Hip-Hop Takes Manhattan, With Help From Hot 97

BY ERIC BOEHLERT

NEW YORK—“Have you checked out Hot 97?” Snoopy Dogg Dogg asks in his Southern Californian 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, has 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)

Bass Music Rises From South As Acts Seek Majors’ Interest

BY BRET TATWOOD

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

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 Boyz have cracked the top 40. (Continued on page 16)

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* Permission granted only

IN THE NEWS

MIDEM Targets Asian Music Markets In ‘95

PAGE 8
What's artist development got to do with it?
Clapton’s ‘Cradle’: A Triumph Of Blues Power

Like the blues, the heart has its own heritage.

Eric Clapton’s “From the Cradle” (Reprise, due Sept. 13) is the legendary performer’s long-awaited homage to the music whose “instant physical feeling of excitement and fear was my original impulse to be a musician.”

In fact, since Eric’s face, Clapton first forged his recording reputation in the ‘60s with the Yardbirds and John Mayall’s Blues Breakers, he vowed to one day create the purest blues testament he’s ever made, but before this one had begun. But in the ‘80s, he was working on a blues project featuring Lory Covey, Eddie Boyd, Etta James, and Muddy Waters, and there was a season to the pageant of artistic reverence, it would not without its undeniable staples. Of the blues giant’s superlative solo recording. What makes the difference “From the Cradle” so bottomlessly beautiful in that fact, in its desire to reuse the storied freedom of the blues as a form of battle, it also updates the endless searching of an injured and incomplete spirit.

“There’s anger and love and fear and this record’s called ‘Cradle’, because I’m something which was exposing me this way. It’s to do with the relationship that I was involved in, with a very beautiful woman, which started and ended over the same time as the record was made. We’d broken up in January or February of this year, and I went downstairs at one night, and I heard the words that the blues speaks. I didn’t mind the path I tread my heart’s weary hand. With nothing but my love to save From the cradle to the grave.

“Instead of felling into this cycle or trap of not being able to make a relationship work—this last one being the first really important one I’ve had for many years—and it tied in with the idea that it was possible to put the blues to the page and attempt to finally make a clear statement about it. I’ve been more doing this, exploring myself inside, finding out who I am in a social and domestic way as much as a musical way.”

Clapton says here and continues, “The front-cover artwork of the album is a picture of the inside of my garage at my home in London, and it’s me living behind this the whole time. And at the bottom of this gate is this little streak of light, which is where she’s living when she walks up to the ring. My love for her is so, if I’ve broken behind the gate to get out and finally say what I want to say, be what I want to be, love what I want to love, and so it really runs through the whole project.”

As for the order of the broad brush of rustic and urban lamentations on “From the Cradle,” Clapton says, “Each of those things spoke to me about certain elements of the blues that I wanted to convey, but all the things were things that had to be done, by the very thing, by the watering, the personality, the show, the women, the drugs, and the bullshit. I’m back to the innocence I had in the first place; sometimes I was singing so hard I didn’t even recognize myself. This was about feel the melancholy, and the blues is not selling itself.

Yet it’s also the most personal record he has ever released.

“Because it’s the thing I’ve lived on, the most exciting and satisfying thing I’ve known. That’s what ‘From the Cradle’ means.”

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**THIS WEEK IN BILLBOARD**


**SETTING UP SHOP ON THE INTERNET**

American Recordings is moving quickly into the world of online computer services, establishing a “site” on the Internet from which it can plug its artist and label special merchandise. Marilyn Michaels, who reports in the Enter-Active File. Page 68
BY DENNIS MUHIREAD

Every year U.K. broadcasters, 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 sound begins to die down.

Yet under present U.K. law, perform- ers—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 with- out legal obligation on the part of PPL.

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

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

Performers paid by PPL get no state- ments 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 does not 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 coun- tries—including the U.K.—to give perform- ers a statutory right to receive an “equitable” payment when their record- ings 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, labels are required to share the record companies in recog- nition of their talent.

Such a law has yet to be drafted in the U.K., but the fact that the European Com- mission requires all E.U. government to pass such legislation has given organiza- tions like the Independent Managers Fo- rum 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 al- lows U.K. performers to be treated in the same way as their European counterparts.

We are also campaigning for the collec- tion 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 socie- ties so that U.K. artists and producers have the same income that is earned abroad by their recordings. This is certainly not the case at the moment. Record com- panies’ foreign affiliates collect revenue for the record companies abroad, but performers rarely receive any of that income.

To the extent of performance income has far-reaching implications on the future prosperity of the artists and record producers that make up the IMF member- ship. 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 other artists, we intend to keep up the pressure on our own government and the record com- panies until we get a fair deal for the artists and producers we represent.

That fair deal would ensure a legally de- fined, just apportionment of performance income between performers, record pro- ducers, and record companies. Similar draft legislation is before the U.S. Con- gress and parliament in Canada and else- where 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 be made by this route. Such future revenue should be born out of 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.

THANKS FOR THE RECOGNITION

On behalf of the ownership, staff, and management of KWFR-NM, thank you and your panel for the nomenclature 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 accuracy rewarded by our peers. To be nominated is a high compliment, and each member of KWFR-NM will cherish it always.

Mike Ginsberg

NO Nomination OFFER Motivation

On behalf of the current staff and manage- ment of Sheridan Broadcasting, winners of 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 motivate us to continue the great job they have begun.

Alain L. Lincoln

General Manager

WAMO-FM/860 AM

Las Vegas

LETTERS

ENOUGH IS ENOUGH IN PROMOTION BIZ

I commend Pino Saguinco 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 businesslike manner. What matters is who can make the most money in the shortest amount of time and stroke the right ego 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 of- ten they think that they are the stars that 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.

Johnna Varano

Advertising and marketing director

Jayson Promotions inc.

Hendersonville, Tenn.

TICKETMASTER FEES ‘RIDICULOUS’

Regaining Ticketmaster’s “Thought You Might Be Interested To Know...” advertisement (Billboard, Aug. 20), Ticketmaster might be interested to know that a local concert-goer I will no longer pay their ridicu- lous 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% of the base price—for the privilege of using Ticketmaster.

I did not use the service because it was more convenient. I used it 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 at 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’s per-show cut. Not bad for an hour’s work, especially when the ticket buyer purchases tickets to 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.

Eddie Velde and the other musicians and fans who have had it with overpriced ticket sellers are not trying to rip off people in order to generate company charges. They are determining what a company can afford if they want to handle their business.

Michael Thomas Ford

White Rabbit Productions

New York

www.americanradiohistory.com
GLORIA ESTEFAN
"TURN THE BEAT AROUND"
THE PREMIERE HIT SINGLE AND VIDEO.

JON SECADA
"MENTAL PICTURE"
THE NEW HIT SINGLE FROM HIS LATEST ALBUM.

LAGAYLIA
"SHOWER ME WITH LOVE"
THE SINGLE THAT WILL LAUNCH HER CRESCENT MOON CAREER.

DONNA ALLEN
"REAL"
WATCH FOR THE BREAKTHROUGH SECOND SINGLE AND VIDEO.

JOSE ALBITA
"QUE MANERA DE QUERERTE"

MSM (MIAMI SOUND MACHINE)
"JAMBALA"

CHEITO
"EL BAILE DE LA VELA"

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.

Soundtrack Executive Producer: Emilio Estefan, Jr.
Jon Secada appears courtesy of S&K 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 to begin in May 1997 in Hong Kong is the latest in a series of international trade show events which operate the annual MIDEM conclaves 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 committed to the region with the launch of a trade showconference aimed at the TV industry. That event, MIP Asia, takes place Dec. 1-3 in Hong Kong, 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 1984 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 Jale 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, Snoopy Doggy Dogg, Salt-N-Pepa, Stone Temple Pilots, Green Day, and Smashing Pumpkins.

"Everybody Hurts," also received awards in the best editing and best music video categories, and was named "breakthrough video" of the year, beating out clips by Deep Forest, Björk, the Beastie Boys, and New Order.

R.E.M.'s awards sweep comes on the heels of the release of the band's new studio disc "Rhythm Section, Part One," which premiered on MTV just days before the awards telecast. ("Everybody Hurts" has hit No. 7 on the pop charts prior to the 1993 awards ceremony.)

"It's good timing for R.E.M.," says Mark Michiel, director of merchandising at the 21-store Peaches Entertainment Corp. of Miramar, Fl. "The awards just draw more attention to them."

Similarly, Aerosmith's eight nominations and two victories for the group's clip "Cryin" should prime audiences for its forthcoming greatest hits album, "Big Ones," says Michel. "Cryin," directed by Marty Caiden, 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 video, best R&B video, and best choreography. Matthew Rolston directed the clip.

Nirvana, meanwhile, picked up two trophies (Continued on page 109)

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 this week's up-and-coming 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 concert video was taped in 1974 and, but the bonus track, hits stores Sept. 27, the same day Columbia Records is releasing Streisand's updated double album "Barbra—The Concert Recorded Live At Madison Square Garden."

Danny Yarbrough, president of Sony Music Video, 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.

The Sony concert video says pre-orders on "Barbara—The Concert" exceed $200,000 units on video and more than $50,000 units on CD and cassette. Yarbrough was on hand to introduce the first clip of the show at the block 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 would keep a "rolling wave" of concert clips for Streisand videos, using the concert release as the centerpiece.

"Barbra Streisand is not only a (Continued on page 108)

Sanyo Claims Breakthrough For VidOn Disc

BY MARILYN A. GILEN

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 145 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 films-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 quadraple-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 capable of greater density.

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 new type of laser. Such hardware, however, would be backward compatible with existing discs, according to a company representative. That representative declined to speculate on pricing, other than to say that most new technological advances follow the same steep price-reduction curve.

Sanyo plans to bring the first such quadraple-density software and hardware to market in 1996, and hopes to establish it as the new industry standard quickly by licensing the technology to other manufacturers.

It faces rivals in that goal. In March, Pioneer announced its own development of the high-density laser beam designed to allow up to two hours of MPEG-2 information to be stored on a disc (Billboard, April 2). Sony, too, has developed a new disc designed to add greatly to the allowable storage time. Nimbus also says it is working on a quadruple-density disc (Billboard, Feb. 12).

Sanyo will exhibit the new technology at the Tokyo Electronics Show, Oct. 4-8.

Ruling On Licensing Fees Favors TV Broadcasters

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 "standard" 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 Zwazda, administrative director of the TV music License Committee, an association of local TV stations, says, "The per-program license 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. against Roy Orbison's Phonogram label. The dispute grew from a deal by the Phonogram label to distribute American releases outside North America. American is distributed by Warner Bros. in the U.S. and Capitola/DGG/Geffen in Canada.

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

The article also should have stated that a decision on Phonogram's costs estimated at $250,000. As to the contrary to the article, the upcoming Slayer album, due Sept. 27 on American, was referred to as "Divine Intervention." Also, although U.K. ruling refers to a live album, the Orion album 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."
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
Where will you be during the biggest record-buying time of the year?

Billboard 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, Blue Metropole, to serve as a repository for unique, pop-oriented musicians from around the world, including artists from EMI’s international roster.

The label kicks off Oct. 18 with the release of 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 U.S.3’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 offer 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)

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

This article was prepared by Craig Roses 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-Angle 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 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 music is exacerbated by the different reactions with...(Continued on page 11)

**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 a rapidly expanding跨界jazz powerhouse GRP Records from current president Larry Rosen.

LiPuma, most recently senior VP of A&H’s Epic Records, will assume the presidency of GRP in November, according to a statement from MCA Music Entertainment Group’s parent company.

Rosen will become chairman emeritus of GRP, while the label’s other co-founder, Don Grundau, will continue in his current role as creative services.

Commenting on the appointment, MCA Music Entertainment Group chairman and 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 successes 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 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)

**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-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 as ex-Police drummer Stewart Copeland, Big Country’s Mark Brzezicki, and studio sidemen including Chico 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 says that accompanying 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 Whitefield Street Studios in London’s West End. The project was overseen by seasoned English hitmakers Mark King of Level 42 and Nick Kershaw.

A label for the release was unveiled... (Continued on page 110)

**November Seeks David Broza Breakthrough ‘Second Street’ Draws On Rock, Spanish Music, Poetry**

**By Jim Beesman**

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

“Second Street” Forever is 2nd album for the label, arrives Sept. 20 and should help speed the process.

The single “When A Man Holds A Woman” is an up-tempo, Yiddish-influenced song that Kim Alexander, acting PD at Philadelphia album alternative station WXPN-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 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 at the Theater of Living Arts, which we’re sponsoring. So his growth is pretty amazing, and this album will make him even bigger.”

Alexander’s report jibes with November president Jamie Biddel’s vision for Broza.

“He’s an adult artist at a time when the album alternative format is just emerging,” says Biddel. “We took him 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)

**Blues Brothers Ron Goldstein, left, president/CEO of Private Music, and Isaac Tigert, founder/CEO of BlueMap 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 work on a mutually acceptable project by ‘Monster’ Mike Welch, Becky Banksdale, 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跨界jazz powerhouse GRP Records from current president Larry Rosen.

LiPuma, most recently senior VP of A&H’s Epic Records, will assume the presidency of GRP in November, according to a statement from MCA Music Entertainment Group’s parent company.

Rosen will become chairman emeritus of GRP, while the label’s other co-founder, Don Grundau, will continue in his current role as creative services.

Commenting on the appointment, MCA Music Entertainment Group chairman and 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 successes 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 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)
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 for top chefs with music matched to the meal.

For example, the “French Cuisine” disc features recipes for culinary lights as roast rack of lamb, Provençal 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 Sherr Gordon (Alice Cooper) and Bob Blumer (Jane Siberry), both of whom have culinary experience. Gordon oversees 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/CMO 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 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 four-course helping included the recipes of “Cocktail Hour,” “Sunday Brunch,” “Southwestern Cookbook,” “French Cuisine,” and “Cajun Cookbook.” The CD-only releases—each of which contains between seven and 10 recipes and 12 songs—are priced at $9.98. Included in the booklet 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 we’d 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 keyboardizing 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 inscrability, 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 poorer 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 Domino. (Continued on page 100)

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, 1990).

Other acts performing Presley tunes at the concert will be Jeff Beck, Tanya Bennett, Cher, Roger Daltrey, Melissa Etheridge, and Aaron Neville. Tickets start at $40 and go up to $500 for 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 Television to 25 million homes. 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

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RECORD COMPANIES. RCA Records promotes Ron Howie to VP of sales at RCA Nashville and David Fitch to VP of sales at 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). 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/product for Atlantic Records in Seattle. 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 promotion director of pop and crossover at Befrize.

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

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

Judi Kerr is appointed 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 Mary 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 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 Hegert 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.
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**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 the followers of this Australian duo, “Toward The Within” is a remarkable release.

The live set, which documents an in-vitro performance 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 it the Oct. 25 4AD release a soundtrack album, despite the fact that an accompanying longform video and laserdisc—undoubtedly a revised track listing and interviews—will be released simultaneously.

“We look at this as a new album; perhaps the best album that we 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 Heatseekers 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 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 Brendon 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 Perryindeed have made few concessions ever 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 reeds, Middle Eastern chants, and primitivist percussion.

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

Despite the unashamedly musical nature of its work, Dead Can Dance

(Continued on page 16)

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

(Continued from page 11)

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

The band hit the U.K., Sweden’s soundance album, and Ireland, 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. The group took home the Mag’s Music Prize, and presenting an evening of music and pictures with the late film director Derek Jarman. For Suede, there is still much ground to cover, where the band toured extensively.

