds' self-titled album is scheduled for an October release.

Evered says Metro Blue will also pursue a straight-ahead pop route with Miami-bred vocalist Nil Lara.

Other Metro Blue signees with albums due by spring 1995 include Ambitious Lovers member Peter Scherer (whose partner in the group, Arto Lindsay, produced Monte's new album) and French rapper Soon E MC.

Beyond the pop target Metro Blue is aiming at with Donalds and Lara, Evered says, "The other [acts] we'll work at the clubs. We're going to do remixes on things like Dao Dezi. A lot of them will be press-driven. Each one kind of goes in a different direction."

It remains uncertain if the Charlie Hunter Trio, the San Francisco based alternative-jazz group led by ex-Disposable Heroes Of Hiphoprisy member Hunter, will be on Blue Note or Metro Blue, though Lundvall says, "Because their market is a young alternative market... probably they would be better served on the new label."

Although Monte was previously a World Pacific artist, Lundvall says that the establishment of Metro Blue will not have any further impact on that venerable subsidiary's roster.

"Basically, we use World Pacific for international repertoire very, very selectively," says Lundvall, who adds that World Pacific will soon be issuing Brazilian vocalist Milton Nascimento's catalog and a new album by Brazilian singer/composer Joao Gilberto.

Metro Blue will not be doing any major staffing up in the immediate future. "At this point, the Blue Note staff is more than adequate," says Lundvall. "We use the Capitol marketing team and promotion team for specific records. [Donalds] will get the full thrust of the entire Capitol marketing and promotion department... It will depend on each record. I think we will be adding the staff eventually, but right at the moment we're not."

THE A LIST

MAIN LIVING AREA OVER 50' LONG

NINE-FOOT CEILINGS

LIBRARY W/SLIDING DOORS

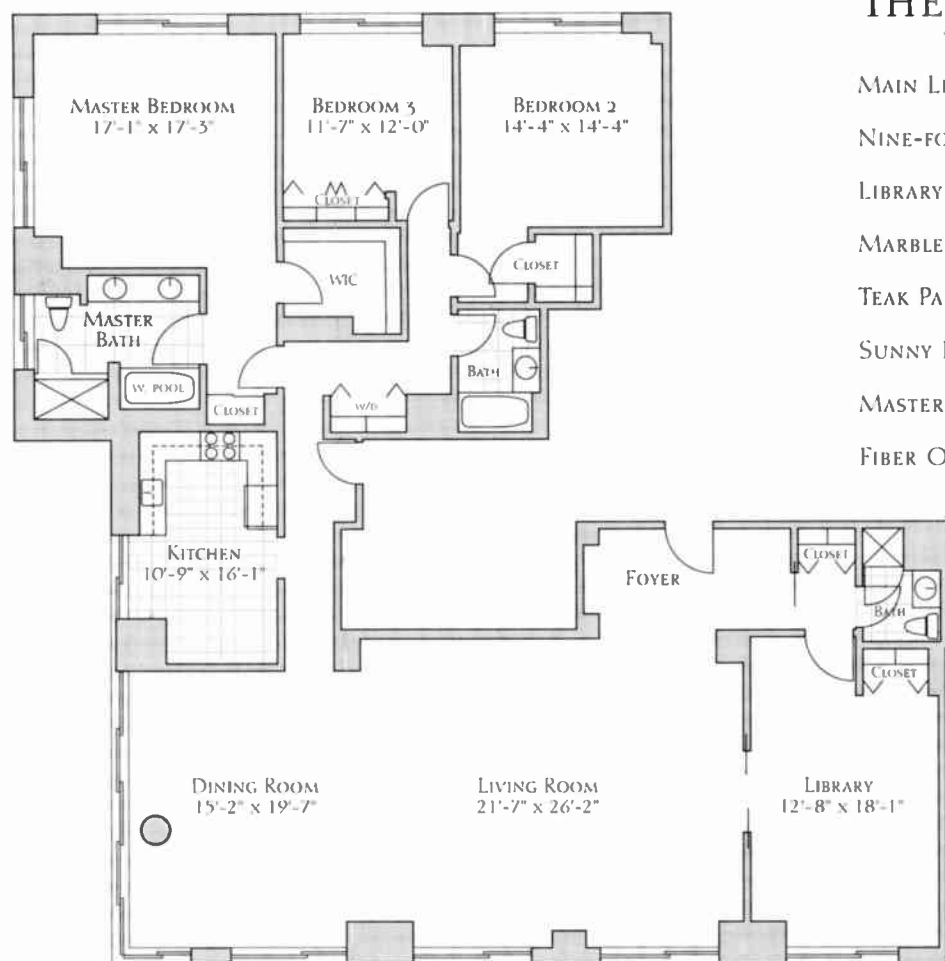
MARBLE FOYER

TEAK PARQUET FLOORS

SUNNY EAT-IN KITCHEN

MASTER BATH WITH A VIEW

FIBER OPTIC TELECOM SYSTEM



Apartment A will amaze you. Over 2,700 square feet of extraordinary living space, wrapped around three sides of the West Side's finest luxury rental property. Central Park from your living room. The world's most famous skyline as you dine. The Hudson River from your bedrooms. And with Lincoln Square's attentive staff, you'll never

have to take your eyes away from the view: Dial down for room service, a maid, valet, or the concierge. Downstairs you can even go rock climbing or wind surfing in the world's largest, most advanced fitness center—the new Reebok Sports Club/NY. But all that is just the beginning; the A List goes on and on.

THE RESIDENCES AT
LINCOLN SQUARE

IF THE A LIST SOUNDS LIKE HOME TO YOU,
CALL FOR A PRIVATE APPOINTMENT. WE HAVE ONLY
NINE A'S REMAINING, FROM \$9,600.

THE RESIDENCES AT LINCOLN SQUARE 111 WEST 67TH STREET 212.595.7777

AN EQUAL HOUSING OPPORTUNITY

MILLENNIUM PARTNERS

OFFICE SPACE - 750 or 1500 sf.
Hackensack, NJ, 20 minutes from Midtown. Accessible to all major arteries. This new, modern office building houses Trutone's Mastering Studios and Manufacturing Operations.
Reasonable rent. Call: 201-489-9180

**NASHVILLE-MUSIC CITY
Relocating or Investing**
"Don't git skint!"
Choose Buyer Consultants for Exclusive Buyer Representation
* No fees charged & savings guaranteed
* Access to all Homes, Farms, and Estates >\$150,000
* Alternative financing available
Call Mike Cherry, Broker, BBI
800-577-9928

**FABULOUS APT. IN THE HEART
OF THE THEATRE DISTRICT**

For sale -55th St. bet. 6th & 7th Aves. Overlooking the great facade of City Center.
4 large rooms, approx. 1200 Sq. Ft. 1 1/2 baths, pre-war, high ceilings, full service building. Owner relocating—must sell immediately. Priced below market value.

Call owner anytime
.212-333-7755

**Reach For The
STARS!
MOVING?
RELOCATING?**

ARE YOU INTERESTED IN
RESIDENTIAL, COMMERCIAL
OR STUDIO PROPERTIES? BE
SURE TO READ THE ADS IN
THE REAL ESTATE TO THE
STARS CLASSIFIED SECTION
EVERY WEEK IN BILLBOARD.

REAL ESTATE RATES

RATE: \$65 per inch

Laura Rivchun (800) 223-7524 / (212) 536-5173 (NYS)



Like Minds. John Carlin, left, lead singer for the RCA act 700 Miles, compares chin hairs with WDRE Long Island, N.Y., MD Mike Parish.

Radio Brings Acts' Obscurities To The Masses

■ BY STEVE KNOPPER

For decades, sneaky performers have affixed obscure, non-album songs to their EPs and singles. The songs—from Bruce Springsteen's "Roulette" to the Feelies' version of the Beatles' "She Said, She Said"—have acted as secret communiqués to artists' die-hard fans.