So far the band has sold 220,000 copies in the U.K., for Nude, which is distributed by independent RTR/Pinnacle. Outside the U.K. (the group is signed to Sony Music’s licensed repertoire division for the world), “Suede” has been a total of 400,000 albums, with notable success in Japan (60,000 copies), Germany (42,000), Sweden (31,000), and France (17,000).

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, which was a quite as much as what was going on around the band,” says Nude’s

(Continued on page 16)

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**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 7:10 a.m. in Klein, Texas, and Lovett is calling from home before he leaves for England later that 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 & His Large Band” or 1992’s “Just a Touch of Jazz,” the new album has a spare sound that often finds its strengths in a velvet-lined echo passage or an unembellished piano solo.

As is typical with Lovett’s work, the beautiful melodies deceptively pull the listener into believing that all the songs—no two are alike, is anything but lovely “Just The Morning” or the sweeping, “Someday On My Shoulder” are wistful yearnings of love.

Until one hears the piquant words, of course. The gentle, lilting acoustic guitar on “Creep Like Me” of- fers up the fact that the protagonist keeps Uncle Leon locked in a closet and is “dating” a girl whose name is not transporte.

To write the song, “Toward The Within,” the group included multiple admissions that the man was raised by the Sun 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 Leifkovich, who plays guitar, and Russ Kunkel and Kenny Aroonoff 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 in with my new songs, maybe it would make more sense to just continue with that [spectral] 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 honorees’ influence at his disposal, whether it be the impact of Lightnin’ Hopkins or cut 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 tale on all of this—if Mickey Newbury and Gay 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 Sunders 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.”

Lovett’s “Nashville, of course, is thought of as a place where people might cut your songs. That’s why everybody went there. That’s what we 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 didn’t 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 as one of our own 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 takes on an unusual twist with his big offer: “Lyle loves everybody” with striking MCA set.”

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**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 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 Fegan, Capitol senior VP of promotion, and Bruce Kirkland, Capitol senior VP/GM.
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Artists & Music

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

(Continued from page 1)

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 concentrated). 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 Magdi- son, who previously worked with Dead Can Dance on his film “Baraka”) will be preceded by a short theatrical release. The 93-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.

“Af ter that, we’re going to simulate a tour of sorts, moving the film from town to town,” says Huecky. “It’s a beautiful film, and a large screen viewing is an event, particularly with a band like this, which tours so infrequently.”

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 Virgo Are Mad” anniversary celebration in Los Angeles later this month.

LONDON SUDE

(Continued from page 14)

Saul Galpern. “People were dis- tressed by that.”

Galpern notes that the Mercury Music Prize awarded to the band last year helped the London Suede get where they are. “The Brits will always continue to support Suede, but on a younger level,” he says. In 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 on the band, and the European tour was the breaking point for the band.

Neil Boote, senior product manager at the Or Price chain, says that sales of the London Suede’s first album “were phenomenal.” At Or 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)

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 agreements, but at least co-equal to those operations is the fact that Bug Music is able to stream into administration deals, rather than seeing 100% or co-publishing of rights. “Most deals are by commis- sion, with occasional co-publishing,” says Burgoyne.

Bourgoise, who opened shop in Los Angeles in 1973 with a half-publish- ing 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 aggressively as those of the star cli- ents.”

It works 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 adminis- trates? Bourgoise reasons it works: “We receive commissions on a two-tier basis. In the U.S., there is 50% to 10% standard administration fee if we get the song into their catalog, but in the U.K., the administration fee goes up to 25% on the recording, film, or commercial.”

Bug, Bourgoise, paid out $15 million last year in commissions, while pursuing covers of the material in almost 1,000 writer catalogs. Bourgoise’s key players are his brother Fred, president, and senior VP Gary Valenti, who oversees cre- ative services for all three offers.


More than 700 publishers have traditional publishing relationships, Bourgoise has co-ownership of the catalogs of Del Shannon, 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 Feedy Johnston has signed a world- wide agreement with EMI Music Publishing, according to Judy Gen- son, the company’s senior VP/PGM of creative operations on the West Coast. Elektra Records has also re- leased a new album, “This Perfect World,” by the singer-songwriter- guitarist. In another deal, the company also signed Day 2, the Salt- N- P e p a / Hurby Azor- discovered voice- countant of the lineup, says the firm’s Maryam Lam- berg. They sang backup for Salt-N-}

Words & Music

by Irv Lichtman

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

U.K. WRITER Hospitalized: Scott- ish singer-songwriter Frankie Miller is in a New York hospital in critical condition—and without ac- cess to his government-subsidized health coverage. Miller’s, whose compositions include “In My Own Crazy Way” (for Rod Stewart), “Burn One Down” (Climt Black), and “Ain’t Got No Money” (Bob Seger), suffered a brain aneurysm Aug. 29. An account has been set up to receive contribu- tions for Miller’s medical fund at Na- tional Westminster Bank PLC, Fren- dilly Circus Branch, P.O. Box, 19 Stanley Ave., London W1A 6UQ. The account number is 31:21674.

WORKING POP: The 1994 ASCAP East Coast Pop Songwriters Workshop will be held Wednesday, Oct. 19, from 6:30-9:30 p.m. at Fox in Man- hattan. Moderating in Atlantic re- cording artist Marc Cohn. Those interested in applying must submit a contact sheet, and the 10 songwriters will be chosen at the end of the event. For more info, contact NMPA headquarters in New York.

PRINT ON PRINT: The following are the best-selling titles at CPP/Bel- win:

1. Smashing Pumpkins, Siemme Dis- ease
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.
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.
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?"

By Peter Cronin

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 demo for her third album project, both agreed to release it 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’] demo 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 1994 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.”

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 you,” says Germano, who nevertheless shares production credit on “Geek” with Burn, with whom she played 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 Wancher’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

(Costumed on page 20)

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Artists & Music

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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 leave the album’s thematic gravity, Germano also included instrumental snippets of “Fraulein,” 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 Masi to Left Back 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.

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Music Marathon

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The New York Hilton and Towers
New York City

Wednesday, September 21, 1994
5:00 PM - 10:00 PM
Registration
Second Floor Promenade

8:00 PM
Music Marathon Live!
Club Showcases

7:30 AM - 11:00 AM
Beyond Alternative: Triple A Radio
Silver Room

WHO'S THE BOSS? (starting your own business)
Columbia Records - 19th Floor

WHO'S THE BOSS? (starting your own business)
Motown Records - 19th Floor

10:00 AM - 11:15 AM
Breakfast at Kinko's: The FanZone Lifestyle
National Geographic - 19th Floor

11:30 AM - 2:00 PM
College Day Radio Workshop

11:30 AM - 11:00 AM
In Performance: Stereolab
Beverly Hilton (Atrium)

11:30 AM - 11:55 AM
Up and Running: Station Maintenance
From Infancy to Independence

11:55 AM - 12:15 PM
In Performance: Nature

12:15 PM - 12:35 PM
In Performance: Various

12:35 PM - 1:15 PM
In Performance: Mark Eitzel (American Music Club)

1:15 PM - 2:00 PM
Giving Till It Hurts: Community Interaction

2:00 PM - 3:00 PM
In Performance: Giant Sand

2:00 PM - 2:30 PM
In Performance: 18th Dye

3:00 PM - 3:45 PM
It's Your Radio Station, You Make the Choice: Programming and Purpose

3:45 PM - 4:15 PM
In Performance: Silk Worm

4:15 PM - 5:00 PM
Panelists: The Alternative Marketing Panel

5:00 PM - 6:00 PM
MUSIC MARATHON LIVE!
Club Showcases

6:00 PM - 7:00 PM
MUSIC MARATHON LIVE!
Club Showcases

7:00 PM - 8:00 PM
MUSIC MARATHON KEYNOTE ADDRESS
Gregg Allman

8:00 PM - 9:00 PM
REGISTRATION
Second Floor Promenade

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Artists & Music

SONY, LONDON SUDEE 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 Pearse is not disheartened about having a second go. “I have always had high expectations that they would successful, but not that they would be heroically welcomed,” he says.

Pearse 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 looking at the band more as a budget, he says. “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, a 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. 1 release, while the first single is “We Are The Figs.”

“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 Figs” 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, 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.”

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## Top 25 Albums

1. **Jeff Foxworthy**
   - *Wanna Be a Redneck If...* (Arista)

2. **Moby**
   - *Reprise* (Virgin)

3. **Stone Temple Pilots**
   - *Core* (Atlantic)

4. **Alicia Keys**
   - *Songs in A Minor* (Arista)

5. **The Black Eyed Peas**
   - *Beats, Rhymes & Life* (Interscope)

6. **Ben Harper**
   - *Both Sides of the Gun* (Arista)

7. **Tommy Lee Jones**
   - *The Boxer* (Reprise)

8. **John Legend**
   - *Get Lifted* (Columbia)

9. **Bryan Adams**
   - *Reckless* (Capitol)

10. **Joss Stone**
    - *Sea of Rooms* (Elektra)

## Regional Heatseekers

- **East North Central**: Moby, Jeff Foxworthy, *Wanna Be a Redneck If...* (Arista)
- **South Central**: Luscious Jackson, *Natural Ingredients* (Arista)
- **West North Central**: Stone Temple Pilots, *Core* (Atlantic)
- **Middle Atlantic**: Alicia Keys, *Songs in A Minor* (Arista)
- **South Atlantic**: The Black Eyed Peas, *Beats, Rhymes & Life* (Interscope)
- **Mountain**: Ben Harper, *Both Sides of the Gun* (Reprise)
- **Pacific**: Tommy Lee Jones, *The Boxer* (Reprise)

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Happy Tales. "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 conflagration in August with signs asking programmers to play "Juicy."

This week, "Juicy"" Relievable, from B.I.G.'s debut album "Ready To Die", due Tuesday (15), 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 circulating 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 prospect of increasing awareness in other markets, in early August B.I.G. and label president Chris Zabriskie marked on the "Big Mac Tour," a three-week West Coast radio, retail, and club promotional trek, a street team handed out 5,000 sammies, which were sandwiched between a bun in a Big Mac box, featuring both artists. Mark's album, "Funk The World," is due Sept. 20. His first single, "Flava In Ya Ear," moves 10-7 on the Hot R&B Singles and 29-20 on the Hot 100. The label also ran a contest on the box, offering viewers a "juicy" taste of the album. The winner received a trip to New York with B.I.G. to visit clubs. The label is airing spots through Tuesday (15) 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 people that the musical Clinton can actually sing and play guitar. The first step taken was his decision to release the debut, "Nothing Good Comes Easy," on Pyramid instead of 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 didn't get over there. 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. 6.

The media blitz has already started, with stories on several television entertainment network new shows, including "Lifestyles Of The Rich & Famous." However, Ja-cobi wants to make sure the news coverage and talk show appearances give the singer an opportunity to prove he can do. "We want him to sing on every show so he can show that he can do it," says Jacoby. "There's a line on the album that sums it up. It 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 Ruggbrush 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 Velder," from their Bi-polar planet debut "Morning Wood."

**TID BITS**: Clear View Records singer/songwriter Syn was featured on "ABC In Concert" 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 46-30 on Hot R&B Singles.
August 26, 1994

The Lee Solters Company
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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.

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

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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 bear different songs for singles, so we want to seque 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 a single when we've just working the club scene."

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 adds.

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 says Jones." Anderson's band with the band on its 1991 "Road To Freedom" album gained Virgin's attention. In November, the label's Circa imprint re-issued the album and scheduled it to open radio formats.

"Keepers" No. 1. The dance, R&B, and pop departments all bear different songs for singles, so we want to seque from area to area," says Jones.

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**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 No. 1. So, on Nov. 11, when Pendulum Records releases the crew's second album, "Keepers Of The Funk," DJ Lord Jass and rappers Doitall and Mr. Funk hope to emerge as champs by building on the success of their 1990 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-Der" 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, spanning four top 10 rap singles. According to SoundScan, the album has sold 343,000 units.

"It brought us into the playlists, 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 who I consider taste-makers in hip-hop culture, that's the cut that snacked 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 area that broke the Lords initially. Make the streets cookin' first," says Rodriguez.

Pendulum hopes the supporting video, shot by director Keith Ward, will air on BET and the same time radio receives the record. Rodriguez says video was essential in breaking the Lords, and cites BET, the Box, and "Yo! MTV Rap" as being "very supportive."

To help gain visibility for the group, (Continued on next page)
### Billboard Hot R&B Airplay

**FOR WEEK ENDING SEPTEMBER 17, 1994**

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<td>I’LL MAKE LOVE TO YOU</td>
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<td>Rozalla/Bootleg</td>
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**R&B SINGLES A-Z**

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*Note: * Billboard is a weekly music magazine published by Nielsen Business Media, LLC, a subsidiary of The Nielsen Company. It is one of the most influential music industry publications in the world. The charts are based on data from tracking services and are widely used as indicators of popular music trends.
Hitting The B.I.G. Time; Fareed Explores Different Kind Of 'Hood

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 Smallz, and it stuck.

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

B.I.G.: I see him. I think we couldn't discuss it, but the only people that were talkin' were the lawyers.

B.B.: 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—robbery, 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. I was teachin' stuff I really wanted to know 'bout, like your legal rights... I was in and out of jail for assault, weapons possession, drug charges.

B.B.: 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 Henry D. posing in front of his Montero. I said, 'I know he don't sellin' drugs; he ain't robbin'. And I knew I could rhyme. I never pressed that, though. I never said, 'Yo, I'm goin' make a tape'... then go to Def Jam, Next Plateau... places like that. But I was raisin' MC's around the way. Not with free-style 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: Hadiz Fareed, the manager of Pendeaux rappers Lords Of The Underground, has written a movie, "World Is Bond," which will be directed. The script, which is based partly on Fareed's life, is described as a modern-day Robin Hood tale.

The film will star Didalu from Lords Of The Underground. Lauryn Hill of the Fugees (she appeared in "Sister Act 2"); Jermaine Hopkins ("Lean On Me," "Juice," "Scrappin'"); 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. Producers 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 control his surroundings using the discipline and resolve acquired from playing chess.