But in recent years, radio stations hungry to differentiate themselves from the competition have been intercepting those secrets and distributing them to the public. The stations—mostly modern rock, album alternative, and hard rock—want more than just the new artist's new single. They'll air a Nine Inch Nails song from a soundtrack, an acoustic Billy Pilgrim song from a CD-5, or a live Counting Crows song taped from television.

For artists and record companies,

such songs are no longer oddities; they're quickly becoming alternative radio staples. "It's never a problem to play a single . . . for a while," says John McGue, MD at album alternative WTTN Indianapolis. "But after about four [or] five weeks, it's time to get a live or acoustic version of something.

"I think it is starting to become a trend," McGue adds. "With just about everybody, it's almost standard. By next summer, it will be."

Proof: "DGC Rarities Volume 1," with odds and sods from Nirvana, Counting Crows, Teenage Fanclub, Weezer, and others, reached No. 139 on The Billboard 200. Parts of "Rare On Air," a recent compilation of in-studio performances at Los Angeles community station KCRW, were added to 60 radio stations' playlists. And record companies have gradually begun to use the unusual, non-album

tracks to boost their bands.

In 1992, for example, Atlantic Records marketers were frustrated because they couldn't get radio play for a new group, Stone Temple Pilots. The single, "Plush," was initially too hard for album rock and too soft for hard rock stations.

However, says Atlantic national hard rock manager Jon Nardachone, the band had just recorded an acoustic version of the song on MTV's "Headbanger's Ball." So Nardachone decided to release the new "Plush" as a B side to the "Crackerman" single. "AOR liked it better," he says, recalling that MTV put "Plush" into heavy rotation shortly thereafter. "That broke the band. It was really weird."

It's tough to pinpoint the beginning of this trend. B sides have contributed to songs' commercial success since 45s were first released, and dance remixes began boosting sales

in the '80s, but the trend's roots are probably in college radio. Underground artists, from They Might Be Giants to Hüsker Dü, have provided a steady stream of EPs and 12-inch singles. As the mid-'80s college radio style gradually influenced the modern rock format, the trend switched over.

"It has gone on forever," says John Hayes, PD at modern rock KTCL Denver. "We've still got a lot of vinyl that may be the same situation—one cut that was an album version, maybe the same cut had a different mix. I would say that seems to have heated up again over the last three years."

KTCL regularly airs alternate versions, including R.E.M.'s "Radio Song" remix, the new Nine Inch Nails song from the "Natural Born Killers" soundtrack, the Cure's B side "The Big Hand," and U2's "Lady With the Spinning Head." But the trend is not limited to modern rock. As album alternative stations grow, they are increasingly looking for a fresh, artistic angle to a core artist. Many stations—including Denver's KBCO, Indianapolis' WTTN, and Poughkeepsie, N.Y.'s WDST—have lured artists into their studios (or, at WDST, the parking lot) to record acoustic versions.

"We like to expose a different side to the artist than the one that's spit-polished and fine-tuned," says Jimmy Buff, PD at WDST, whose format is a cross between album alternative and modern rock.

In the '90s, performers at every commercial level have experimented with non-album versions. Eric Clapton, of course, used the "Unplugged" version of "Layla" to spark his comeback in 1992. Soul Asylum's similar reinterpretation of the hit "Runaway Train" was a radio success. Peter Dinklage put out an EP, played recently by many album alternative stations, titled "Quiet Steam." And artists from Tori Amos, to King's X, to R.E.M., to Smashing Pumpkins have enthusiastically flooded the market with non-album material.

"If [stations] really feel that strongly about the artist that they're willing to put the song on the air, half the battle is there," says Todd Bisson, Columbia Records' national director of alternative promotion.

However, he adds, sometimes stations will demand the alternate version at the expense of a record company's current single. For example, he lists a few album alternative stations that have been hesitant about singer Shawn Colvin's latest single, a version of the Police's "Every Little Thing She Does is Magic," because Colvin's usually untouched folk music was overdubbed in the studio.

"If a radio station plays something and it helps me in the long run, that's great," Bisson says. "But if I've got something that's successful at other stations and they, for some reason, decided they're going to play something else and don't listen to me, I'm going to say, 'Wait a minute, Listen to me!' But that's another side of the coin. I haven't had any instance where there's tremendous mutiny."

CouponRadio To Get Its 1st Test In Miami

NEW YORK—CouponRadio Inc. is finally getting a chance to prove itself, thanks to a cooperative effort between that company and the Interep Radio Store.

With Interep's help, CouponRadio is organizing the first interactive test of its technology in the Miami market. Seven stations will be participating in the experiment, which is targeted to take place during the winter of 1995-96.

CouponRadio allows radio listeners to push a button on their Radio Broadcast Data Systems (RBDS)-equipped radios while they are driving—to save the artist, title, and catalog number of a song being played, or to save a telephone number or other information in an advertisement being heard on the station (Billboard, June 5, 1993).

The data is stored on a credit card-sized "RadioCard" containing a computer chip that is housed in a slot on the radio. The card, which holds up to 20 messages, can then be removed, taken to a retail location, and inserted in a kiosk, where the data will be turned into a coupon containing all of the relevant information, along with discount offers.

Miami stations participating in the test are WBGW (formerly WAXY), WEDR, WHYI, WKIS, WPOW, WSHE, and WTMI. They expect to begin transmitting CouponRadio infomessages in late 1995.

The experiment also will require the involvement of record labels, retailers, radio manufacturers, and advertisers.

PHYLLIS STARK

HIP-HOP TAKES MANHATTAN, WITH HELP FROM HOT 97

(Continued from page 1)

much of its dance flavor, and, bucking the national radio trend, embraced hip-hop around the clock. Today, awash in new street sounds and overcrowded with rap acts busy visiting the station, cutting promos, and hosting programs, WQHT (Hot 97) is pushing its way into the elite circle of top-rated New York stations historically occupied by R&B, N/T, and light AC stations.

In the spring Arbitron book, Hot 97 climbed to its highest ranking ever, perched at third place, surpassing WRKS (Kiss) in the process. In the spring AccuRatings report, the station was No. 1 12-plus with a 6.7 share.

"It happened too fast," sighs Steve Smith, Hot 97's frenetic and slightly paranoid PD. "If anybody had said to me when I came into the market, 'In 10 months you'll be tied for No. 1 12-plus,' I would have said no way, you're crazy . . . I walk around here all the time freaked out that we're not winning anymore."

AN OASIS FOR RAP

Excited staffers and young hip-hop fans aren't the only ones giddy over the station's new direction. Hot 97's hip-hop revival has appeared as an oasis of sorts for rap record executives.

"I can't even describe the support they've given us," says Eric Skinner, national manager of rap promotion for the hip-hop label Jive Records. Like many in his field, Skinner has spent years banging his head against closed radio doors—and not just top-40 and top-40/rhythm doors, but ones at R&B stations, too, where many have relegated chunks of hip-hop to nighttime and mix shows. Certainly, some—KMEL San Francisco, WPGC-FM Washington, D.C., KBXX Houston, and Hot 97 sister station KPWR (Power 106) Los Angeles—have embraced a more street-level approach. But according to Marcus Morton, national director of rap promotion for EMI, Hot 97 "took it to an-



other level."

Hot 97 welcomed hip-hop in all day-parts and created a sound that marries street R&B (Mz. Jones), a handful of bedroom ballads (Changing Faces), and plenty of street-smart rappers (Notorious B.I.G.). The station's more daring, artist-breaking approach may be a blueprint for the future. "Hot 97 sent a signal," says EMI's Morton, who says he wouldn't be surprised if a few copycat stations popped up across the country.

For now, execs at rap labels are thrilled just to have Hot 97. "I never thought I'd hear a station like this in New York," says Skinner. "It's the mecca of rap radio right now."

The man he can thank is Smith, who arrived at Hot 97 last autumn from KKFR (Power 92) Phoenix, where he emerged victorious in a fierce, three-way top 40 battle. When Smith was tapped for the Hot 97 job last year, he immediately hit the streets, asking strangers what they thought of New York radio, and of Hot 97 specifically.