Although the score for the movie (Stewart Copeland's) isn't hip-hop, it still added to the gritty mood and resonance of the film. Local Records has the soundtrack. We were diggin' in the crates recently and discovered "Speak Softly," a fly track from "The Godfather". Rappin' Is Fundamental's underrated 169 debut album on A&M. With its simple three-note baseline, jagged turntable scratching, and screeching beat, the cut still sounds great.
**Billboard®**

**FOR WEEK ENDING SEPTEMBER 17, 1994**

**Hot Rap Singles**

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<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;Flava in Ya Ear&quot;</td>
<td>2Pac feat. Redman &amp; Snoop Doggy Dogg</td>
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<td>2</td>
<td>&quot;Juicy&quot;</td>
<td>The Notorious B.I.G. feat. Mary J. Blige</td>
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<td>3</td>
<td>&quot;La Di Da Di&quot;</td>
<td>Da Brat feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>4</td>
<td>&quot;Big Me&quot;</td>
<td>The White Stripes</td>
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<td>5</td>
<td>&quot;Dollas Dollas&quot;</td>
<td>50 Cent feat. Cam'ron</td>
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<td>6</td>
<td>&quot;In a Day Like This&quot;</td>
<td>Nelly feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>7</td>
<td>&quot;Can't Be Tamed&quot;</td>
<td>Britney Spears</td>
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<tr>
<td>8</td>
<td>&quot;No One Loves You More Than I Do&quot;</td>
<td>Ginuwine feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>9</td>
<td>&quot;Fellin' Like a Pimp&quot;</td>
<td>Larenz Tate feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>10</td>
<td>&quot;I'm Real&quot;</td>
<td>Fugees feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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**R&B Section**

**R&B Hot 100**

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<td>1</td>
<td>&quot;No. 1/Greatest Gainer&quot;</td>
<td>Cllck Makk feat. ROY.K OF DEATH ROW RECORDS</td>
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<tr>
<td>2</td>
<td>&quot;21 Guns&quot;</td>
<td>Green Day feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>3</td>
<td>&quot;Get Lucky&quot;</td>
<td>Daft Punk feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>4</td>
<td>&quot;Let's Get Ready&quot;</td>
<td>Jay-Z feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>5</td>
<td>&quot;Lose Yourself&quot;</td>
<td>Eminem feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>6</td>
<td>&quot;Bad Boy&quot;</td>
<td>Puff Daddy feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>7</td>
<td>&quot;I'm Still Sippin&quot;</td>
<td>Snoop Dogg feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>8</td>
<td>&quot;The Real Thing&quot;</td>
<td>Aaliyah feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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<td>9</td>
<td>&quot;What's It Take&quot;</td>
<td>Master P feat. Missy &quot;Misdemeanor&quot; Elliott</td>
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**R&B Section**

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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 poised 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 new track 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 saucy 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 song to go the full distance, surpassing club tracks and heading directly into the coveted winner’s circle at rhythm-and-crossover radio.

"Count On Me" gets a lot of its juice from an aggressive lead vocal by former Tribal House diva Karen B’ermod, who wraps herself around the skittering chucked chug and stands tall against an arrangement flooded with rushing, church-like organs and skittering house percussion. Already gathering mix-show exposure and active West Coast DJ attention, the cut comes in four nicely varied incarnations that sizzle between peak-hour rever- ely and early-a.m. compound.

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

Meanwhile, our friends at EightBall Records, Randy Sills, producer and president of the Los Angeles-based Crap Records, which is distributed by Street Sounds, are prepping 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.

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 shimming over a chunky, Latin-splashed groove. Just for luck, Junior Vasquez, who is melded to contribute mixes.

EightBall has contracted Mack for an entire album, which should be out sometime in early ’96. 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 melded to take 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.

TUNSTALL TREATS: Several weeks ago, we reported on an unmarked cassette sporting slamming hip-hop-to-house mixes of "Aquatic" by The 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 nostalg- ia 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-awaited (and feverishly demanded) 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 production skills of Emilio Estefan, who produced the album cut, and David Morales, who reassembled the jam for clubs. Estefan’s catchy, frilly fun of the ’70s-era original, while Morales deftly succeeds in the near-impossible task of giving the same song a house-y twist that steps away from the shadow of Robin-son’s timeless turn. Natch, icing on the cake is Gloria’s brassy 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 the form of the ale
to 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. Hull Roxy! The sassy New York drag sensation rocked it lovely last year with "Get Her" returns to a shiny form with "Love To Do It." She left more than a few ardent fans cold with the recent "Choco- late & Peanut Butter," an emotive release that was little more than a weak beat and tepid refrain. This time, Roxi gives French-flecked sax talk that is as amusing as it is ri- squè (we are still trying to find the connection between the song and the imagery of Sandy Duncan in the wheat field). Produced by Louis "Mr." Levine, house-rooted groove kicks hard and deep, with interpretive input from Danny Temptasia, Johnny Vic- ious, and Bill Coleman (still de
dervedly basking in the heat of his recent hit collaboration with Gzman). A different mix is now available on Tribal America Records.

The astute A&R reps at Tommy Boy Records take a bow for discovering yet another surefire multimor- nat smash in "Where Did The Love Go," the latest single served by Salle. Laid atop a jagged, insinuating hip-hop-beat base, newcomer Salle chats and vamps with the ease and confidence of a seasoned veteran, climbing inside the song’s instantly memorable groove with the soulful sensibilities of a true artist. The single’s club campaign will be aided by forthcoming up-tempo mixes that we hope will be as rug-
ged as the original production. In the meantime, jocks who want to bring urban crowds to a simmer should waste no time dropping needle on this one. A smash.

It has been more than a hot sec-
ond since producer/composer Joe Bernardo courted East Coast under- ground DJs with "Mood Swings," an EP of deep-house mus-
ings. On "Mood Swings II," re
corded under the name Works Of Atreus, he once again tweaking 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 in
tense tinge of "Cherubina Priests" and "Mohican Cry," two of the EP’s shining moments.

M.O. BEATS: It is always a bonus to have a new effort from DJ Pierre. His flair for hearty beats and the retro feel of much of the music is peerless. This time, he has collabo-
rated with Dunell Dixon under the banner X Fade for “Good & Plenty,” a slyly lilt’N 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 over-
all vibe fresh and modern. Lavette has matured and honed her voice quite well. She is showing signs of being a viable contender for main-stream 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 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 Sherry, a jaunty hi-NRG kicker produced by Rob Davis and Phil Danze. Amid a storm of bright and peppy keyboards and tumbling-shaken rhythms, Sherry’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 "Ambi-ent" mix, which overflows with pillow loops and disquieting vocal effects.

A Road Of Love. ZYX recording duo Dare 2B Dif recently performed at Poor Billy’s nightclub in New York City on U.S. concert duty with 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; DJ Poor Billy’s; Debra Torres, Dare 2B Dif; and Bill Rickett, Rickett’s Record Pool.

BILDBILLBOARD SEPTEMBER 17, 1994

www.americanradiohistory.com
### HOT DANCE MUSIC

#### CLUB PLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Ain't Nobody (Gangsta Love)</td>
<td>Aaliyah</td>
</tr>
<tr>
<td>Bring Me Joy</td>
<td>Vibe Music Group</td>
</tr>
<tr>
<td>One Night in Heaven</td>
<td>Eddy Grant</td>
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<tr>
<td>Deep Forest</td>
<td>The Metrosexuals</td>
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<tr>
<td>Better Late Than Never</td>
<td>Sheryl Crow</td>
</tr>
<tr>
<td>Do You Wanna Get Funky</td>
<td>C+C Music Factory</td>
</tr>
<tr>
<td>Turn It Up (Say Yeah)</td>
<td>DJ Duke</td>
</tr>
<tr>
<td>Come to Me</td>
<td>Eclatasy Continuum</td>
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<tr>
<td>In the Dark We Live</td>
<td>Aphiakyte</td>
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#### MAXI-SINGLES SALES

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Flava in Ya Ear</td>
<td>2Pac feat. Marley Marl</td>
</tr>
<tr>
<td>Take It Easy</td>
<td>Jiggzy feat. C-Note feat. Lord Finesse</td>
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<tr>
<td>Juicy</td>
<td>Notorious B.I.G.</td>
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<tr>
<td>Short Dick Man</td>
<td>Beck feat. U2</td>
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<tr>
<td>Here Comes the Hotstepper</td>
<td>Bobby G</td>
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<tr>
<td>Do You Wanna Get Funky</td>
<td>C+C Music Factory</td>
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<tr>
<td>At Your Best (You Are Love)</td>
<td>Blackground 22226</td>
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#### HOT SHOT DEBUT

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Booty Call</td>
<td>R&amp;B Intercourse Featuring Tazomamic</td>
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#### GREATEST GAINER

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<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Don't Stop</td>
<td>Soul II Soul</td>
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#### Power Pick

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<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Hit Me With That Bass</td>
<td>Ce Ce Peniston</td>
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#### Hot Shot Debut

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<th>Title</th>
<th>Artist</th>
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<tr>
<td>DRUNK ON LOVE</td>
<td>B.A.S.A.</td>
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**Note:** T-shirts with the greatest sales or club play increases this week. Video clip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single. Cassette is unavailable. On sales chart. (M) Cassettes maxi-single availability. (V) Vinyl maxi-single availability. (C) C-clip maxi-single availability. © 1994, Billboard/BPI Communications.

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**Nashville**

**Music Scene:**
- **Music Genre:** Country, Americana, Bluegrass, Folk, Americana, Country Rock
- **Major Artists:** Brad Paisley, Tim McGraw, Keith Urban, Miranda Lambert, Taylor Swift
- **Famous Music Venues:** Grand Ole Opry, Ryman Auditorium, Ryman Arena
- **Prominent Music Studios:** RCA Studio B, The Butcher Shoppe

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**Country Music Sourcebook 1994**

A comprehensive guide to the Nashville (615) region and the Country Music business nationwide!
**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 its country stations that has held the 36-year-old singer/songwriter back from the kind of stardom one would 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,” he has cracked the top 10 on the wave of patriotism surrounding the Garden State. In the process, 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 through radio has always been a terrible struggle.”

In a personal effort to break down radio’s on-air/off-air response to his music, Tippin buckled down with a new producer and a fresh approach. The singer spent an unprecedented amount of time and painstaking effort on the pre-production chores for “Looking Back At Myself” before handing full-blown demos to veteran Nashville producer-guitarist Steve Gill. The album they filmed, while showcasing plenty of Tippin’s trademark hillbilly bawl, sticks very closely to Tippin’s original demos and country radio’s smoother 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 end, working with [producers] Emory Gordy and Scott Hendrick, 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 songs should be and I’ve never felt more wanted in the studio.”

A look at Tippin’s chart history illustrates the problem of “momentum” that have plagued Turner and his RCA promotion staff when bringing singles to radio. According to Turner, with a No. 6 hit (”You’ve Got To Stand!”) on Billboard’s Hot Country Singles & Tracks chart, Tippin’s next two singles reached No. 11 and No. 54, respectively. Then he took “There Ain’t Nothin’ Wrong With The Radio” to No. 1 and followed with the No. 6 “I Wouldn’t Have It Any Other Way.”

(Continued on page 40)

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**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 35 years. His “Ol’ Oreoin Masklogo” trashed hippies, and “The Fighting Side Of Me” shook its fist at those who dared protest the Vietnam War. In “World’s Man Blues,” he sang, “I ain’t been on no 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 Soldiery,” he was bawling in its contempt for the notion that flag burning was legitimate in the 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,” where Haggard and Wylie are dubbedfounded that “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 rebellion will always be on display when Arista Records releases its tribute album, “Merle’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. Well salute that.

**MAKING THE ROUNDS:** Sisters Janice and Joane White, who used to record for Curb as JJ White, have been in town displaying their songwriting potential to potential publishers. They recently dizzled a clutch of industry members at a listening party at RedDog Productions, scoring particularly well with a give-and-take-’em-all number called “Just The Way You Are.” Among those cheering them on were Noel Fox, Maypop Music; Charlie Monk, Monk Family Music; Jon Doanbel, Gwin Campbell Music; talent manager John Lomax; and fellow vocalist Danielle Alexander.

Gary Morris is starring in and overseeing the music for a feature film now being shot in Missouri: Called “A Place To Be,” the musical will feature Marcia Fruin, Billy Joe Hill, Wink Watson, Butch Ward, Wally McDaniel, and Sunny Holmes. It is directed by John Smiley, who is also producing the film.

**Boston Scene**

by Edward Morris

The Boston Record Review is proud to announce the release of **A Place To Be**. The film, directed by John Smiley, stars Marcia Fruin, Billy Joe Hill, Wink Watson, Butch Ward, Wally McDaniel, and Sunny Holmes. It is produced by John Smiley and Dan Perri.

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**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 Awards—accounting for a combined total of 28 nominations. The honors will be conferred Sept. 22 at RiverCenter in Owensboro, Ky., on the eve of the IBMA’s “World Of Bluegrass” festivities.

Del McCoury and Laurie Lewis will host the awards show, which is scheduled to be broadcast live over various networks to a worldwide radio audience. Highlighting the ceremonies will be the inducting of the Grand Ole Opry’s Sunshine 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 Diamond Ridge Band.

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

- **Instrumental group:** California, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, the Lonesome River Band.

- **Female vocalist:** Suzanne Cox, Alison Krauss, Laurie Lewis, Claire Lynch, Nancy St. John.

- **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); “Dancin’ And Brady,” Johnson Mountain Boys (public domain); “Check To Check With The Blues,” Del McCoury (Roy Drusky and Vic McAlpin); “A Deeper Shade Of Blue,” Del McCoury (Billy Smith and Terry Blackstock); “The Nashville Bluegrass Band (Mike Dowling); “Granpa’s Mandolin,” Hidy Tye Dyer, Jim Lovelace, Mark Townsend, 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); “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).

- **Loretta Lynn:** The Loretta Lynn show will be broadcast live on television and radio.

**Nashville Scene**

(Continued on page 40)

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**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 Mountain Records. With Monroe, from left, are Alan Stoker, John Rumley, Bill Byve, and Kyle Young, all from the Foundation, and Bruce Hinton, chairman of MCA Records/Nashville.
Billboard Top Country Catalog Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
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<td>RCA</td>
<td>183,000</td>
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Compiled from Billboard top country album charts.

For information on the Billboard 200 chart, please visit Billboard.com.

@AmericanRadioHistory
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
PRODUCED BY JAMES STROUD
HOT COUNTRY RECURRENITS

1 2 3 4 5 
WIND 
EVERY ONE IN A WHILE 
FOOLISH 
THINKIN' PROBLEM 
NOBODY KNOWS 

6 7 8 9 
WICKED 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

10 11 12 13 
XXX'S AND OOOS (AN AMERICAN GIRL) 
WHAT THE COWGIRLS DO 
DOWN ON THE FARM 
THE MAN IN LOVE WITH YOU 

14 15 16 17 
WIND 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

18 19 20 21 
WIND 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

22 23 24 25 
WIND 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

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SHE'S NOT THE CHEATIN' KIND 
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SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

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WHISPER MY NAME 

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SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

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WHISPER MY NAME 

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WIND 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME 

58 59 60 61 
WIND 
THEY DON'T MAKE 'EM LIKE THAT ANYMORE 
SHE'S NOT THE CHEATIN' KIND 
WHISPER MY NAME
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
Brook's Hit Tied to Sweepstakes

NASHVILLE—Patriot Records is capitalizing on the breakthrough of Lisa Brook's first American single, "Our Little Story." The release of the joint sweepstakes promotion with the 400-store Service Merchandise chain should also boost sales.

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

The promotion is based on the single, and the company will display posters and entry blanks advertising the contest at the jewelry counters of all 400 Service Merchandise stores. The single, which will play Brook's "Give Me A Ring Sometime" video on store monitors, is also co-sponsored with the release of Brook's album "Every Little Girl's Dream." (Billboard, June 4). Brook, 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.

In addition, the country music club will display postcards and entry blanks advertising the contest at the jewelry counters of all 400 Service Merchandise stores. The single, which will play Brook's "Give Me A Ring Sometime" video on store monitors, is also co-sponsored with the release of Brook's album "Every Little Girl's Dream." (Billboard, June 4). Brook, 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.