Back then, Hot 97 was known as a dance station, but it had quietly been adding more rap. "We were leaning in a hip-hop direction," says station VP/GM Judy Ellis. "But we were playing it in a brown paper bag. Steve took the station out of the closet."

Even so, Smith ran into skeptics during his impromptu sidewalk surveys. "What I got," says Smith, "was, 'Aw, they're frontin'. They're trying to be like Kiss.' It was my job to give this station credibility. The first thing I did was make this station the home

of the artists. To just get as many artists through here as I could to cut [promos] and to build a station presentation that sounds like it's being driven by the artists."

Reminiscent of his Phoenix coup—where he essentially co-opted the hometown NBA franchise, the Phoenix Suns, by making the popular basketball players synonymous with KKFR through station call-ins and visits—Smith set out to make Hot 97 the home of hip-hop, literally. "I wanted to make sure [acts] knew this was their home, and that they could stop by anytime," says the programmer. "I want Craig Mack, or Flavor Flav, or Heavy D. to know that if he stops by the station unexpectedly, I'm not stupid; he's going on the air."

Smith's open-door policy was felt immediately. Jive's Skinner remembers the first time he brought an act, Souls Of Mischief, to the station for a quick visit. The group ended up staying for hours. Hot 97, says Skinner, "has a great relationship with artists. There's a real closeness. At other stations, it's more of a business."

HIRING THE ARTISTS

Smith wasn't happy with artists simply stopping by, though. "I said, fuck it, I'm going all the way. I'm going to get these artists to not only be on the station and present the [promos], I'm gonna hire some of them. I'm gonna get them on the air representing Hot 97 doing their own stuff." Soon, street-smart mixers and rappers Glenn Friscia, KRS-One, Afrika Bambaataa, Evil Dee (from Black Moon), L.L. Cool J, Funkmaster Flex, and the Furious Five became Hot 97 employees.

KRS-One knew the move to rap radio would hit the city eventually; he says he just wishes one of New York's rap-shy, black-run stations had been the one to step up. "It's just depressing to know that once again, it took a white man, Steve Smith, to come out of nowhere and blow up the spot," he

(Continued on page 111)

After Riding Out Bad Times, WPLJ Relishes Its Success

BY THE TIME Saturday, Sept. 10, is over, staffers at top 40/adult WPLJ New York will have walked to the stage four times to collect the distinctive glass trophies during the Billboard/Airplay Monitor Radio Awards ceremony.

The Capital Cities/ABC-owned WPLJ swept the awards this year, and is the only station that will be taking home prizes in all four categories for which it was nominated—station of the year, program/operations director of the year (Scott Shannon), MD of the year (APD Mike Preston), and air personality of the year (Shannon and morning co-host Todd Pettengill).

For VP/programming Tom Cuddy, the victory is especially sweet. He still remembers the skepticism the station faced when it launched its current format 2½ years ago, a format heavy on recurrents and '70s and '80s oldies, with significantly fewer currents than the industry was accustomed to hearing at a top 40 outlet.

"It took a while for the industry to accept it, because they weren't quite sure what it was we were trying to do," says Cuddy. "When we put together the game plan for 'PLJ, we knew it had to be in the middle of what [top 40 WHTZ] Z100 and [AC WMXV] Mix 105 were doing... Since all those areas were covered in New York, we had to take a chance.

"It took a while for people to realize we're playing some songs they haven't been hearing on the radio in a while. Our peers were saying, 'You're playing records that haven't been tested.' It's worked for us, but not without a lot of pain and aggravation."

The addition of a healthy dose of "oh wow" records from the '70s seemed

particularly curious at first, but the gamble paid off. Not only did that music help WPLJ, but a '70s-based oldies format has been sweeping the country for the last year and now claims about a dozen stations. Also, a '70s oldies network format is to be launched soon (Billboard, Sept. 3).

"A lot of people have attributed [their stations'] first thinking of doing '70s to the fact that we were doing it, [but] we only did it because we had to find something that wasn't tired and wasn't being done," says Cuddy.

WPLJ's Saturday night '70s show, hosted by Al Bandiero, is now one of the station's most popular features. The station also has tracked down a number of artists who had hits in the '70s, like the Bee Gees and Donna Summer, and showcased them at a series of '70s dance parties or on the morning show to enhance WPLJ's '70s-music image.

In addition to the '70s music, another of WPLJ's strengths is its morning show, whose ratings growth has kept pace with that of the station. For females in the target demo, the morning show is compelling and unusually entertaining.

"I really think it's because opposites attract," says Cuddy. "When we put the team together of Scott and Todd, they came from completely different backgrounds and [brought] different things to the table. Todd is a combination of Robin Williams and Jim Carrey. It was tough for a guy like Todd to walk into a New York market in the shadow of Scott Shannon. But over time he's been able to shine. Scott has the ability to inform you one moment, make you laugh the next, and move you to tears the next."

A third strength has been the station's consistency. "In the past, 'PLJ has been flavor-of-the-month radio," says Cuddy. "Once we came up with this game plan, we haven't strayed from it for 2½ years. Letting people know what they can consistently find



with 'PLJ is key.

"A lot of companies won't give you time to find your audience... [This] company said we could have a two-year plan to make this happen, and they've been very patient. GM Mitch Dolan started his career behind the mic, so he has a great respect for and love of the programming side, and he's been in our corner."

As evidenced by the Radio Awards,

WPLJ has come a long way in the industry's eyes in the last few years. "When Mitch and I got to WPLJ, it was poked fun at by many people in the industry, and now some of those same people are looking to get tapes of the station," says Cuddy. "It's amazing how people come out of the woodwork."

Another staffer who has been particularly gratified by the industry's attitude adjustment is Shannon. When he joined the station, it was directly from his failed "Pirate Radio" experiment in Los Angeles. As a result, Cuddy says, "when we hired Scott after the Pirate Radio thing, he was looking to turn those skeptics around. There were doubting Thomases throughout the first year. But nothing speaks louder than success. We're doing well not only with Arbitrons, but we're beating all our sales goals for the year."

Even before the Radio Awards, the WPLJ staff was already being rewarded for its efforts in the form of Arbitron numbers. With the exception of an inexplicable 3.9-3.4 dip in the winter book, the station has consistently hovered around a 4.0 share 12-plus for the past year. In the recent spring book, WPLJ recovered from the winter 3.4-4.0, then pulled ahead to a 4.1 share in the first trend of the summer book. It is currently tied for sixth place in the market in Arbitron, and is No. 9 with a 3.9 share in AccuRatings.

But what was especially rewarding to the WPLJ staff in the spring book was beating longtime foe WHTZ in the morning ratings (although Z100 remains a tenth of a share ahead 12-plus). Despite the fact that the stations are now targeting somewhat different audiences, Cuddy says the morning victory was sweet because of the stations'

long rivalry.

"I was not at the station at the time, but the downfall 'PLJ had for so many years was due to reacting to Z100, and a lot of the people that were here lived through that," says Cuddy. "Z100 would always poke fun at 'PLJ. It was very meaningful for people who had been through that battle here to see that day of recognition. It was an achievement that put a lot of smiles on the faces of people here at 2 Penn Plaza."

In the last book, WPLJ shared 40% of its 12-plus audience with Z100, and 32% with Mix 105. In the target 18-34 demo, however, 'PLJ shares just 14% of its audience with Z100 and 7% with WMXV.

With both a VP/programming and a PD at the station, Cuddy says he and Shannon are able to divide up the programming responsibilities according to their individual strengths. "Scott's first responsibility is to the morning show, and he works a great deal with Todd to make that as compelling and exciting as possible," says Cuddy. "Then we divide up programming responsibilities... It's worked out well, because there's only so many hours in the day. [With] Mike Preston, Scott, and myself at programming meetings, we try to collectively decide... If there is a difference of opinion, I'm able to get the final nod, but we all bring something different to the table, so it mixes and matches quite well."

Shannon's responsibilities include "big-picture planning, listening to music, and critiquing air personality performances." Cuddy's duties include the "detail-oriented stuff" and overseeing the promotions and marketing.