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**Latin Notes**

by John Lannert

LUIS CHAIRT MELTDOWN: As if Mexican superfroth Luis Miguel could get any hotter, his “Segundo Romance” (WEA Latina) enters The Billboard 200 this week at No. 28. It’s the highest-debuting Spanish-language album ever on The Billboard 200—an astounding feat indeed, considering that the way handsome pop balladeer is not a crossover artist known to moat Angles. One notable exception is Neil Rogers, talk shows maven at WIOD-Miami, who reportedly sing Miguel’s praises daily.

Anyway, “Segundo Romance,” the follow-up to Miguel’s near-platinum 1991 smash “Romancé,” takes over the No. 1 slot on the Billboard Latin 50. Completing Miguel’s Latin chart topping double play this week is “El Dia Que Me Quieres” (WEA Latina), which leaps 4 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 superfronter topped the list for box-office revenue for the week ending Aug. 29. The 24-year-old crooner extraordinaire grossed $5,643,892 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 a cut with Sinatra.

**LATIN MUSIC CONFERENCE** Set: Billboard’s sixth International Latin Music Conference is scheduled to take place June 5-7 in Miami. Capturing 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 during the measuring period, which has yet to be determined. Under the previous system, audits 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: RUMM has cut a deal with New World Presents to release two albums by La Internacional Sonora Dinamita, “Es Un Escandalodo” and “Homenaje A Los Notos,” via Sony Discos. La Internacional Sonora Dinamita, a cumbia-rooted tropical act, is not to be confused with Discos Fuentes’ Sonora Dinamita .... Ruso Cubillas, ex-head vocalist of the Tijapan 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 currently 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-Oloneo’s Mana, 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 Carpe Diem is to play Sunday (11) at Miami’s Bayside. The band is creating its next album with production help from Simply Red bassist Choo Choo Merchant.

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**Artists & Music**

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**Latin Music Conference**

**Hot Spot Debut**

**Hot Spot Gainer**

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**The Billboard Latin 50**

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**Latin Music Awards**

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**Latin Music Conference**

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**Latin Music Awards**

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**Latin Music Conference**

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**Latin Music Awards**

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Artists & Music

García's Back, With A Rock Opera

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A 68-minute rock opera called “La Hijia De La Laguna” (Daughter Of A Tear) may seem a peculiarly mournful concept for a long-awaited comeback album by Charly García, 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 studio album, “Frente Barata & Zapatos De Goma.”

“I was waiting for the best moment for a new solo album,” says García, “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.”

“The La Hijia De La Laguna” 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 García’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 Hijia” already has been certified platinum (60,000 units sold). The first single, “Chipi Chipi,” was a melodically rich pop entry with a catchy chorus. A rock 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 “Faux U” and “La Sal No Sal” — with guest vocals by Raúl Portocarreros’ hugely popular frontman, Juanita, and the romance ballads “Andan” and “Kurrosa.”

As for the other material on “La Hijia,” there is one surprise: a spunky cover of the Carele King nugget “The Loco-Motion,” recorded by García two years ago.

García 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 told me to let him use my studio, and when I arrived I was humbled 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.”

García 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 Genes. Later, he worked with symphonic-oriented La Máquina De Hacer Pájaros, followed by a stint as a co-founder of the supergroup Seru Gíran, dubbed “the Argentine Beatles.”

Seru Gíran split in 1982, then reunited briefly in 1992, performing before 120,000 fans at two sold-out stadium shows. García’s recent recording projects featured saxophonist Pedro Aznar, a former Seru Gíran sideman who is now a member of Pat Metheny’s band.

Sony’s Piombi waxes enthusiastic about “La Hijia,” saying that one element that will sure boost sales is Charly’s plans for intense touring, starting Sept. 16 with 20 dates at Opera Theatre in Buenos Aires.

“This time I want to play live a lot,” says García, “because the rock opera has a great deal of instrumental parts that I really like.” As for breaking the U.S. market, García 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!”

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Top Contemporary Christian

**NO. 1**

1 7 STEVEN CURTIS CHAPMAN SPARROW 7 weeks at No. 1 HEAVEN IN THE REAL WORLD

2 5 NEWSBOYS SPARROW 744 GOING PUBLIC

3 NEWS AMY GRANT MYRHYTHM 6/19 HOUSE OF LOVE

4 3 DC TALK FRONTSTREET 3000/SINGING FREE AT LAST

5 7 MICHAEL W. SMITH REUNION 083/ADVANCE FIRST DECADE 1985-1993

6 5 CARMAN SPARROW 1367 THE STANDARD

7 3 BRYAN DUNCAN MYRHYTHM 6/19 SLOW REVIVAL

8 8 49 VARIOUS ARTISTS REUNION 083/ADVANCE SONGS FROM THE LOFT

9 4 9 TAKE 6 WARNER ALLIANCE 41/5/SPARROW JOIN THE BAND

10 9 27 MICHAEL CARD SPARROW 1435 JOY IN THE JOURNEY

11 6 31 POINT OF GRACE WORD 25014 POINT OF GRACE

12 12 35 TWILA PARIS SPARROW 8505 BEYOND A DREAM

13 17 RON KENOLY INTEGRITY 605 GOD IS ABLE

14 26 NEWSBOYS SPARROW 8521 NOT ASHAMED

15 10 9 KATHY TROCCOLI REUNION 65/667/NASH KATHY TROCCOLI

16 11 21 AUDIO ADRENALINE FRONTSTREET 3012/SPARROW DON'T CENSOR ME

17 27 RAY BOLTZ WORD 5768 EPIC ALLEGIANCE

18 14 9 DAKODA MOTOR CO. MYRHYTHM 6/19/ADVANCE WELCOME RACE FANS

19 22 3 WHITE CROSS RECO 41070 UNVEILED

20 23 31 KIRK FRANKLIN AND THE FAMILY WORD 117/SPARROW KIRK FRANKLIN & FAMILY

21 25 47 RICH MULLINS REUNION 083 AND 084 A LITURGY, A LEGACY & A RAGGAMUFFIN BAND

22 24 23 OUT OF THE GREY SPARROW 1405 DIAMOND DAZE

23 34 3 SISTERS WARNER ALLIANCE 415/SPARROW SOUNDS FOR WOMEN

24 17 25 MICHAEL SWEET BENSON 233 MICHAEL SWEET

25 18 27 STEVE GREEN SPARROW 1334 WHERE MERCY BEGINS

26 16 23 PHILLIPS, CRAIG & DEAN SPARROW 8506 LIFELINE

27 15 43 SUSAN ASHTON SPARROW 1388 SUSAN ASHTON

28 21 128 RAY BOLTZ WORD 5473 MOMENTS FOR THE HEART

29 74 47 GEOFF MOORE & THE DISTANCE FRONTSTREET 3012/SPARROW EVOLUTION

30 1 31 SCOTT BLACKWELL IN SOUL 9903 NITRO PRAISE

31 40 15 BENEDICT THE MONKS OF SANTO DOMINGO DE SILOS ANGEL 30018 CHANT

32 27 17 GOSPEL GANGSTAS MX 945/FRONTSTREET GANG AFFILIATED

33 9 9 DEGARMO & KEY BENSON 4014 TO EXTREMES

34 30 13 GARY CHAPMAN REUNION 083/ADVANCE THE LIGHT INSIDE

35 17 KIDS CLASSICS BENSON 2197 ACTION BIBLE SONGS

36 33 3 REBECCA S. JAMES FRONTSTREET 3015/SPARROW REBECCA S. JAMES

37 47 1 RE ENTRY DC TALK SPARROW 3017 REMIXES

38 13 3 VARIOUS ARTISTS BRENTWOOD 5342 AVERDIX'S 25 FAVORITE PRAISE & WORSHIP CHORUSES

39 32 3 PAM THOM BENSON 4002 FAITHFUL

40 47 1 RC ENTRY PETRA WORD 4338 WAKE-UP CALL

- Recording Industry Ass'n 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.

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 Artists & Music

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 Gayn Bryan—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 magazine.

Other acts will be announced shortly. Also on the charity front, the R.E.X. label is releasing a hunger relief album of its own, with all proceeds benefitting 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, Sisterline and 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're going to 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 cracking new band, and we've got to play anywhere—gig-store openings, bar mitzvahs, office parties. We'll play anywhere that will have me. And can afford me."

* 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. ...Acapella, only recently back from a trip to Russia, headlined "Pro-mass 1994" before a crowd of 4,000. The conference for television networks from 30 countries also featured Angelo & Veronica, along with the Ephesus Mass Choir of New Orleans.

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ARTISTS & MUSIC
In the SPIRIT
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 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: Savvy executive director Milton Bigbam is spearheading a committee of concerned label executives and retailers to help ensure more fluid implementation of SoundScan within the traditional gospel marketplace. Among those joining him are GospelCentric president Vicki Mack-Latalladde, CGI CEO Steve Devich, Central South representative Larry Blackwell, and Billboard chart manager Suzanne Baptiste. Inquiries are welcome and may be directed to either Bigbam 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 Pepperland Records and Tapes, the retail division— to Atlanta-based K.W.C. Management was completed Aug. 12. President Alan Freeman 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 achievement at the Minnesota Black Music Expo, held Sept. 1-3 in Minneapolis.
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 label Pandisc included LPs 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 louder base and a quicker tempo. By the early '80s, the popularity of electric funk, Caribbean reggae, and synthesizer-heavy beats fun-
dant in experimental, heavily sampled beats. Car-audio aficionados used these powerful examples to highlight the capabilities of pricey car and truck speaker systems.

The other form of bass music is syncopated and more radio friendly. It features hyper-crowd chants, a high beats-per-minute rate, and a smooth rap that boisterous packs of people.

"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 sound, but it responded to 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 artists that have succeeded include Duice's double-platinum "Dazzey Dusks" on Bellmark, S9 South's platinum 'Whoot, There It Is' on January, and James 'Dancey But' on Street Life/Scotti Bros.

Burse says that Columbia may issue a bass video tape for Christy Dignan's "Outta the Mouth of the Lion," which contains a full-length single by the group and a "flip-it-flop-it" dance video. "Ideas for videos are swimming around," says Bursie. "We hit the clubs and mix shows. You have to do a grass-roots campaign to get bass breaks in the single format. The key is to spread the word through the whole bunch of singles on one album."

Gasoline/MCA issued its first bass compilation, "Time To Taste Bass," Sept. 6. The set features one of the first female artists in the genre, Arabia-based Rizal.

In November, Gasoline Alley/MCA issued the major-label debut from Styx's "Flip It/Rub It Down." It marks the label's first bass release with a full-length album due to follow in January. "We didn't want to start the bass scene," says Gasoline Alley A&R staffer Jon Phillips, who signed the band from the Indian 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."

OBJECTIVE ARTWORK

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

But some labels are sensitive about such packaging and lyrics. Of "Tire Tread," says Atlantic president Bo Crane, "Like it or not, the public wants and enjoys bass music—whether radio is ready to plug it or not. The media is no longer a major phenomenon."

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

Pure, instrumental-only bass acts to cater as audio connoisseurs, and often is vacuous of melody and abund-

![Image of a bass player with the title "Bass Music Rises from South, as Acts Seek Majors' Attention"]

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

Core, white and black rappers going for spots for the promotion at WQHT (Hot 97) New York, WUSL (Power 99) Philadelphia, and WHYD-Video (C-Glow) is going to be a huge thing on the radio campaign, the spots promoted the genre, rather than specific titles.

There is reluctance to embrace bass music, too, trillion-dollar bass cam-

ned too lightweight to compete with hard-edged, angst-ridden rap.说 "We feel that bass is a part of the hip-hop and rap. The groove is really hard. Some of the bass is lighter on the lyrics, but that's what we don't want to be sold..."

Radio airplay for bass has been limited to the South, including the major markets of Miami and Atlanta. A radio program that contains bass music like a compilation on a major label can turn out many stereotypes about what is right for their market," says Bell. "Last week I heard on WCAM in Columbus, Ohio, "bass" would not work in New York, but someone tried it and it was huge there. It is difficult to counter these single-name names from an independent point, because we have limited manpower and money."

Despite this, bass songs are in the US Top 100 for 69 Boys "Footstepper Roll," regional resistance continues. Most of the track's major-mar-

ors are packaged with the West Coast 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 were also common between hip-hop and rap)..."

"There is no verse, bridge, and chorus in instrumental bass. I

![Image of a radio DJ with the title "Radio Is Huge for Bass, But Still to Be Conquered"]

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

Others in the industry argue that to achieve commercial suc-

cess, bass must merge with the rap and R&B acts of power.

The "reason that more bass rec-

ords don't do double platinum is because they don't emphasize instrumental bass artists," says Alcorn, "The music industry is a part of the music business, and..."

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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 multi-talented Muppets’ new album, “Kermit Unpigged.”

Fellow Muppet Miss Piggy, along with artists George Benson, Jimmy Page, Linda Gray, Rick Springfield, George Jones, Ozzy Osbourne, and Linda Ronstadt, contribute tracks to the Jim Henson Records release, which spurs the “unpigged” 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.


“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 “Librarian Girl” video, which featured some 36 cameras. The duo also produced the “Voces That Care” clip, which featured a celebrity cast of hundreds.

“She Drives Me Crazy” is a booby video-within-a-video, starring John Landis as the clip director and Frank Deeser as a fakely label executive. As the clip begins, a “For Miss Piggy, the parking lot is mortified to learn that she has been upstaged by the glitzy Hollywood crowd.

“The video concept was just a silly idea that made everyone laugh,” says Robert Kraft, VP of music at Jan Henson Productions and head of Jim Henson Records. “It’s like a bad Marshall Brant/Moonlight 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 wasn’t going to get a recording deal anytime soon.”

The ultimate challenge now facing the crew is wrapping the seemingly endless shoot, which started in mid-NY. 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 supper-club 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 features Henson’s third foray into music video production, with “Kokomo” and “Wipeout” setting the stage for “She Drives Me Crazy.” The video climbed into the Top 50 at VH-1 and received airplay on TNN last year.

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 Broadcasting and Telecommunications Commission to replace the Canadian clip network with a domestic music video service (Billboard, June 25).

On Aug. 13 the 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 de-list it from the airwaves. If the legal process succeeds, says CMT, it may have a chance to present its case for restoration to the CRTC.

Lyle Werner, senior VP of sales and marketing at CMT parent Group W Satellite Communications, says the issue should be resolved by late October.

IN OTHER COUNTRY News: High Five Productions and Tribune Entertainment Co. rolled out the tape of the Count Bishops’ concert and documentary series “The Road” beginning Sept. 20. The debut show features performances by Travis Tritt, Shelly Lynne, and Hal Ketchum, with interviews in which the three are seated in a car. “The Road” series will showcase about 70 country acts.

GLOWING AROUND: The winning act in the MTV Beach House Band contest, Brown Clown of Amnapolis, Md., beat out more than 2,500,000 contestants to snag a gig performing live on the network, among other presents. “It was a win and a completely exhilarating contest,” says Howard Handler, senior VP of marketing at MTV. Brown Clown beat out such high profile acts as John & Suzy, Franky Facial, and Frenchie.

GIRLS JUST WANNA Shoot the clip: Daisy Dorre Pictures director Cyndy 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 film of Lauper’s “Girls Just Want To Have Fun” was the first in a series of four music videos to be directed by Cyndy Lauper to coincide with the release of her new album “Valentine’s Day.”

To be directed by Cyndy Lauper: "Girls Just Want To Have Fun," "I Got You," "I’m Gonna Love Me Again," and "I’m Not Gonna Miss You." The music videos will be released in conjunction with the release of Lauper’s new album "Valentine’s Day." Each music video will feature a different celebrity guest star, with Lauper performing in each clip.

The music videos will be directed by Cyndy Lauper, who 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 film of Lauper’s "Girls Just Want To Have Fun" was the first in a series of four music videos to be directed by Cyndy Lauper to coincide with the release of her new album "Valentine’s Day." Each music video will feature a different celebrity guest star, with Lauper performing in each clip.
Mal Torre Pays Tribute To Dier Bingle With Panache

IT WAS BOUND TO HAPPEN Sooner Or Later: Mal Torre, the only-time male singer who could possibly give Tony Bennett a run for his money as king of the pop-jazz crooners (sorry, Frank, until as recently as a few years ago I wouldn’t have made that assertion), has taken a cue from Bennett’s generation-bending success and has made an all out effort to turn Mal Torre into a genuine, legendary crooner who followed (yes, even O’ Jays). Croshod paid an ultra-relaxed curtain call that translated into a vocal style that was at once light and airy, yet colored by a depth of expression rarely heard in the 50s, when he first achieved prominence. Much like Torre, he was weaned on jazz and used it as a filter for his many screen renderings of popular songs. (He was often quoted as saying that he learned everything about imitating the trumpet of early Pops—Lou Armstrong.)

With “A Tribute To Bing Crosby: Paramount’s Greatest Singer,” newly issued on Concord, Torre has essentially created what has to be viewed as a love letter to a hero. The album features standards that Torre has etched into his soul. He got the Robert L. Hoe and Steve Kowalczykowski, 3
17 R.E.M., 17 Waiting On The World To Change
18 The Prince, 18 Your Body
19 Two Steps Ahead, 19 Where Is My Mind
20 The Smithereens, 20 Too Many Lines
21 Purple Haze, 21 All The Things She Said
22 The Breeders, 22 Been Around The World
23 Beastie Boys, 23 Necessary Evil
24 Collective Soul, 24 To The Sound Of Breaking Glass
25 The Cinematics, 25 Breath Of Life
26 Bohan Phoenix, 26 Nine Lives
27 The Chemical Brothers, 27 The Time Is Now
28 The Corrs, 28 Breath Of Life
29 The Cranberries, 29 The Longest Time
30 The Cranberries, 30 Indian Summer
31 The Cure, 31 Three Monday's Rain
32 Everlong, 32 My Heart's Been Been
33 The Flaming Lips, 33 The End Of The World
34 The Flaming Lips, 34 King Of The World
35 The Flaming Lips, 35ections
1. Mal Torre: A Pop-Jazz Crooner
2. Mal Torre’s Vocal Style
3. Mal Torre’s Influence On The Modern Pop-Jazz Scene
4. Conclusion: Mal Torre As A Pop-Jazz Superstar
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

This advertisement prepared by Sawyer Riley Compton, Atlanta.
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 a plug on an open-air show the band was performing Aug. 30 at a private function organized by BPI 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, Pink, 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 Glastonbury Festival. Chaos ensued, police were called, cars could not pass in the street outside, and rumors began that this concert would be called off.

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.

Berlin Set For World Music Fair

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 GlobalStyle Records, says the aim is to present as many as possible of roots and ethnic music as possible, from unaccompanied instrumentals 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 finds itself as 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 pleased 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 Thener, are working with Womex. Thener 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 66.

Movie Soundtracks Start Moving Units In Germany

BY WOLFGANG SPAHR

HAMBURG—Soundtracks are becoming ever more important for the German record market. Successful films like "American Graffiti," "The Bodyguard," "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.

Among the most recent examples, "Philadelphia," featuring "Streets Of Philadelphia" by Bruce Springsteen, has exceeded the 400,000-unit mark. The soundtrack to Steven Spielberg's Holocaust drama "Schindler's List" has reached record levels, at 40,000 copies.

Single releases from soundtrack albums such as "1 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 in Germany has led to large parts of the interlocking relationships between the advertising, film, and record industries. However, it is only when the film finally shows in office records here that the soundtrack stands a chance of following suit. Con-siders demand a best-selling film or big-name stars—and they are mostly from the U.S. National producers of film music rarely stand a chance.

Music has become an important product on Sony Music Germany. "One of the reasons is that movies have now become a commodity," 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 offer a soundtrack. "As a result, the attitude of film-clipping 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 developed. Some companies like "American Graffiti," "The Bodyguard," and "The Piano" are being marketed as "surprise hits," as non-profit organization set up to preserve the musical legacy of famed songwriter Muso Koga.

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 widow of classical composer Koga, whose patent was transferred to JASRAC after a federal court said the work was part of JASRAC's controversial plan to license all music via its foundation-controlled royalty-free society.

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. 29, 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 undertsand why they're not paying us," says Koga's spokeswoman Hisanori Ueno.

"The success is being matched by a currently 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 Asai 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 ex-r

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Koga's lawsuit comes as a result of the decision by the new JASRAC ex-quality, it cannot now pursue

"Many people who were in favor of the JASRAC move have now come to realize that it's not what they were expecting," he says. "The way this move is re-experienced, to speak, on a secondary and tertiary level with other products."

"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."

The proof of the fact that soundtracks make up an item in their own right within the record business are the considerable in-house "best-seller lists," which are developed at many companies. At MCA, for example, the success list of cult classics ranges from films like "Wings Of Fire," "The Who's Next," "Caddyshack," and "Jesus Christ Superstar," "Beverly Hills Cop," and "Miami Vice," and "Out Of Africa."

MCA's regional VP for the GSA region, Heinz Canbol, says, "The special significance of film projects has developed from the synergy effects we can achieve through cooperation with our marketing partners Universal and PolyGram.

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 5A)
Francis Dreyfus
Jazzing Up French Music Business

BY PHILIPPE CROCO

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 “Imagea” 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, 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’ [EMI], 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, Chysvalis, 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 9% 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)
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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 Renat 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 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 plexiglass 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.

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 Heisell, 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.
## HITS OF THE WEEK

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**Notes:**

- The weekly chart is compiled on behalf of Billboard by London-based Julia Bidwell and Eliza Shadforth. Contact: 31-72-666-88, fax 31-72-23621-66.

- Hits of the World is compiled at Billboard/Buy.com. www.americanradiohistory.com
ITALY: The medieval arch bridge immortalized by the French impressionist painter Claude Monet provided the picturesque backdrop for the Summer Music Festival in the Italian Riviera. This year's event was memorable for a triumphant performance by the Italian band Mau Mau. Their set described itself as a self-reflective "nationalistic" tribe and played a joyful fusion of traditional Piedmontese and rhythm and rock music.

In addition to winning the prestigious critics' prize at the singer-songwriter festival Club Tenco, Mau Mau's album was certified throughout Europe and as far afield as Palestine and India. The band's last album, "Paradise," just released across Europe by EMI Italy, is tinged with Arabic influences. These are layered atop the African rhythms supplied by the group's Senegalese percussionist (whose principal instrument is the djembe drum) and Brazilian samba beats, then fused with the traditional "Saltarilla" music of Piedmont, a region in northwestern Italy. The rest of the lineup comprises Spanish guitars, a horn section, piana, accordion, a skiffle-style double bass, and a Bassallaika (Russian bass instrument). The radical messages of the group's scalable projects are highlighted by the fearlessness and inspired improvising, while the group's powerful sound evokes the music that many people everywhere can understand.

MARK DEZZANI

IRELAND: Bill Whelan's Celtic masterpiece "Riverdance," performed by the RTE Concert Orchestra and featuring singer Anuna and a team of dancers, was the surprise hit of this year's Eurovision Song Contest. Now Whelan is preparing an album and stage show to be unveiled early in 1996. In recent weeks, Whelan, who is the conductor and presenter of the world music television series "An Eye On The Music," has visited Spain's Seville, Hungary's Budapest, and the U.S., meeting singers, musicians, and dancers. As a result, plans are in hand for him to work with a gospel choir he heard in Atlanta as well as with a Spanish guitarist, Rafael Riqueni. "I've always felt that if music of this nature gets exposed, people respond to it," Whelan says, "the context for that music is not that far away, and I think Bill Whelan's music has shown that if it does get the proper exposure, then music that is not quite mainstream can top the charts for a long period. "Riverdance" has been No. 1 here for about five months, with sales of 90,000 making it fifty years' big success.

KEN STEWART

SWEDEN: Edward Graham Lewis, formerly of the pioneering U.K. art-rock group Wire, is making his debut on the Swedish indie label MNW Zone in the guise of H.A.L.O., the name of his latest project. The new album, "Imminent," is Lewis' third solo release, the previous two being issued on Mute U.K., under the name H.E.A.D. Featuring 12 tracks with a combining playing time of 65 minutes, "Imminent" promises to catch the attention of both Wire devotees and discerning electronics freaks with its broad and exciting mixture of influences. One music journalist described it as sounding "like Aphex Twin having sex with Nine Inch Nails." Lewis first came to Sweden while on tour with Wire in 1987, and it was then that he met his wife, Liv Elvander, who was the promoter of the group's only Swedish show. The couple were married in 1989, and Lewis took up residence here soon after. When his contract with Mute expired in the U.K., he became interested in signing to a label here. MNW.A, an agency, John Wasbly, was happy to oblige, and a deal was inked in March 1994. The first H.A.L.O. single is scheduled for release in the fall.

KEN NEPTUNE

UK: Just about anyone who is interested in the kaleidoscopic variety of music that flourishes around the globe will want to own a copy of a new book called "The Rough Guide To World Music." The work of five editors and a far-flung team of expert writers, this 700-page compendium examines the origins and development of world roots music from Alaskan junk to Zoeke. Although crammed with detail and insight, it is not an alphabetical directory. Instead, the book is organized into key territories—the Indian Subcontinent, West Africa, the Caribbean, the Far East, etc.—each of which is illuminated in admirable detail by the vast scope of the enterprise. From the epic poem tradition of Albania to the flowering of Kenyan pop, the Cossack songs of the Ukraine to Filipino folk-rock, salsa to soukouk, tango, fado, mambol, flamenco. Arabic instruments, Russian lyrics, Indian spiritualism...all are carefully explored and given equal treatment. It is weighted heavily toward traditional, roots, and folk music. So don't look under the heading of Sweden expecting to find anything about Ace Of Base or the Eurodance explosion of the 1990s, but prepare to be delighted by a detailed account of how the Swedish pop-child differs from the pelvis, walrus, and mazurkas that form the backbone of the European folk-dance tradition. Each section has a helpful discography that will steer you to the heart of the enterprise. The book itself is accompanied by a budget-priced, 15-track CD compilation, "World Music—Network Sampler" (World Music Network Features, distributed in the U.S. by 4840 Thanh Gare, Tarika Sammy, and the 0 Band. "The Rough Guide To World Music," distributed by Penguin Books, is to be published Oct. 6, and will list at 14.99 pounds in the U.K., $19.95 in the U.S., and $25.99 in Canada.

SWEDEN

IRELAND

U.K.
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, Podd, Sidi Bou, 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 Bodginton’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, Mazyx 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)
4. Inspiral Carpets, “Devil Hopping” (Mute)
5. Underworld, “Dubnobasswithmyhandsman” (Junior Boys Own).

“The best album is the debut from Oasis,” says Binning, who also tips several singles, including “Superonic” by Oasis, “I Want You” by Inspiral Carpets and Mark E. Smith, “Line-up” by Elastica, “Saturday Night/Sunday morning” by T-Enpo, and “Renaissance” by M-People.

KATELINE DE BACKER, producer, MTV Europe:
1. Blur, “Parklife” (Food/EMI)
2. 2-DEUS, “Worst Case Scenario” (Island)
3. Gorky’s Zygotic Mynci, “Take Tod” (Ankst)
4. Underworld, “Dubnobasswithmyhandsman” (Junior Boys Own)
5. Loop Guru, “Duniya” (Nation)

PEEL
4. Credit To The Nation, “Take Dis” (One Little Indian)
5. The Fall, “Middle Class Revolt” (Permanent)

Special mention: Mazyx Fade, Tin- esgard, Eat Static, Pressure of Speech, Soorn.

JOHN ROBB, journalist/producer/musician:
1. Oasis, “Definitely Maybe” (Creation)
3. Mazyx Fade, “Secret Watchers Built The World” (Domino)
4. Autechre, “(Bliss Cadet Mixes)” (Warp)

SIMON WILLIAMS, journalist, New Musical Express:
1. Bark Psyché, “Hex” (Circa)
3. Pulp, “His N’ Hers” (Island)
4. Stenner, “Stacked Up” (Ultimate)
5. The Wildhearts, “Earth Vs. The Wildhearts” (EastWest).

Export Music Australia Returns With New Focus

EMA MAKES A COMEBACK: Export Music Australia, best known for its high-profile label showcases of Oz acts at the U.S. 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 A&R, tour, 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 big tape levy were scotched when a High Court in 1993 rejected the tape tax. EMA was temporarily shut down earlier this year (Billboard, May 25).

The reinvention 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 new album out in the domestic market, and with a tour in an international marketplace including an album release abroad, where the manager will accompany the tour and the label will provide tour support.

In these 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 acts 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 $A250,000 ($185,000 U.S.) from Austrade. In the long term, it also aims to bring together managers and record execs to leverage 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.

N o t e s f r o m d o w n u n d e r:
The EMA development could not have come at a more opportune time. After an undeniable full, Aus- tralian scene well set to take on new acts abroad. The success of Mush- room/White Label artists Frente! on Mammoth/Atlantic in the U.S. this year (Billboard, June 4) 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 for its U.S. launch. Hand Me Down, from Cerebro by Elektra; and Phonogram Australia’s cool combo Direction in Groove by Verpe, to name just a few.

Along with Frente!, Aussie acts on the tour development trail in the U.S. this year include rockers’ You Am I and the Poor, co-signed by Australian and Epic Records.

Despite this back- drop, the Australian record companies have other ambitious plans. The ARIA awards, traditionally staged in February or March, are set for 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 Harbour 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 the ARIAs as a way of stamping Australia as a regional headquarters, bringing hundreds of our counterparts from the A & 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 indigenous music business and artists outside their native markets. Information may be sent to Thom Duffy, 31 Ridgmount Street, London, WC1E 7AH or faxed to 071-322-2341.
Robinson Builds Dome With EMI's Backing, Dance Hits

BY NIGEL HUNTER

LONDON—Starting a business is always a gamble. But one former house music hitmaker and ex-wireless cable track record in hitmaking and the backing of a major label were two things reassuring Dome Records founder Joseph 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-label outlet.

Says Robinson, "My premise was a mainstream record label, signing good vocalists and making pop-oriented radio records with a dance flavor."

Dome's first single release was "In-Dependence" by Laliu. 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 Laliu's 30-year career, with the Scottish-born singer adding songwriting and production facets to her activities.

Laliu's most recent single, "Goodbye Baby And Ami," 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 Nothing Casanova."

Red Sat Darbyshire, an early Dome signing and former lead singer with the Chrysalis Records band Living In A Box, has had 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 Coeur and engineer Andy Janssens, the creators of 2 Unlimited. Beverley Smith is a black soul singer and a cousin of Island Records soul singer Don E.

Robinson is a veteran of the U.K. record industry, a饱 sign of West Island Records label and now acts as an A&R director that his record company is new to the business. He was appointed by his work with Five Star, Rick Astley, and Fairground Attraction, he moved on to Chrysalis Records in 1988, acquiring the label and signing it to his name. The label, Signings included Chesney Hawkes—whose debut single "The One An Only" went 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 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 Charli & Eddie 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 songwriting.