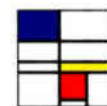
(Continued on page 94)



Mondrian . . . We're In Tune

The next time you're in the city, stay where your friends stay — Mondrian — contemporary, comfortable and all-suites. Enjoy the luxury you deserve, with 24-hour suite-service, fitness center and spa.

Call today: 800-525-8029, or your travel professional.



MONDRIAN
HOTEL DE GRANDE CLASSE

8440 Sunset Boulevard • West Hollywood, California 90069 • (213) 650-8999 • (800) 525-8029

Billboard

1994

RADIO AWARDS

AIRPLAY

Monitor™

focus on the changing role of consultants and their influence on programming.

"Radio Business In The Mid-1990s," will examine how recent adjustments in FCC rules and regulations have spawned changes in station ownership, management and operations, the rise of syndicated air personalities and increased cooperation among competing stations. Jim De Castro, president/COO of Evergreen Media, and Steve Goldstein, executive VP and group PD of Saga Communications, will co-facilitate this session.

"Breaking An Artist In The '90s" will focus on the changing face of label promotion and the roles radio and charts play in the success of an artist. That session will be led by 550 Music GM Polly Anthony, Arista senior VP Rick Bisceglia and EastWest Records executive VP Craig Lambert.

Top programmers, including WPLJ's Scott Shannon and WSIX Nashville's Doug Baker, will offer and solicit tips on how to develop and nurture a great personality in the session "How To Get The Most Out Of Your Air Personalities."

RESEARCH AND RECOGNITION

Jay Guyther, Arbitron's VP, radio develop-



BDS' Joe Wallace

consoles available for individual instruction on how to use BDS information. The workshop will be open for seminar attendees to visit at their leisure from 12:30 to 4 p.m. on both Sept. 9 and 10.

Leading off the format sessions will be "Modern Rock: On The Rise," facilitated by KROQ Los Angeles PD Kevin Weatherly, former WFNX Boston PD Max Tolkooff (who currently heads up his own independent promotion firm, Mutant Promotions) and Billboard's modern-rock chart manager, Mark Marone. That session will look at how the former niche format has become one of the fastest-growing and most influential genres and has spawned several distinct niche formats of its own.

BIG PICTURES AND COMEBACKS

"R&B: The Big Picture" will feature an intense look into the future of R&B radio and will explore how the format can maintain its market share using current programming and promotion approaches combined with community events. The session will also examine how current legislation and management agreements have already begun to change the R&B radio marketplace.

WQUE-FM New Orleans PD Gerod Stevens, WJLB Detroit MD Frankie Darcell and Billboard's director of operations/R&B music group, Terri Rossi, will co-moderate the R&B session.

At the session titled "Top 40: The Format's Comeback," seminar attendees will discover how leading programmers are orchestrating the format's return to its once prominent standing. WSTR (Star 94) Atlanta OM Tony Novia will co-facilitate with Active Industry Research president Alan Smith and Kevin McCabe, Billboard's associate director of charts/radio.

The "Country: Staying On Top" session will raise the issue of how country programmers can maintain their current leading status after several years of phenomenal growth, which stalled when the format leveled off. The session will be facilitated by

KRAK/KNCI Sacramento, Calif., OM Larry Paregis and Lynn Shults, Billboard's director of operations/country music.

AC'S SPLITS, ALBUM'S WINS

At the AC format room, programmers will examine the format's recent fragmentation into several permutations, including mainstream, Top 40/adult and soft AC, without diminishing its status as the 25 to 54 demo champ. WPLJ New York APD Mike Preston and WRQX Washington, D.C., PD Lorrin Palagi will co-facilitate along with Billboard's

Continued on page 99

A Feast For All Formats: Diverse Lineup Of Sessions & Workshops Offers Something For Everyone In Radio's House

BY PHYLLIS STARK

NEW YORK—Something different is in store for attendees at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8 to 10 at the New York Hilton & Towers hotel.

Unlike traditional radio conventions, in which attendees sit in a room and listen to a panel of "experts" discussing their own situations and experiences, which may or may not be relevant

to the rest of the gathering, the focus of the Billboard/Airplay Monitor seminar is on freewheeling, interactive sessions orchestrated by facilitators with roving microphones. This set-up is intended to encourage participation from all attendees and, therefore, make the experience more valuable and educational for all participants.

An exciting and diverse lineup of sessions has been planned, including six general-interest sessions and seven format-specific meetings where programmers in those formats can discuss their particular issues and concerns.

RULES AND CONSULTATIONS

Veteran programmers Guy Zapoleon of Zapoleon Media Strategies, Bill Richards of Bill Richards Radio Consulting and Jerry Clifton of New World Communications will facilitate "How To Get the Most Out of Your Consultant," which will



Frankie Darcell, WJLB

ment, and Kurt Hanson, president of Strategic Radio Research, will explain and compare their audience-measurement services at the "Arbitron Vs. AccuRatings Q&A" session.

Another session, presented by Broadcast Data Systems, will run both Sept. 9 and 10, giving attendees two opportunities to catch it. At that session, titled "BDS From A To Z," BDS music division VP Joe Wallace and western region GM George Chaltas will offer a comprehensive explanation of the airplay-recognition service and answer questions from attendees.

In addition to the presentation, BDS will sponsor a hands-on workshop with computer



Scott Shannon, WPLJ

Go First Class to Europe.

Take your listeners on a weekly, two-hour journey through Europe via *THE EUROPEAN HIT SURVEY* hosted by Bobby Sicilia. This musical extravaganza, designed in a magazine format brings you a weekly profile of the latest Pan-European hits. It is also loaded with updates on current music trends in Europe, interviews with today's hot artists, entertaining industry news, and information about European lifestyles. Your listeners will appreciate this exclusive program because it is "First Class" all the way.

The
EUROPEAN
Hit Survey

Hosted by Bobby Sicilia

Don't keep your listeners waiting! For more details call Sound & Stations USA at 214-444-2525.



Billboard / Airplay Monitor Radio Seminar Schedule Of Events

The following schedule was accurate as of press time.

THURSDAY, SEPTEMBER 8		3:30pm - 4:45pm	
2:00pm - 5:00pm	Registration Nassau Suite A		ARBITRON VS. ACCURATINGS Q&A Sutton Parlor South Jay Guyther, VP Radio Development, Arbitron Kurt Hanson, President, Strategic Radio Research
FRIDAY, SEPTEMBER 9		3:30pm - 4:45pm	
9:00am - 4:00pm	Registration Nassau Suite A		HOW TO GET THE BEST OUT OF YOUR AIR PERSONALITIES Regent Parlor Doug Baker, PD, WSIX Nashville Scott Shannon, PD, WPLJ New York
9:30am - 10:00am	Continental Breakfast Mercury Ballroom Foyer		
10:00am - 10:45am	KEYNOTE ADDRESS Mercury Ballroom Mel Karmazin, President & CEO, Infinity Broadcasting & Westwood One	6:00pm - 9:00pm	Welcoming Cocktail Party Mercury Ballroom Co-sponsored by Broadcast Data Systems
11:00am - 12:15pm	BDS FROM A TO Z Sutton South & Regent Parlor Joe Wallace, VP Music Division, BDS George Chaltas, GM Western Region, BDS		
12:15pm - 1:45pm	Lunch Break		
12:30pm - 1:30pm	BDS TEACH IN - WORKSHOP Nassau Suite B		
2:00pm - 3:15pm	MODERN ROCK: ON THE RISE Sutton Parlor South Max Tolkoff, Mutant Promotions Kevin Weatherly, PD, KROQ Los Angeles Mark Marone, Modern Rock Tracks Chart Manager, Billboard/Airplay Monitor		
2:00pm - 3:15pm	LATIN Murray Hill Suite B Gerardo Villacres, GM, CBS Americas John Lannert, Latin American Bureau Chief, Billboard		
2:00pm - 3:15pm	ADULT CONTEMPORARY Murray Hill Suite A Lorrin Palagi, PD, WRQX Washington, D.C. Mike Preston, APD, WPLJ New York Steve Graybow, Hot Adult Contemporary		
			Chart Manager, Billboard/Airplay Monitor