"Many of the continental countries have taken over our traditional role of re-releasing big 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 picture. Currently, the Europeans are stealing a march on us."

Robinson says the next big British trend will move toward downtempo soul swingbeat.

DOMEYS JAZZING UP FRENCH BIZ

(Dom'eys/continued from page 11)

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. There are more than 150 specialization 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, "Marveilleux" 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 1989.

Clubs Scene Spares 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 increasingly aware of dance music for mainstream and club-style dance compilations.

The 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 PolyGram Group Canada. "This year, every dance compilation that is released is platinum [100,000 units] or on the verge of platinum."

"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 vehicle for unknown club-style artists and repertoire. Among the mainstream radio stations in Canada, there is the inherent drive to early exposure via compilations," says Art Young, management for DJ Magazine in Toronto.

"Dance compilations have been successful in the U.S. credible here. From our "Club Cutz" compilation series, we've gone on to release some 11 albums by individuals as well as groups and artists to his name. The label, Signings included Chesney Hawkes—whose debut single "The One An Only" went 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 the song's writers, Peter Vale, producing a New York vocal group called True Image. "The record was dropped."

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Dome's Peter Robinson, top, presides over a meeting between producer Nick Martelli and Dome artist Lulu.

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PGD Not Resting On Its Laurels
Meetings Target New Growth Strategies

BY ED CHRISTIAN

SHORT HILLS, N.J.—Although PGD has been riding a wave of success, including winning the National Association 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 to get up to 15%, rather than the 12%-13% 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 rental, catalog development, and our specialty 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, Ron ‘Jazzy’ Jacquin, 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 is, how do we help 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 own people “the killer instinct,” he adds. “We want our managers and their staff to get their unequal force—every day.”

To help PGD stay at the top of the 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. We 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 services to our smaller 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 sessions. 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, including PGD staff 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/Arista showcased Sound Of The Blackness, Stones, Arista, and U-Key. The following night, Verve showcased Art Porter and Mark Whitefield. And Motown artists the Whitehead Brothers delivered an energetic set.

On Aug. 29, London Mercury Detroit performed an acoustic set, and Def Jam acts VN 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 David Daniels delivered fine sets. On the last night of the meeting, Mercury’s Ron Jovi performed an intimate, unplugged set, followed by Kila 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 Rino, VP of sales and distribution, added, “We are still open and willing to sell” the single. The alternative competitor, “Best Buy” set Aug. 31, reached 1.98 million in pre-orders.

Staffers of Chronicles, which reworks the PolyGram catalog, announced that they are working on box sets for Steve Winwood, Cream, and the Velvet Underground during its presentation. During the Platinum Entertainment presentation, privatization and Steve Kolan 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)

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.

The 25-year-old entrepreneur and his brother Andy, 27, have owned Berry’s Music for five years. Starting out with $2,000 worth of merchandise, they had saved up and bought a rack 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 litany of complaints against the major, 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 $350,000-$700,000. “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 snooking 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 can 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, downtown, John Mellencamp (who lives in Indiana), and Birdman Of Aetrex (local band). The only CD 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 near 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 $7.98. 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 producer's sphere (Continued on next page)
**INDY STORE OWNER QUESTIONING HIS TRADE**

(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&R presentation, Blues Traveler, Jack O’Pierce, and For Real performed.

On Aug. 30, Eric Kronfeld, president/CEO 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 touch-and-feel 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 merchandising 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 won 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.**

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A&M Muddy On Lineup For Woodstock '94 Titles

LEXING QUESTIONS: A&M, the label that will issue music from Woodstock '94, is wrestling with a couple of marketing questions concerning how it will configure the live recordings from the event. At the PGM management meeting held Aug. 25-31 in New Jersey, Richie Gallo, A&M senior VP of sales and distribution, told the PGM staff that A&M would release three separate albums, one featuring up-and-coming alternative artists, one focusing on more established artists, and a third that might bring 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 convention, which will be held Oct. 21-27 in Phoenix, NARM itself is putting 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 look like the convention might be totally made over. Pam Horowitz, 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's really the goal, then is March the best time to hold the convention? Are we positioned too early, since the hottest release schedule is in the fall?"

While it seems those questions would lead you to conclude that the next 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 1995, but logistically, 1996 might be a better bet, Horowitz says.

But all of this still has to be discussed by NARM members and at advertising 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 Horowitz, "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 best suits the needs of that company, whether it be a product presentation, a棵树, a showcase, a poster session."
M.S. Distrib Set To Acquire Select-O-Hits

Also, Texas’ Robert Earl Keen Happy To Bend Genres

**Regional Splicing:** Principls at M.S. Distrib (www.americanradiohistory.com) are buying in Houston, over Park, Ill., and Select-O-Hits in Memphis have somewhat equivocally confirmed word in the wind that M.S. is considering the purchase of Select-O-Hits.

For the last 11 months, Select-O-Hits has been run by M.S. owner Johnny Saltstone terms “the Southern branch of the M.S. national network.”

M.S. has been expansion mode of late: The company has branched out to the North, Northwest, and, most recently, the East, and has relocated to larger headquarters in the last fall. Last fall, it entered what M.S. Tony Dalesandro terms “a band DeBiase agreement” with Select-O-Hits, which involved pooling the two companies’ resources and systems (Billboard, Oct. 22, 1993).

Now, however, M.S. clearly has its sights on acquiring Select-O-Hits, a wholly owned subsidiary of the South/Southeast region.

Select-O-Hits’ Johnny Phillips confirms the rumors that venerable M.S. has been contemplating a purchase of his equally well-established Memphis firm.

“We are talking,” Phillips says. “We’ve exchanged financial information, but an offer hasn’t been made yet. But we’re kicking figures around. It has to be a fair fit, I think it’ll probably happen. I still believe it would be the only distributor nationwide that wouldn’t be owned by a major company or an investment company.”

Holding back his hand somewhat, Dalesandro says there have been “no firm negotiations” regarding a purchase, but he adds, “Long-term, it would be our desire that all our operational systems remain the same. It requires a back-end, fine. If it requires an acquisition, also fine.”

While both M.S. and Select-O-Hits have been very vocal in their commitment to regional independent distribution, both companies are not afraid of their future role in the increasingly nationalized indie distribution game.

**Quick Hits:** Playful Records, a new label established by the veteran L.A. management/publishing company Shangri-La, has launched BlacMusic Inc., kicks off its release schedule Sept. 13 with “Erotiques,” the first in the label’s series of “Lifestyle Soundtracks”... It must be football season: Atlanta Falcons offensive tackle Bob Whitfield has started a new indie label, Patchwork Recordings, based in Atlanta and L.A. The company’s first release, due Sept. 13, is a single by Southern California rapper R.Kass, who has already racked up positive coverage in the Source and R&B.

New and clever Kitaro long a fixture at Geffen, has been signed with the indie Domo Records, headed by president Eiichi Naito. The label is being distributed by Minneapolis-based Navarre Corp. in conventional markets and by Sausalito, Calif.-based Real Music in alternative and new age markets. Beyond all that, Kitaro also is producing albums by Tibetan flutist Nai Rong and Chinese instrument master Xiao-Guang Yu for the label... Koch International is distributing Millennium Records, a new imprint founded by percussionist Zakir Hussain, known for his work with guitarist John McLaughlin and Grateful Dead drummer Mickey Hart. Among the first moment releases through

**by Chris Morris**

Koch is a best-of collection by McLaughlin’s wonderful accented band, Shakti... Jay Whitehouse, who has worked with such notable Chicago-based labels as Alligator and Shure’s Black Vinyl, has started his own label, Whitehouse Records. The company will focus on Windy City talent; albums by Al Moe, Eric Lusogos, Soulvitamins, and Jason & Alison are due in September and October. ... Mike Dion has been appointed VP/GM of Valley Ve Records in Palm Springs, Calif. He was formerly sales VP of Music Distributors Inc. in Halton City, Texas.

**Flag Waving:** The music that Robert Earl Keen makes is slightly hard to fit into a genre, but the Texas-born artist is happy to call it country.

He says, “I used to play with a single guitar, be sort of a folk guy, but people invited me over to eat sprouts and leek. Well, country people offer you whiskey and barbecue!” No problem there. Keen’s distinct songs are heard at their best on his new Sugar Hill album, “Gringo Honeymoon.” In addition to such richly humorous original numbers as the lip-locking “Barbeque” and the grimly accurate, uproarious “Merry Christmas From The Family,” and introspective likes like the expansively “Dreadful Selfish Crime,” Keen covers what may be the best outlaw ballad in recent years, Steve Earle’s “Tom Amex Prayer.”

The latter track and “The Raven and The Coyote” show Keen’s great ability to interpret a narrative.

“I like to get ahold of a story and work from there,” says Keen, who counts as influences such master storytellers as Marty Robbins, Willie Nelson, and multi-instrumentalist Nils Bache.

While Keen uses such well-known, Austin-based musicians as guitarist Rich Brotheron, the singer/songwriter makes his home in Bandera, Texas (population 800), west of San Antonio.

“My wife got a job here, and I was ready to follow,” says Keen of his diminutive town. “It’s a great place. When I got here I thought, ‘Oh, my career in music is over.’ But there’s a lot of great music that begins at Jacks Sugar Shack, my favorite corner L.A. club, Oct. 21 and takes him across the country and into Canada.
DINOSAUR Jnr mastermind Mascis drives his vehicle closer to the middle lane than he did in the past, excusing ear-splitting noise for melody and songcraft on such tunes as lead single “Feel The Pain.” “I Don’t Think So,” on The Other Place, and eponymous Dinosaur Jnr “Outta Here.” While one is still nagged by the thought that the songs are far more important to the author than to the listener, modern rock spinners are likely still interested in these forerunners.

BAD RELIGION
Strange Then Fiction PRODUCERS: Andy Wallac & Bad Religion #37

Pop with raging ‘kude, punk with commanding hooks: The veteran act Bad Religion became the definitive “power-punk” via a series of albums on indie Epitaph. Now add “Scream” and credit the major-label debut for the additional adjective. SoCal band’s latest is a pounding, open-throated, guitar-driven assault on the mind and the senses, music with the pouding intensity of a beating and the sweet rush of an embrace, coupled by lyrics actually worth listening to. The melodic punk is all jacked up on insinuating “Slumber,” its grittiness on breathless “Infected,” and its best on the title-track single, “Extinguished” and “21st Century (Digital Boy).” Upcoming tour dates available at www.americanradiohistory.com_OFFER뱅드 for well-worn new converts.

JEFF BUCKLEY
Grace PRODUCER: Andy Wallace Columbia 57728

Buckley follows up last year’s “Live At Siné” EP with a fully realized debut album plumbed with a thick band sound that borders on dreamy and a voice that crosses over into amazing. It is in that voice that the bloodline shows through. Buckley, 27, is the son of the late Tim Buckley, whose vocal prowess could unload floods of affective precision and a Language frontman/producer's second album of a sort, released almost entirely on northern Hemisphere impact with slightly-slower tempos, this album shows vocal qualities that sometimes recall Bonnie Raitt; and a pop style that mixes Brazil’s samba-laid back with the blazin changes of rock. Standout tracks include a folkish duet with Timbuka’s Pat McDonald on “Nighthawk,” the hypnotic guitarists of “Passa Hara,” the Brazilian blues vamp on “Strombol,” and the gloriously smooth Latin pop groove of “Eu Vô O Rei.”

KILLING JOKE
Pandemonium PRODUCER: yes 24w 24254-1120

Regarded by countless noisemakers demonstrate why they are heralded as pioneers of industrial and gothic rock—foregrounding such artists as successies as Ministry, Sepultura, and Nine Inch Nails. Featuring its core original lineup, band pursues so faravishly on the title track, the wrecking “Sahara,” the skeletal “Millennium,” and the slow, grinding heartbreaker “Jana.” Sonic assault does not let up even as the truth of his voice, its vastness of punk’s doing a 1960s quieter, the late Neil Bogart’s label launched two of the genre's most flamboyant stars, Donna Summer and the Village People. It also served as a stomping ground for a genre spanning from Parliament, and the Captain & Tennille—all of whom are represented on this four-track single, which opens with Summer’s orgasmic “Love To Love You Baby.” Box also includes Casablanca’s early-’80s hits by Michael Bembela and Irene Cara, from the “Flashdance” soundtrack. A vital collection that traces the origin of today’s dancy, pop, techno, and industrial music. And a great party mix, too.

SEBADOG
Bakutak PRODUCER: Sin Sebbag Sub Pop 265

Six is the charm for this veteran band, who has given up on a trashily tasty slice of alternative poprock with a wickedly-airy aftertaste. Lovingly soundscaped and almost unparalled "(I Love You)“, tipsy.

ISRAELI LO
PRINTERS: Shalom Tsydi & Sahari Kazhdan Ministry 35 994

Poignant, powerful new album from this Sepengalese singer-songwriter should set the world music charts with ease. This diverse and well-crafted set is held together by Lo’s emotive vocals. Noteworthy tracks from a strong package include the sweet groove of “Dui Di Dui Rei,” the sorrowful serenity of “Ninio,” the brooding electronics of “Seesamgo,” and the galloping, funky beats of “Bad Blood” and “Bridals.” Lo’s acoustic efforts are artfully nuanced, especially the harmonica-emboided folk of “La Femme Sans Rêves” and the mellow-accompanied balladry of “Samayoi.”

BAD RELIGION
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Six is the charm for this veteran band, who has given up on a trashily tasty slice of alternative poprock with a wickedly-airy aftertaste. Lovingly soundscaped and almost unparalled "(I Love You)“, tipsy.
CLAY WALKER If I Could Make A Living (1:17)
WRITER: James Stroud
PUBLISHERS: Red Rock Intl., Fiery Cross
PRODUCER: Allen Reynolds, Jim Rooney

This is what they call a ditty. But you’ve got to give him credit—Walker has made half a bunch of ‘em selling this kind of bork-redhead-philosophy lyric. Co-written by Alan Jackson, this sounds an awful lot like one of his hits and that ain’t necessarily a bad thing.

FAITH HILL Take Me As I Am (3:17)
WRITER: Steve St Afant, Roy St Afant
PRODUCER: Jim Ed Cobb

Cleanup single from Hilts smash debut takes full advantage of her sunny style and impressive vocal range. Sure to please radio, this single should set the stage for her upcoming sophomore effort.

RHETT AKINS What They’re Talkin’ About (3:28)
WRITER: Scott Hendricks, Luis Obando
PRODUCER: Jonnci, John Shanks

Melbye has been gathering regional support for this earnest pop-rock ballad for several weeks now—and rightly so. The song has and will continue to be a strong format hit and will be a great addition to any pop mix.

SOLAR ENERGY Weekend Warrior (4:01)
WRITER: Susan Hilly
PRODUCER: Greg Dorsey
PUBLISHER: SBN

Doesn’t everyone dream about leaving the day-to-day grind to become a star? Single takes on that topic with a sweet and earnest hand. Singer Greg Rank has a pleasant tenor range, and he is supported by a steady sparse arrangement. A faster rhythm base would broaden potential for across-the-board success. Contact: 980-3907774.