SATURDAY, SEPTEMBER 10

9:30am - 10:00am	Continental Breakfast Mercury Ballroom Foyer
10:00am - 10:45am	KEYNOTE ADDRESS Mercury Ballroom Garry Wall, President, Wall Media
11:00am - 12:15pm	BREAKING AN ARTIST IN THE '90s Sutton South Polly Anthony, GM, 550 Music Rick Bisceglia, Senior VP, Arista Records Craig Lambert, Executive VP, EastWest Records
11:00am - 12:15pm	BDS FROM A TO Z Regent Parlor Joe Wallace, VP Music Division, BDS George Chaltas, GM Western Region, BDS
12:15pm - 1:45pm	Lunch Break
12:30pm - 4:00pm	BDS TEACH IN - WORKSHOP Nassau Suite B
2:00pm - 3:15pm	TOP 40: THE FORMAT'S COMEBACK Sutton Parlor South Tony Novia, OM, WSTR (Star 94) Atlanta Alan Smith, president,

STAR ATTRACTIONS

MEL KARMAZIN

As president and CEO of both Infinity Broadcasting and Westwood One, keynote speaker Mel Karmazin is widely regarded as the most influential businessman in broadcasting today. Overseeing the largest radio group in Infinity (26 total stations; 22 in Top 10 markets) and a leading syndicator



in Westwood One, Karmazin is in a unique position to comment on all aspects of the radio business.

Karmazin joined Infinity in 1981 after 11 years with Metromedia and three years with CBS. Through aggressive acquisitions and cutting-edge programming, he's helped build Infinity—voted the most admired radio group by station managers last year in a Duncan Radio Guide survey—into the highest-billing group in the country. Infinity stations billed more than \$243 million last year, according to Duncan.

JON SECADA

Cuban-born singer Jon Secada exploded on radio and set a new Latin crossover standard in 1992 with his eponymous debut, which has sold 6 million copies worldwide.



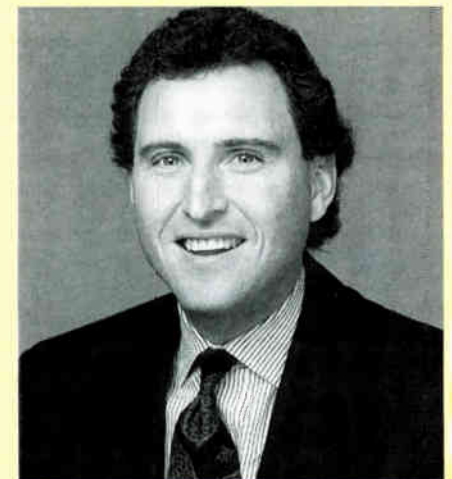
"Jon Secada," released on SBK Records, lured programmers from all corners. The record spawned three Top 20 Billboard Hot 100 hits, three Top 5 Billboard Hot Adult Contemporary smashes and two Top 40/rhythm hits.

While "Jon Secada," with its soulful pop offerings, was winning a mass mainstream following, the singer's simultaneously released Spanish language version of the same album, entitled "Otro Dia Mas Sin Verte," was also dominating the Billboard charts. He became the first artist ever to hit No. 1 on the Hot Latin Tracks chart four straight times from a debut release. "Otro Dia Mas Sin" won Secada a Grammy for Best Latin Pop Album.

His sophomore pop release, "Heart, Soul & A Voice," is picking up at radio where the debut left off. The album's first single, "If You Go," hit Top 5 on Billboard's AC and Top 40 charts, while the title track from Secada's Spanish language follow-up, "Si Te Vas," hit No. 2 on Billboard's Hot Latin Tracks.

GARRY WALL

Keynote speaker Garry Wall has been listening intently to radio, and turning a keen eye and ear toward musical trends, for more than two decades now. As president of



Wall Media, a San Diego-based consulting firm founded in 1991, Wall serves as a strategic adviser to music and entertainment companies.

Wall broke into the radio business back in 1973 when, while attending high school in Philadelphia, he helped produce sports shows on WCAU-FM. Since then, Wall has jockeyed and programmed at such standout Top 40 stations as WNCI Columbus, Ohio, WTIC-FM Hartford, Conn., and KKLQ San Diego.

After serving as corporate VP at Edens Broadcasting, Wall created his own company that today reports on marketing trends, consumer behavior and critical thinking for a range of major music-industry clients. ■

	Active Industry Research Kevin McCabe, Associate Director Of Charts/Radio, Billboard
2:00pm - 3:15pm	COUNTRY: STAYING ON TOP Murray Hill Suite A Larry Pareigis, OM, KRAK/KNCI Sacramento Lynn Shults, Director Of Operations/Country Music, Billboard
2:00pm - 3:15pm	ALBUM ROCK: WINNING WITH CURRENTS Murray Hill Suite B Jeff Carrol, PD, KLBJ-

	FM Austin Greg Mull, PD, WXTB (98 Rock) Tampa, Fla. Anthony Colombo, Album Rock Charts Manager, Billboard
2:00pm - 3:15pm	R&B: THE BIG PICTURE Regent Parlor Frankie Darcell, MD, WJLB Detroit Gerod Stevens, PD, WQUE-FM New Orleans Terri Rossi, Director Of Operations/R&B Music Group, Billboard

Continued on page 99



Billboard Radio Seminars:

A Heritage Act With A Passionate Core

Past conferences have tackled tough issues (sex, diaries and rock 'n' roll) and ageless topics ("Is Top 40 Dying?"). How times have changed...

BY PHYLLIS STARK

Tracking the history of the Billboard radio seminars over the years is analogous to tracking the history of radio itself. Throughout the late '60s, '70s and early '80s, Billboard's radio gatherings focused on all the radio and record community's issues and concerns of the day.

attendees from around the world and drew speakers like Frank Zappa, who talked about new trends in modern music. That seminar, at New York's Waldorf-Astoria Hotel, included timeless panel discussions on Top 40, country and R&B radio.

"Is Top 40 Dying?" was that format's issue du



PROGRAMMING POINTERS: Eartha Kitt at 1978's seminar

The Billboard/Airplay Monitor Radio Awards, which will be this Seminar's closing event, have an even richer history.

The first Billboard International Radio Programming Forum was held in 1968, and the Billboard Radio Awards were initiated the following year. However, from 1934 through the 1950s, Billboard sponsored a precursor to the current awards in the form of an annual poll of daily-newspaper radio critics, who voted for their favorite programs in such categories as quiz/audience-participation show, dramatic and variety programs, as well as favorite male and female singer (popular and classical), favorite comedian, news commentator and sports announcer.

Throughout the 1970s, the Radio Awards were handed out in formats with names no longer used by the industry like MOR, soul, progressive and "non-music."

ZAPPA PLUS RAZZLE-DAZZLE

The Radio Forum really got under way in 1969, when it first attracted several hundred

jour, but speaker Bill Stewarts believed the answer was no. "From the early 1950s to the mid-'60s, these disbelievers...kept saying that Top 40 was a passing fad," said Stewarts, who also said there was nothing wrong with Top 40 that couldn't be cured by "a little showmanship, razzle-dazzle and original thinking."

During 1969's country session, Jack Gardiner suggested eliminating the word "country" when programming a station in that format. He noted that traditional country stations emphasized rural personalities with what he considered limited followings, and said, "I can't help but feel that the word 'country' is the big stumbling block."

Also discussed that year was the growing acceptance of R&B music. WOL Washington, D.C., PD Bill Doubleday noted that "people are developing a greater appreciation for R&B because the songs are deeply philosophical. They tell a story of the black man's pride, his growing awareness, his struggle for unity among his fellow men and his quest for acceptance in the society in which he lives."

Doubleday cited as examples Sly & The Family Stone's "Stand" and James Brown's "Don't Be A Dropout."

At another 1969 session on how to handle personalities effectively (a precedent for this year's session, "How To Get The Best Out Of Your Air Personalities"), WIP Philadelphia GM Richard Carr offered his theory that personalities fall into three categories: those who don't need to be managed, those who need to be managed and those who are unmanageable.