VOGUE SONGS GOTTA HAVE A TIME (2:53)
WRITER: J.J. Cale
PUBLISHERS: J.J. Cale, BMI

Check off the greatest co-writer hits that Sittin’ on a Bunch of Nothin’ has developed into an ballad.

ROXETTE Crash Bash Bang (4:08)
WRITER: Per Gotthard, Jorgen Elofsson
PUBLISHER: Warner/Chappell

Frontwoman Marie Fredrickson has developed into an impish riser above a buzzing form of clubland’s discerning vocalists. With its new “Blowout Shades” collection. (4:59)

CLAYTON & BASS Clark County (1:52)
WRITER: Brian Wilson, Al Jardine
PUBLISHER: The Beach Boys

PUBLISHERS: This Big/Bash

One of those raps’ more promising newcomers diversifies considerably on this retro-flavored derivative of the 1973 hit. Clever pop-culture references to “New York City,” the “Beatles,” and “Space Invaders” will refresh the memories of many, while the more hard-edged collections of an early-adolescent, and gil-slingin’ gangstas may be best forgotten. A thoughtful, well-conceived song.”

JANEINE Moving On (4:57)
WRITER: E.J. Moniz, Richard Troche
PUBLISHER: E.J. Moniz, E.J. Moniz

From Down 7033 (3:43)

Janine could be the next woman to have her version of the song validated. Her assertive presence on a Latin/ pop jumper that contrasts familiar-old school sounds with a church organ and riffs of disco strings. The “Miami Bass” mix is the best programming bet, though a funkier vibe of attention. Contrast, verse, use the “Mean Jane” version, etched with a fierce argument between Janine and a wayward lover. Contact: 166 57th Ave., New York, N.Y. 10016.

JOHNNY D. It’s Time To Party (4:40)
WRITER: E.J. Moniz
PUBLISHER: E.J. Moniz

But this song dives into this Novocain slice of hip-hop-drums as if she were dropping jans for her creation. She expands her jazzy sound, moving necessary to break down doors at top-40 and urban radio, while coming on like an all-out funk attack at a club level. The track sinks with a soulful groove and haunting percussion breaks and sound effects. Above all, the song has a charm that will take up permanent residence in the viewer upon impact. Expect widespread radio airplay within seconds.

HAL KETCHUM What’s That I Get For Love? (3:41)
WRITER: Alan Reynolds, Jim Rooney
PUBLISHER: Jim Ed Cobb

The song’s title, “Perfecto,” seems to be a ditty. But you’ve got to give him credit—Walker has made half a bunch of ‘em selling this kind of bork-redhead-philosophy lyric. Co-written by Alan Jackson, this sounds an awful lot like one of his hits and that ain’t necessarily a bad thing.

MARILYN & CHILDREN Corinne (3:17)
WRITER: Don Blackwood, Russell Harbridge
PUBLISHER: SBN

This is a song that talks about love and relationships. It touches on themes such as trust and understanding in a refreshing way. The melody is catchy and easy to remember. The lyrics are simple but effective, making it a perfect addition to any pop playlist.

JAY BRADY Some Kinda Light (4:27)
WRITER: Jim Ed Cobb
PUBLISHER: Jim Ed Cobb

This song has a unique and memorable melody. It’s catchy and upbeat, making it a great addition to any pop playlist. The lyrics are thought-provoking and touch on themes of love and self-discovery. Overall, it’s a fantastic song that’s sure to become a hit.

JOHNNY & THE pro's Money Is Made To Be Spent (4:06)
WRITER: E.J. Moniz
PUBLISHER: E.J. Moniz

This song is a catchy pop tune. It has a simple and memorable melody that’s easy to remember. The lyrics are fun and playful, making it a great addition to any pop playlist. Overall, it’s a fantastic song that’s sure to become a hit.

JAY BRADY Some Kinda Light (4:27)
WRITER: Jim Ed Cobb
PUBLISHER: Jim Ed Cobb

This song has a unique and memorable melody. It’s catchy and upbeat, making it a great addition to any pop playlist. The lyrics are thought-provoking and touch on themes of love and self-discovery. Overall, it’s a fantastic song that’s sure to become a hit.

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NEW YORK—American Recordings has set up shop on the Internet, and it is doing so in the expression somewhat literally.

"What a site is, in plain English, is the ability to put up your CD or album cover, on a channel or record store in everybody's house," says Marc Geiger, who heads up America's alternative department and has overseen the label's full-throttle move into the online world. "It’s 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 Bloodhound Gang, Mary Chain, MC 900 Foot Jesus, Julian Cope, Andrew Dice Clay, Medicine, Sir Mix-A-Lot, and Slayer. Files include bio and photos, marketing other information, as well as cross-references to available audio- and video-clips that are housed in the listening room or the visual candy page.

Most of those audio and video offerings are now limited to about 30 seconds in length, although America has uploaded several full songs, including a limited-edition Messiah song—a previously unreleased version of the logo guy’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 be bothered by this sort of thing, that they’re not wanting to wait an hour to download it—and then pay that phone bill,” he says.

Among online exclusives in addition to the site’s listing of a chunk of a special “director’s cut” of the Sir Mix-A-Lot music video “Put Em On The Floor,” there’s the artist’s “Chef Boot Knocka” album.

“The kind of a soft-R-rated video that wouldn’t have gotten on MTV like the ones Sir Mix-A-Lot. With that kind of cool, because as many avenues as you can have for artists to vent and do what they feel the better. Some

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 was launched two weeks ago 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 mobile links 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.

“IT’S a natural extension of our interests, and leverages our experience and expertise in entertainment, sports, and technology,” Nederlander says.

Realtime Sports, 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 Entertainment Technology.

“We are very selectively looking at opportunities where we see a tremendous amount of potential and a great market demand for it, says Realtime president/CEO Siegel.

“For example, we’re looking at the possibility of putting 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/markets space 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 industry.

“Sports has been a consistently strong category in the traditional video game marketplace, producing such hits in the past as ‘Grand Theft Auto’ from Activision, and is still being tested in the ROM marketplace, which has so far been dominated in sales by reference and educational titles.

“The most recent high-profile sports releases on disc is Microsoft’s ‘Complete Baseball,’ a title that crosses the sports and reference markets. Compton’s NewMedia has also changed the way it positions its ‘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 released in conjunction with Warner 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 75)

Matsushita Cuts 3DO Player Cost

IT’S OFFICIAL: As anticipated, Matsushita has cut the price on its Panasonic REAL 3DO Player by 20% to $299. The change, which will begin “in anticipation of a strong Christmas season,” according to the company, will make the console “competitive in the marketplace.” The promo, running through Oct. 31, that includes a free copy of Crystal Dynamics’ “Total Eclipse” appearance.

The cut won’t come as news to QVC shoppers; viewers last month were offered the players at $399 (Billboard, Sept. 10).

CISAC, THE INTERNATIONAL confederation of societies of authors and composers, is devoting its 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 music community as technology advances.

Among the panels scheduled during the four-day confab, hosted by ASCAP president Marilyn Bergman and BMI president/CES Frances Preston, are “Legislating The New Technologies,” “Licensing In The Digital Age,” and “Distribution In The Digital Age.”

An opening roundtable discussion will include former U.S. secretary of state Madeleine Albright, and songwriter Thomas Dolby and film director Milos Forman. Nicholas Negroponte, founder and director of the Media Lab at the Massachusetts Institute of Technology, will deliver the keynote address. Other high- profile speakers include former copyright commissioners and the presentation of the CISAC Gold Medal to U.S. Sen. Ernest Hollings (D-S.C.), an early advocate of his championhip of creators’ rights.

DISTRIBUTION PACT: EA Victor of Japan will distribute all Indianapolis 500 PC and Mac titles in the Japanese marketplace, 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 new PC and Mac titles targeting the special-interest marketplace, “Puppies To Dogs” and “Puppies To Cats.” The October and priced at $49.95 each, feature animal behaviorist Ann Chilens and segments on growth, diet, discipline, grooming, travel, veterinary care, and more. New Market is distributed by Amy/Eggo.
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 headlined straight to sell-through.

Disney is launching "Alladin" 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 at them 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 380 million pounds, and some people reckon this year is going to be 420 million to 480 million, but it could be as high as 650 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 corking 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 "At Home In Hollywood" (Warner) 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 88)
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

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This is the first time these valuable items can be owned; and none of the items is available anywhere else.

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- 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.

What was once great is even better now.

Dealer Order Date
September 23, 1994*

Street Date
October 19, 1994

*Distributor Order Date in Canada
Video programming never comes out quite right. Whether it’s a phone call, a fax, a video tape, or a DVD, something is always missing. The sound isn’t quite right, the picture is blurry, or the horizon is off by a few degrees. It’s like trying to capture a perfect moment in time.

Heath/Fitness

"Kathie Lee’s Feel Fit & 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 towarded the working-room set, she and her personal trainer are joined by a few kids in a workout that combines low-impact aerobics with bicycle-like 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 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.

"21:15:30," From the TV series "21:15:30," Fox Video, 30 minutes, $29.95. The show, which follows the lives of seven New York City residents, has been a hit with viewers. The latest episode, "21:15:30," focuses on the lives of four of the characters. The story follows the lives of a mother, a father, a son, and a daughter. The show is a great way to see what life is like in New York City.

"The Return of Jafar," Walt Disney Home Video, 2237 minutes, $29.98. The first in the series of movies based on the hit animated series, "The Return of Jafar," is a great way to see what happens when the villain returns. The movie is filled with action and adventure, and is perfect for fans of all ages.

"The National Pastime: A History of Major League Baseball," Orion Home Video, approximately 345 minutes, $68.98. This series, which covers the history of baseball from its origins in the 1860s to the present day, is a must-see for any baseball fan. The series is divided into three parts, each covering a different period in baseball history. The first part covers the early years of baseball, the second part covers the rise of the major leagues, and the third part covers the modern era of baseball. Each part is filled with fascinating stories and anecdotes about major and minor league teams, as well as individual players.

"The Journey," Buena Vista Home Video, 57 minutes, $19.98. This film, which is directed by Michael Moore, explores the history of the United States through the eyes of its women. The film is a powerful statement on the role of women in American history, and is a must-see for anyone interested in American history.

"Footloose and Third Days of Peace & Music," Warner Bros. Home Video, 2163 minutes, $19.98. This film, which is a combination of a musical and a historical documentary, explores the history of American music and its impact on American culture. The film is a must-see for anyone interested in American music and its history.

"Tommy" tunes through the years, Video Visions, 576 minutes, $19.98. This video is a history of the popular rock opera "Tommy," which was first performed in 1969. The video features interviews with the cast and crew of the original production, as well as footage from the film adaptation. The video is a must-see for anyone interested in the history of "Tommy" and its impact on the rock opera genre.

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LOOK WHAT'S NEW FOR YOU FROM VIDMARK!

only $9.99
Rated PG
Cat. No. 5238
ISBN 0-940245-78-7

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Rated PG-13
Cat. No. 5228
ISBN 0-940245-77-9

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Cat. No. 5439
ISBN 0-940245-75-2

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Not Rated
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AVAILABE 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!

ORDER DATE: SEPT. 28, 1994
STREET DATE: OCT. 12, 1994
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 ilk. 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 1," which the producers issued just as soon as they wrapped this first incarnation, is available, too.

INSTRUCTIONAL

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 unintruding video. Powter is at her best when she connects with the thoughts, fears, and lifestyles of everyday folks. 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.

Rock-Solid Purchase Intent Nearly Double The Flintstones! Cool Runnings 27% The Flintstones 14%

Network Advertising With Over 28% 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 purchase required. Write checks and coupons sent to mail Disney and Successbilt mid
Avalanche Of Holiday Titles Is On The Way

**HO**LIDAZE: 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 $2 rebate offer from Johnson & Johnson. Also available are E&O 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 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 "creepily 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 reprised 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.


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 Kids 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 $12.95, 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,” self-though priced at $19.99, which is being promoted via a consumer mail-in rebate offer that allows purchasers up to $8 in savings with additional purchases.

**HOW-TO HYSTERIA:** The hot new kid vid genre of vocational video (Continued on next page)
### CHILD'S PLAY (Continued from preceding page)

... 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 Tool Tapes, Scottsdale, Ariz.; and "Concrete Trucking; A Real-Life Video Field Trip For Kids!" $19.95, Pique Productions Inc., Baldwin, 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 super animat series "Shelley Duvall's Bedtime Stories.


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!" 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 serialized 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 Squeeze," and "Much Ado About Mad Dog"...

- "Aunt Ippy's Museum Of Junk," with Kathy Bates, and "Uncle Wizmo's New Used Car" with Ed Begley Jr. ...

***Hit-Powered Prepacks Available!***

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**PRICED TO OWN AND GIVE AT**

**Savings From Disney & Sudated**

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**Incredible Net Cost!**

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**Prebook:** 10/11/94  **Will Call:** 11/8/94  **NAAD:** 11/11/94

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**CHILD'S PLAY (Continued from next page)**

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REALTIME SPORTS
(Continued from page 60)

hour of videoclips, 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 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's 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 primetime special set for Oct. 30 called "Lamb Chop And The Haunted Studio"...Hendale 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.
Sony Wonder 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 really trying to 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 unbelievably animated.

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."
BMG Kidz Promoting New Adventure Series By Olsen Twins

SEENING DOUBLE: BMG Kids has turned the promotional nunch up a little higher for the debut of "The Adventures Of Mary-Kate & Ashley," the video series starring Mary-Kate and Ashley as junior detectives. The first two tapes arrive in stores Sept. 13, priced at $12.95.

ABC Television, which has produced the series and video line, has also been promoting the show with a strong promotional campaign. The tapes feature the twin's twin-rated series "Full House," which will be aired in a special "Full House" episode. The show has also been advertised on TV Guide, which is another 40 or 50 million impressions.

Other street date activities include an appearance by the twins on America On-Line on Sept. 12. A cable advertising campaign is planned for late September. In addition to a previously announced promotion with Play-skool (Billboard, July 23), the tapes will be featured in a center aisle Play-skool display at 1,800 KMart locations during November and December.

Henry says the first Olsen video, "I'm The Cute One," sold about 408,000 units, but adding the greatest element to the new series will appeal to both boys and girls ages 4 through 12.

The "Cute One" consisted of songs from their Ashwood preschool. The new tapes have both songs and a story to appeal to older kids, says Benjamin. BMG expects the new tapes to sell 1 million units, Benjamin says.

If anyone can knock Barney off the shelf, it will be Mary-Kate and Ashley," says Benjamin.

EVERYTHING OLD SELLS

like new again: MPH Home Video expects to ship more than 1 million units of "Hondo," the 1958 John Wayne film that had never been released on video. The title will arrive in stores Sept. 20 and is priced at $19.98. MPH executive VP of sales Sam Zitrow predicts the title will exceed 2 million units within the first six months of release.

Sales of "Hondo" are on track with "McClintock!," which MPH and Goodtimes Home Video sold in the 2.9 million-unit range a year ago. Both companies distributed "McClintock!" despite an MPH lawsuit alleging that Goodtimes did not have the proper copyright for the film. MPH lost its case in a ruling delivered last spring. (Billboard, May 14).

MPH will try to keep the Wayne sales wagon rolling with the re-release.

(Continued on next page)
SHELF TALK

(Continued from preceding page)

lease of “The High And The Mighty” late next year, another previously unavailable title.

CBS/Fox Entertainment reports its 14-tape “Little House on the Prairie” 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.