"TALK DIRTY AND PLAY THE HITS"

In 1970, keynote speakers at the New York gathering included Beatles producer George Martin and Art Linkletter, who urged stations not to advocate "the taking of drugs, indiscriminate sex and revolution."

Indeed, that year's meet featured an ongoing drug theme, with a luncheon speech from Dr. David Smith, medical director of the Haight-Ashbury Medical Clinic in San Francisco. Also appearing in 1970 was Tony Bennett, who performed on a rooftop terrace of the Billboard office during an open house and cocktail reception there.

1971's speakers in Chicago included artists



DAY AND KNIGHT PARTS: Frank Boyle delivers speech, 1970.

Felix Cavaliere and Curtis Mayfield. At that year's morning-show panel, Don Imus, then of WGAR Cleveland and now a nationally syndicated morning man, joked that all an air personality has to do to be successful is to "talk dirty and play the hits." Since most of Imus' current affiliates are sports stations that do not play music, he has, presumably, come up with a new approach.

Ironically, coverage of the 1972 forum in Los Angeles noted that "a key aspect of the Forum was the interchange of ideas between everyone, including the audience." This year's facilitator format for the sessions, which takes the place of the more traditional panelist configuration, is designed to achieve the same results.

In 1975, the Forum in San Francisco included a special workshop where the wives of programmers attending could learn about "radio and their role in a station's success." There was also a winery tour offered. The wives meeting was repeated in 1976, but was renamed the "spouse" session. Nevertheless, all references to Forum attendees in Billboard's coverage during the first few years referred to "radio men" and, in perusing the photo coverage, there appeared to be no women present (with the exception of the aforementioned wives).

SELLING ARBITRONS

During his 1975 keynote speech, Tower Records head Russ Solomon noted that singles sales were experiencing renewed health and credited the fact that people are dancing again, "even touching each other." A keynote speech was also given by concert promoter Bill Graham, and Radio Awards presenters that year included artists Barry White and Bobby Goldsboro.

The 1976 Forum in New Orleans included a trip up the Mississippi on a paddle-wheel boat with entertainment by Clifton Chenier. That

year's hot topic was a controversy over Arbitron ratings diaries being sold, and the FCC's Arthur Ginsberg revealed during the Billboard Forum that the commission was considering getting involved in the issue.

The forum moved outside of the U.S. for the first time in 1977, when it was held in Toronto. Mel Karmazin then VP/GM of WNEW-FM New York (now president/CEO of Infinity Broadcasting and Westwood One and one of this year's keynote speakers), appeared on a panel titled "Sales: The Realities," which also featured Granum Communications president/CEO Herb McCord, then VP/GM of CKLW Detroit.

The 1977 convention featured a session on how to break a new artist, a perennial concern of record companies and a topic again at this year's meet. In fact, that topic was covered at nearly every forum, including 1978's New York gathering, where the session was billed as "Record Promotion—How To Make It Work For Radio."

Among the other topics covered in 1977 was "AM Survival In The Age Of FM." That title was a far cry from a 1969 session on how to compete with AM and proved how dramatically radio's balance of power had shifted over the years from AM to FM dominance. Providing the

entertainment during 1977's Radio Awards dinner was RSO Records act the Bee Gees.

A 1978 Forum luncheon featured a "best of Broadway" theme with performances from the stars of seven Broadway shows. They included Eartha Kitt, best known as Catwoman in the "Batman" TV series, who was then starring in "Timbuktu."

TRACKING AND POSITIONING

In 1983, the renamed Billboard Radio Programming Conference was held in Pasadena, Calif. That year's most controversial issue was that of "album tracking," or playing albums in their entirety on the air. Labels feared album tracking would encourage home taping, which sparked a heated debate, despite the fact that many radio programmers agreed.

WNEW's Richard Neer called album tracking "harmful programming. If someone tapes an entire album from the radio, then they won't listen to radio to hear those same cuts exposed later on," he said.

That year also marked the debut of a favorite industry phrase—positioning. In fact, there was so much talk of "positioning" at the meet that it led Lee Abrams, then of Burkhart/Abrams/Douglas & Associates, to remark "I don't take the word positioning too seriously. I think 99% of the time it's used as a word to impress GMs or group VPs. I remember one Billboard convention where the buzzword was 'demographics.' I have a feeling the next one will be 'usage.'"

Both the Billboard conventions and awards were ended after 1983, although the Radio Awards were revived four years later and were handed out at a ceremony during the fall National Assn. of Broadcasters convention from 1987 to 1993. This year marks the return of the radio convention, now called the Billboard/Airplay Monitor Radio Seminar. ■



Steve Goldstein, Saga Communications



WSIX's Doug Baker

Sessions & Workshops

Continued from page 95

AC chart manager, Steve Graybow. "Album Rock: Winning With Currents" will look at the format's move away from classic rock and the influence it now has on breaking new artists and driving record sales. WXTB (98 Rock) Tampa, Fla., PD Greg Mull, KLBJ-FM Austin PD Jeff Carrol and Billboard's album-rock chart manager, Anthony Colombo, will be the facilitators for this session.

LATIN RELATIONSHIPS

The Latin panel will focus on several issues, including how to program the diversified Spanish format, the relationships between Spanish radio and record labels and an exami-

nation of why the format still isn't getting its fair share of advertising dollars. CBS Americas GM Gerardo Villacres and Billboard Latin American Bureau Chief John Lannert will co-facilitate.

Keynote addresses will be delivered on Sept. 9 by Infinity Broadcasting and Westwood One chairman/CEO Mel Karmazin and on Sept. 10 by Wall Media president Garry Wall (see separate story).

The seminar will culminate with the annual Billboard/Airplay Monitor Radio Awards, which will feature a performance by SBK/EMI recording artist Jon Secada and will be hosted by WQHT (Hot 97) New York morning team Doctor Dre, Ed Lover and Lisa G. A total of 86 awards will be handed out in seven categories and six different radio formats. ■

Schedule Of Events

Continued from page 97

3:30pm - 4:15pm
RADIO BUSINESS IN THE MID-1990s: DUOPOLIES, LMAs, SALES NETWORKS, SYNDICATED JOCKS
Sutton Parlor
Jim De Castro, President/COO, Evergreen Media
Steve Goldstein, Executive VP/Group PD, Saga Communications

3:30pm - 4:15pm
HOW TO GET THE MOST OUT OF YOUR CONSULTANT
Regent Parlor
Jerry Clifton, President, New World Communications
Bill Richards, Bill Richards Radio Consulting
Guy Zapoleon, Zapoleon Media Strategies

7:00pm - 10:00pm
BILLBOARD - AIRPLAY MONITOR RADIO AWARDS
Trianon Ballroom



Hot 97's Doctor Dre and crew

Hosted by WQHT (Hot 97) New York morning team Doctor Dre, Ed Lover and Lisa G. Featuring a live performance by SBK recording artist Jon Secada

The news is terrible.
 The weather is miserable.

THE LATEST RELEASE STINKS.

However, you've got
 60 seconds to keep 'em.

Timely unique
 show prep material
 for all formats.

(S)S entertainment

Fun Factory • Country Kickers • Urban Fun Factory
 • Laugh Machine • Ric Tower's Power Sheet

SJS Entertainment
 116 East 27th Street, New York, NY 10016
 Tel (212)-679-3200 Ext. 220 Fax (212)-679-3310

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'I'll Make Love to You' by Boyz II Men, 'Stay (I Missed You)' by Lisa Loeb & Nine Stories, and 'When Can I See You' by Babyface.

Hot 100 A-Z

- 18 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
95 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP
49 ACTION (EMI Blackwood, BMI) HL
66 AFRO PUFFS (Suge, ASCAP)
9 ALL I WANNA DO (WB, ASCAP/Wamer-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) CPP/WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'I'll Make Love to You' by Boyz II Men, 'Stroke You Up' by Changing Faces, and 'When Can I See You' by Babyface.

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

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'Beautiful in My Eyes' by Joshua Kadison, 'I'll Be Loving You' by Collage, and 'Baby I Love Your Way' by Big Mountain.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- 78 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
57 ROMANTIC CALL (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP
84 SELLING THE DRAMA (Loco De Amor, BMI/Audible Sun, BMI)
81 SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP)
14 SHINE (Roland, ASCAP/Lentz, ASCAP)
83 SHORT DICK MAN (Tango Rose, ASCAP)
48 THE SIGN (Megasongs, BMI/Careers-BMG, BMI) HL
94 SOUTHERNPLAYLISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, BMI/Organized Noise, BMI/Stiff Shirt, BMI)
2 STAY (I MISSED YOU) (FROM REALITY BITES) (Furious Rose, BMI) CPP
3 STROKE YOU UP (Zomba, BMI) CPP
90 SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI)
62 SUMMER BUNNIES (Zomba, BMI/R.Kelly, BMI/Taking Care Of Business, BMI) CPP
70 TAKE IT EASY (Misam, ASCAP)
93 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL
100 THINK TWICE (Pillarview B.V., ASCAP/Chrysalis, ASCAP/EMI Virgin, ASCAP) CPP/HL
88 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP

t e r r y
t o n y

w h e n
a m a n
c r i e s

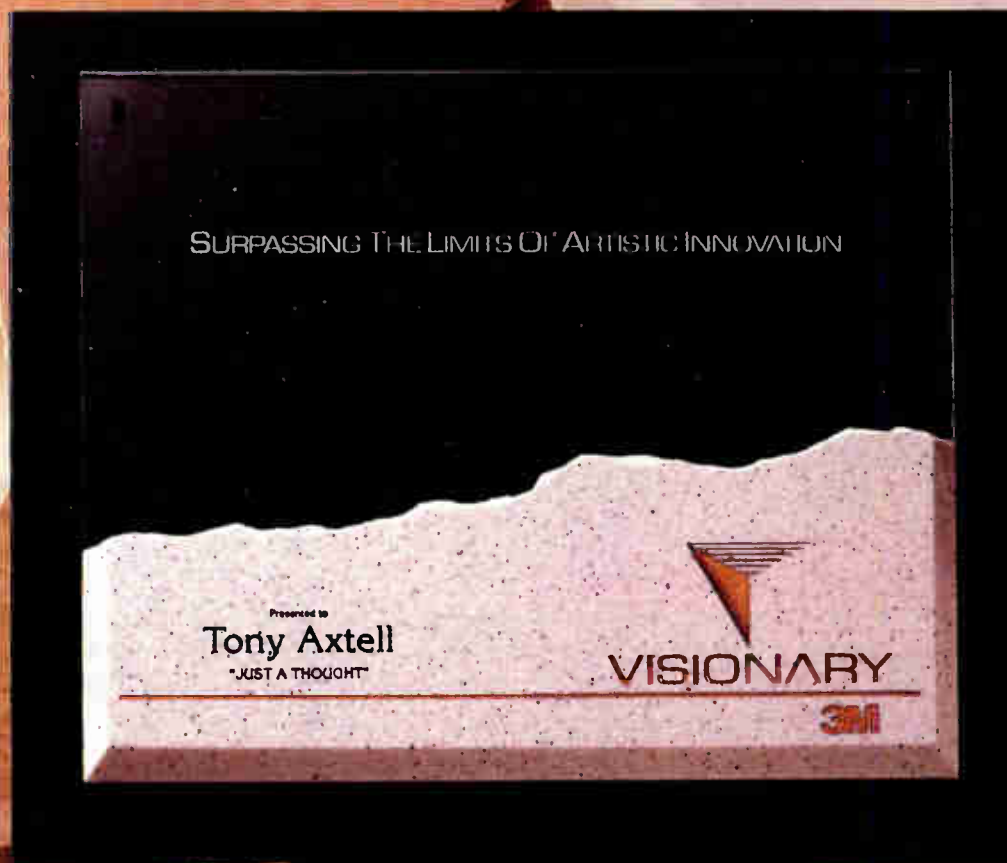
The first single from his Virgin debut album **Heart Of A Man** - out October 4!
Produced by Jerry Berbes and Katreese Berbes for Jareese Music, Inc. Executive Producers: Glennie Shepherd/Gemma Corfield



KIVA
ENTERTAINMENT

©1994 Virgin Records America, Inc.

Virgin



FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard® charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.

3M Audio and Video Markets Division
3M Center, St. Paul, MN 55144
Within the 703 area code: 1-800-831-8726
All other US: 1-800-752-0732 ©1994 3M

3M *Reliability*

DIGABLE PLANETS

"Never self conscious."
Rolling Stone

"...a group that welcomes everyone to the party."
New York Times

"Smart and ambitious enough to become the Talking Heads of rap."
Los Angeles Times



1994 Grammy Award
BEST RAP PERFORMANCE BY
A DUO OR GROUP

1994 Grammy Award Nomination
BEST NEW ARTIST

Digable Planets follow up their #1 GOLD single "REBIRTH OF SLICK (COOL LIKE DAT)" and their critically acclaimed MILLION SELLING album REACHIN' (A New Retutation of Time and Space) with

★ 9TH WONDER ★

featuring special guest, native New York hip hop pioneer Jazzy Jayce.

12 INCH VINYL (7-58156) • CASSETTE SINGLE (4334-58158) • CD (72-58159)

BLOWOUT COMB
(E1/E2/E4-30854)
IN STORES OCTOBER 18

Conceived, written and produced
by Digable Planets.
Management: Brenda Barb
for Pipeline Entertainment

EMI Records

The Billboard Bulletin...

EDITED BY IRV LICHMAN

NEW CUTS FROM KING OF POP

Michael Jackson's greatest hits package, "History," will contain eight new songs, several more than had been expected. The 30-track Epic release, slated for a Nov. 15 release, will feature three different covers and an extensive booklet.

EUGSTER TO KEYNOTE NARM '95

Jack Eugster, chairman/CEO of the Musicland Group, the nation's biggest music retailer, will be the keynote speaker at next year's 37th annual NARM Convention, Feb. 22-25 in San Diego. Jim Donio, spokesman for the National Assn. of Recording Merchandisers, says the organization has done away with having a theme for the event (like last year's "Keep On Truckin'"). But NARM recently staged a contest among its members to come up with a descriptive tagline for future conferences. All entries have been received, and the winning phrase will be announced this month.

NEW CES SHOW

Several months after nixing the annual June staging of the Summer Consumer Electronics Show in favor of a show called CES Interactive, to be premiered in Philadelphia next May, the sponsoring Electronics Industries Assn. has unveiled plans for a new show dedicated to displaced audio and video specialists. The CES Specialty Audio & Video Show will debut next June in Chicago as a stand-alone trade show for high-end audio/video manufacturers,

according to the EIA, which says more than 65 companies already have signed letters of intent to support the show.

MADONNA SNEAK PEEK

Warner Bros. Records will preview Madonna's upcoming album online as part of the label's extensive activities with America Online and CompuServe (Billboard, Aug. 13). Subscribers to either computer service can listen to a chunk of the album's debut single, "Secret," beginning Wednesday (14), a week before the single goes to radio, and also can access album information and artwork. Madonna herself will provide a personal introduction to the audioclip. Warner also plans to preview the single's videoclip online at a later date, prior to its TV debut. Madonna's new album, "Bedtime Stories," is due Oct. 25.

AMERICAN CLAIM DISMISSED

A U.S. District Court judge in Los Angeles dismissed American Recordings' fraud claim against Phonogram U.K. Sept. 7, stating that American's complaint lacked sufficient detail. American says it plans to file an amended complaint this week that will meet the court's requirements and state additional causes of action, including interference with business. Says Mike Bone, American Recordings' head of retail, marketing, and international, "This is far from over. We're determined to go the distance."

SINGING ROSSI'S PRAISES

Terri Rossi, Billboard's departing Director of Operations/R&B Music Group and reigning R&B chart diva, was feted Sept. 8 at a special Manhattan party organized by the Arista, Motown, MCA, and Giant labels and the rest of the WEA group in conjunction with Patti Webster and LaJoyce Hunter Warlix of W&W Public Relations. Among the artists who performed in tribute to Rossi, who will soon take up new duties as VP of marketing at BMG Distribution, were Immature, Brandy, London Jones, Ex-Girlfriend, Horace Brown, Cherelle, Skyy, Jade, and Gerald Levert, who sang a special, show-stopping version of his hit "abc-123."

PETER PRINCE TO BOURNE U.K.

Peter Prince, onetime international VP for Motown Records, has been tapped as GM of Bourne Music in the U.K. Prince has been living in the U.S. in recent years, but will take up his new post in London later this month.

LAMB CHOP, A B'WAY BABY

Star kiddie entertainer Shari Lewis makes her Broadway debut Dec. 6-11 at the Richard Rodgers Theater in "Lamb Chop On Broadway." The Nederlander production will feature dancers in the Lamb Chop, Charlie Horse, and Hush Puppy roles. Merchandise relating to Lewis and her friends, including A&M audio and video titles, will be on sale in the lobby.

'Lion King' Dips; Boyz II Men's 'II' Rips

AFTER A NINE-WEEK REIGN, "The Lion King" slips to No. 2 on The Billboard 200, as "II" becomes the new No. 1 album for Boyz II Men. It's the quartet's first No. 1 album ("Cooleyhighharmony" peaked at No. 3), and it's the first Motown chart-topper since Lionel Richie's "Dancing On The Ceiling" back in September 1986. It's also only the second Motown album in history to enter at No. 1—the first was Stevie Wonder's "Songs In The Key Of Life" in October 1976. The Boyz II Men chart domination extends to the Hot 100, where the group is No. 1 for a fourth week with "I'll Make Love To You." The single also is No. 1 on Hot R&B Singles, and the album enters at No. 1 on Top R&B Albums.

"The Lion King" had the longest run at No. 1 since the 20-week reign of the soundtrack to "The Bodyguard." The Disney soundtrack also had the longest consecutive run at the top since a 13-week visit by "The Bodyguard" from December 1992 to March 1993.

WET SUMMER: Years from now, when you try to recall all of the singles that went to No. 1 in the U.K. during the summer of '94, you won't have to tax your brain. There was only one. "Love Is All Around" by Wet Wet Wet moved into the No. 1 spot June 4 and has remained there for the entire season. It is now in its 15th chart-topping week, just seven days away from tying the rock-era record of 16 weeks set by Bryan Adams in the summer of '91 with "(Everything I Do) I Do It For You."

The Wets faced a strong challenge this week from Kylie Minogue, whose first post-Stock-Aitken-Waterman single, "Confide In Me," entered the U.K. chart at No. 2. Will Minogue move up, hold position, or move down next week? She's already collected four No. 1 singles in

Britain, but six other titles have stopped at No. 2.

As for Wet Wet Wet, the group has now accumulated a total of 23 weeks at No. 1 in the U.K., spread over three different titles. The only artists who have had more weeks at the top are Abba (31), Frankie Laine (32), Cliff Richard (43), the Beatles (69), and Elvis Presley (73).

CHART
BEAT™



by Fred Bronson

AFTERNOON DELIGHT: "Endless Love" (which moves at warp speed from 31-6) isn't the only former No. 1 hit on the Hot 100. Sure, there's "December, 1963 (Oh What A Night)" by the Four Seasons and "The Lion Sleeps Tonight" by the Tokens, but there's also the third version of "Sukiyaki." In 1963, Kyu Sakamoto became the first Japanese artist to have a No. 1 single in America when the original version

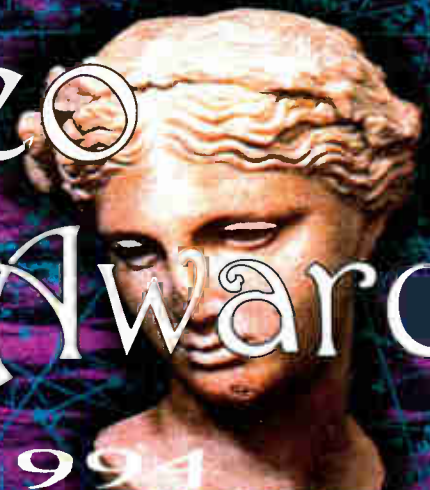
of "Sukiyaki" hit the top. It actually was recorded as "Ue O Muite Aruko," which translates as "I Look Up When I Walk." When British jazz musician Kenny Ball covered the song, executives at Pye Records changed the title to a more familiar name, believing DJs would have a tough time pronouncing the real title. As Newsweek pointed out, it was like releasing "Moon River" in Japan and calling it "Beef Stew."

Janice Marie Johnson of the duo A Taste of Honey was inspired to record a cover when she heard Linda Ronstadt's version of the Miracles' "Ooo Baby Baby" on the radio. She wrote new English lyrics to "Sukiyaki," but, following a disagreement with one of the original writers and the publisher, had to remove her name from the songwriting credits.

The latest incarnation of "Sukiyaki" is also an English-language version, by the group 4 P.M. on Next Plateau/London. It debuts at No. 90.

16th annual Billboard Music Video Conference & Awards

November 2-4, 1994
Loews Santa Monica Beach Hotel



THE CHANGING FACE OF MUSIC VIDEO

Since the dawning of music video, Billboard's Music Video Conference has provided a vital arena for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS

This year's conference will include an entire day devoted to the latest development in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

KEYNOTE ADDRESS



Chairman/CEO
Warner Music Group
BOB MORGADO



16th Annual Billboard
Music Video Awards
Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

PANEL TOPICS

- Direct - Marketing Strategies
- Creating Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners Vs. Video Creators
- Standards & Practices in the Music Video Business
- Format Forums

Hotel Accommodations

Loews Santa Monica Beach Hotel
1700 Ocean Ave.

Santa Monica, CA 90401

For Reservations Call: (310) 458-6700

To insure room availability, reservations must be made by October 11.

When making reservations, please state that you are attending the *Billboard Music Video Conference* to receive discounted room rate.

Contact Information

Melissa Subatch,
Executive Director
(212) 536-5018
Billboard Music Video
Conference & Awards

REGISTRATION INFORMATION

FEES:

\$345.00 - Early-bird special - form & payment must be postmarked by September 23

\$385.00 - Pre-registration - form & payment must be postmarked by October 17

\$425.00 - Full registration - after October 17 & walk-up registration

Please note registration form must be postmarked by October 17 for free listing in the registration directory.

TO REGISTER: Cut out this form and mail to:

Billboard Music Video Conference, Attn: Melissa Subatch, 1515 Broadway, New York, NY 10036
This form may be duplicated - Please type or print clearly - Make all payments to BILLBOARD

First Name: _____ Last Name: _____

Company Name: _____ Title: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ Fax: _____

I am paying by: _____ Check _____ Money Order _____ Visa/MC _____ Amex _____

Credit Card Number: _____ Expiration Date: _____

Cardholder's Signature: _____

Credit card payments are not valid without signature
REGISTRATION FEES ARE NON-REFUNDABLE

If you laid all the Little Texas compact discs from end to end, they'd stretch from Dallas to Fort Worth.

And back to Dallas.

And back to Fort Worth.

And back to Dallas.

And back to Fort Worth.

We're not suggesting that you do that, of course.

First of all, it's dangerous. You could get hit by a truck. Possibly even one of our trucks, which are shipping large quantities of Little Texas' latest album, Kick A Little.

Secondly, we'd much rather have you put Kick A Little in your compact disc player. That way, you could discover for yourself why Little Texas was named Vocal Group of the Year by the Academy of Country Music. And why they have sold more than a million and a half records so far.



But if you foolishly do decide to lay the end to end anyway, and you do get hit by a truck, you'll be happy to know that Little Texas also has a new home video (also called "Kick A Little") that you can watch while you recuperate.

We think of everything, don't we?

Little Texas. Kick A Little. The new album.  