Tucker Bond, who played Butch, has been pushing the tapes on the talk-show circuit for CBS/Fox.

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 bestselling 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 on 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 Longwill will be leaving the company at year’s end when his contract expires. According to a Buena Vista spokesman, most of Longwill’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.
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 39.86 pounds before hitting video Nov. 21 at a trade price of 10.21 pounds (14.99 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 campaign."

The country's leading independent retailer, Adrian Rondeau, sees reduced windows differently. He calculates that "Free Willy" costs some 2.56 pounds per week before sells-through release, while "Jurassic Park" costs 6.75 pounds per week. "Jurassic Park" is a potential disaster for any dealer who wants to get somewhere near to meeting demand, he says. "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 sells-through release of both titles, our take-ins and profits/losses will reveal all."
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 LPs, CDs, and CD mastering and remastering.

The 56-year-old former executive at Atlantic and ABC Records (now MCA Records) describes Mobile Fidelity as an incubator for new methods of achieving flawless sound reproduction.

 Freed 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 audio cassette, dubbing 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 pursuit approach. Developed in concert with Nelson Pass of Pase Labs and audio consultant Mike Moffat, GAIN results in a mix of high-gain amplifiers to drive the tube head.

For CDs, Mobile Fidelity created new A/D converters with eight-times oversampling, 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 analog-in stages required by 96-kHz converters, filters that Belkin claims can cause quantization errors.

Belkin's insistence on working in the 16-bit domain has impelled the industry toward 24- 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 boxed down to the 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 notes. "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 millbit of information." (Continued on next page)

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Guess was at Masterfonics mixing Liberty Records artist Suzy Boguss' 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 Trish 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 console; 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)
W
ait 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.

EUROSOUNDS

A column by Zeno Schoeppe on the European pro audio industry.

SPAIN

AUDIOPHILE COMPANY Soundtrack 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 recording 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 Idley. 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-drive drives.

The expansion is part of Soundtrack's plan to “take account of all aspects of sound production and postproduction for clients at home and abroad,” says general director José Ferrer.

DENMARK

DANMARKS RADIO has installed a Studer DS27 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 orchestrally 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 Elbar, says the sale is “indicaive of the value that the new Russian broadcasters and advertisers place on quality and reliability.”

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 8105 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 Rafael Perez-Boulden. The 32-track digital sessions were engineered by Carlos Nieto, with assistance from Mark Dobson.

Please send material for Audio Track to Peter Crown, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0451.
Pro Audio

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 10, 1994)

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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
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.

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- The STUDIO SOUND report will address the latest developments in digital and analog recording, mixing and mastering.

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**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. 16-19, Country Music Week ’94, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.


Sept. 18-22, CISAC World Congress: Protecting Creativity In The Next Century,” hosted by BMI and ASCAP, Omni Shoreham Hotel, Washington, D.C. Tony Mealy, 212-621-6226.


Sept. 24-26, 16th Annual Georgia Music Hall Of Fame Awards, Georgia World Congress Center, Atlanta. Rose Ann Billingsley. 404-491-9498.


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, Citywide, 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 producers/songwriters and the Recording Industry Information Service, San Francisco State Univ., San Francisco. 800-974-7447.

**OCTOBER**


Oct. 9-12, Conference on Interactive Marketing/World; Marriott Comeback Inn Resort, Scottsdale, Ariz. 417-758-0433.


**NOVEMBER**

Nov. 2-4, Billboard Music Video Conference and Awards, Las Vegas, Nevada, Calif. 212-536-5018.


Nov. 6-8, Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-465-9330.


**BIRTHS**


Boy, Adrian Russell, to Russell and Schauna 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 Kilgoir, 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 Columbus, Ohio-based singer-songwriter called 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 Lacee’s first single, “I Got A Girl—Phylis.” In 1984, Edied Records reissued a Lacee 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, New York, N.Y. 10036 within six weeks of the event.

**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. 6480 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 96, featuring the voice of True &. Plastik also plans to release a series called “Plastik Traxx.” Each volume will highlight a different producer. Volume 1 features Schulz, Volume 2 features Orchard, Volume 3 features Slick 96 and Volume 3 will feature Project Jason Nevins, Plastik Records will be distributed through Aligned Audio/AGM Music in New York. 718-788-6895.

**FOR THE RECORD**

Notting Hill Music U.K., Ltd.,which purchased NTV Music in October 1993, is the publisher for Paul Weller’s album “Wild Wood.” The publisher credit is given incorrectly in the Sept. 10 issue.

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-week stay on a kibbutz in Israel. Shown, from left, are students Shawn Taylor, Christian Tavarez, and Rochelle Brown; Diane Blackmon-Bailey, executive VP of Radioscope and an Operation Unity board member; students Ivan Lopez and Ricky De La Paz; and Cookie Lommel, executive director of Operation Unity.
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(Continued on page 90)

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(Continued on page 90)
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BLUE NOTE SUBSIDY

(Gersh notes, “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 for Metro Blue is 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-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 Desi, an ethno-dance unit from Brittany assembled by Eric Mouquet and Guillaume Jnochery, two of the prime movers behind Deep Forest, and the Portuguese group Madrema, 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 in 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 Scherker (whose partner in the group, Arto Lindsay, produced Monte’s new album) and French raper SoonE 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 Desi. 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.”
For decades, sneaky performers have affixed obscure, non-album songs to their EPs and singles. The songs—from Bruce Springsteen’s “Roulette” to the Bee Gees’ version of the Beatles’ “She Said, She Said”—are secret communiqués to artists’ die-hard fans.

But in recent years, radio stations hungrier 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, or a live Crowds Count song taped from a television special.

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 McGuire, MD at album alternative WTTS Indianapolis. “But after about four or five weeks, it’s time to get a live or acoustic version of something else.”

“I think it is starting to become a trend,” McGuire adds. “With just about every station in our market. By next summer, it will be.”

Proof: DGC’s Rareites Volume 1, with oddly-titled songs from Nirvana, Oingo Boingo, Weezer, and others, reached No. 139 on the Billboard 500. Parts of “Rarities” and FM Symphony—two Laurentian-based stations that switch to album alternative in the fall—played the album, and generally occupied 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 WRK (Kiss) in the process. In the spring book, Hot 97 serves 1.8%, 20-44s, and that station was No. 1.12 plus with a 6.7 share.

“It happened too fast,” sighs Steve Smith, Hot 97’s frequent 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, 1.12 plus,’ I would have said no way, you’re crazy . . .”

For now, exrap at 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 coolest town.”

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 sounds and over-crowded rap acts busy waging the station, cutting promos, and hosting programs, QWHT (Hot 97) is pushing its way into the front ranks of top-rated New York stations historically occupied by R&B, N/T, and light AC stations.

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The man he can thank is Smith, who arrived at Hot 97 last autumn from Pro-98 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 the 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.”

R Emly’s Phoenix coup—where he essentially co-opted the hometown NBA franchise, the Phoenix Suns, by making the popular basketball players synonymous with KJYR 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 uninvited, and 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 about half the year, “has a great relationship with artists. There’s a real closeness. At other stations, it’s more of a business.”

Hiring the Artists
Smith was happy with his lineup, stopping to check in. “I said, ‘Well, fool it, I’m going all the way. I’m going to get these artists to not only be on the station and present on the air, but present on all of them. I’m gonna get them on the air representing Hot 97 doing their own stuff.”

So we got street-smart and rappers Glenn Freisic, KRS-One, Africa Bambastaa, Evil Dee (from Black Moon), L.L. Cool J, Funkmaster Flex, Sam The Sham, and, of course, Missy Elliot.

For a station playing things and it helps me in the long run, that’s great,” Biss says. “But if I’ve got something I want to do, I’ll tell them, ‘No, this is the group I want and they’re on this show on this day,’ and they, for some reason, decide they’re going to play something else and the hell with 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 mulling.”

HiFi, the Kenwood portable that was most popular of its kind, was the first to hit the airwaves with something similar. He says he just wishes one of New York’s sleepy, black-run stations had been the one to step up. “It’s just depressing to know that one again, it took a white man, Steve Smith, to come out of nowhere and blow up the spot,” he says. (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 2 1/2 years ago, a format heavy on recurrencies 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 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 WHHZ] Z100 and [AC WMXV] Mix 106 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 on or in 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 2 1/2 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 pizza 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 came 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 oldies format 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 3.8 share in AdultRatings.

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 106. In the target 18-34 demo, however, 'PLJ shares just 14% of its audience with Z100 and 7% with WMMV.

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 operating 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)
A PUNK-ROCK veta Bad Religion
address a literary puzzle in their 2:20 ball of furry "Stranger Than Fiction," which
takes No. 29 on the Modern Rock Tracks chart this week.
"Why is it that so many of the great writers of fiction—the
hearts of generations—why is that these people end up going crazy?" wonders
lead singer Brett Gurewitz. He poses the question as a way of explaining the Franz
Kafka, Ernest Hemingway, Jack Kerouac, and Thomas Wolfe references that crop throughout
"Stranger Than Fiction."
"All these people have something in common.
They were all tortured and went nuts. What I'm
asking is, What drove them crazy: the starkness of
real life or their wildest imaginations? Obviously, the
tactit statement [in the song] is that life..."

"We all have filters through which we view our world.
We have to or we'd all go nuts."

—Brett Gurewitz

Compiled from a national sample of data supplied by Broadcast Data Systems Radio Track service, 199 albums rock stations and 36 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Single cover is sourced by number of sales.
CHRISTMAS CONCERTS STILL COMPETITIVE
Stations Fail To Agree On Scheduling And Tour

LOS ANGELES—Last year’s rush of modern rock radio-sponsored Christmas concerts sent many stations competing for the same artists. So this year, Island’s VP of alternative radio promotion, Steve Leeds, is trying to ensure better cooperation among the stations by suggesting they order over dates.

Unfortunately, Leeds didn’t quite accomplish his goal, as evidenced by the schedule of concerts already lined up for this year.

While some stations paid heed to plans already made by their neighboring competitors and scheduled shows on different days, some dates overlap.


WWQX and WWF are part of the WDRE Modern Rock Radio Network, which simulcasts WDRE’s signal from Long Island.

“I failed in accomplishing the goal of setting up a tour,” says Leeds. “It was successful on a regional basis, but the regions didn’t talk with each other. It’s impossible for us to finance the amount of promo dates being requested. What were they thinking? This [forces] the labels to choose.”

Broadcasters are divided on whether pooling their efforts and booking essentially a tour of the same group of artists is a good idea. WWIT-FM Monmouth, N.J., PD Matt Pinfield supports the plan.

“It makes it easier for the artists and cost-effective for the labels,” he says. “And there’s not arguing about who stations get, or whether one station gets an artist another market wants.”

WWFS promotion director Bill Glasser says he fears the Christmas shows will turn into a mini-Lollapalooza.

“WWFS’s special guest will be Tom Jones. WWFS MD Bob Waugh says that when the station creates its lineup, it won’t be “contingent on who’s playing elsewhere. We wouldn’t want the perception out there that we’re just taking another existing lineup and presenting it. We want it more individualized.”

On the other hand, Nancy Cambiso, director of marketing and promotion at WDRE, doesn’t mind if the Christmas shows turn into a “mini-tour.”

“It kind of started last year when a bunch of stations did acoustic shows with some of the same bands,” she says. “It just happened that way, and it worked out so well. It’s turning into a mini-tour.”

WWQX Albany, N.Y., PD Alexa Tobin says she hasn’t even begun to plan the station’s Christmas show, but adds that she idea of planning the show around other stations makes sense.

Still, she says, “We wouldn’t want the same bands; you’ve got a tour then. But if, say, three of four bands are the same, and you can make the fourth band different or give to a different charity, then you’ve got something special.”

IDEA MILL: HAMMER TIME
When KRZK Branson, Mo., afternoon jock Jeff Brandt learned that Barbara Mandrell’s “Ten Pound Hammer,” a cut off her forthcoming album “It Works For Me,” isn’t going to be used as a commercial single, he petitioned to have the song released.

Beginning Oct. 1, the album is being sold solely through Mandrell’s infomercial on TV’s Home Shopping Network.

KRZK plans to send the signed petition, the record executives in Nashville, though it would not specify which ones are being targeted.

To show their continued support for Mandrell, the station equipped five listeners with promotional “KRZK Ten Pound Hammers,” which the singer autographed backstage at one of her local shows. Brandt also introduced Mandrell on stage.

WEBN Cincinnati has arranged to marry four couples and provide them with the stones—wedding and engagement “stones,” as well as Rolling Stones tickets.

CHOG (AM 640) Toronto morning men Jesse & Gene will be taking 24 listeners with them to London to promote their new comedy CD on Sony Music in Canada. Under the banner “Jesse & Gene’s British Invasion,” the team will “amplify” its CDs in London and embark on a tour of radio stations.

WHOK/WWVF Columbus, Ohio, has

BROADCASTER OF THE WEEK
(Continued from page 92)

For the fall book marketing campaign, the station will reprise its listener testimonial TV spot and will, as always, be out in full force with its well-oiled promotional team, which Cuddy believes may be the largest of any station in the country. There are five full-time staffers and 42 interns.

Among the station’s most popular recent promotions are the ‘70s dance party and listener-appreciation concerts, reunion cruises on the Spirit Of New York (recent cruises have included the cast of “Batism,” “Animal House,” “The Love Boat,” and “The Brady Bunch”), an afternoon show broadcast live from the Ed Sullivan Theater, and a morning show dinner tour in which the team broadcasts the entire show from a local diner and invites listeners to attend.

In addition to his promotions staff, Cuddy is quick to credit the contributions of APD Preston and afternoon jock Rocky Allen, who’s a big player here, he says. “We call him our music architect, who makes sure we stay loyal to the blueprint we’ve put together for the station.”

As for Allen, Cuddy says that “it’s very rare to have a personality after- noon show, but Rocky is probably the funniest and most creative guy to do radio in this city since the days of Howard Stern over at NBC. Not every station can have air talent that complements the music and makes it compelling to listen to, and we think we’ve come up with a lineup that does that.”

Cuddy started in radio in 1974 at WARA New Bedford, Mass. After stints at WBZ Boston, WVLK-FM Cape Cod, Mass., and WPHO-AM-FM Providence, R.I., he became VP/programming for ABC Radio Networks, which led to the job as VP/programming at WPLJ four years ago.

“WPLJ was a 1.9 station when we came in the door,” he says. “Luckily, we’ve been able to double things over time.”

PHILLIVS STARK

TO OUR READERS
Bill Holland is on vacation. Washington Roundup will return next week.
focus on the changing role of consultants and their influence on programming.

"Radio Business In The Mid-1990's," 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 Casta, 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 by9 Kansas City VP Ross Rossi, and will be attended by Guy, Arista senior VP Rick Bisciglia and EastWest Records executive VP Craig Lamberti.

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 development, and Kurt Hansen, 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 Chelamis 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 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 Weathersby, former WFNX Boston PD Max Tolko, (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.

WQFE-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 Nova 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 Paroigis and Lynn Shuts, Billboard's director of operations/country music.

AC'S SPLITS, ALBUM'S WIN
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 Lorrain Pauli will co-facilitate along with Billboard's Continued on page 99
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.
The following schedule was accurate as of press time.

**THURSDAY, SEPTEMBER 8**

2:00 pm - Registration
3:00 pm - Billboard Airplay Monitor
4:15 pm - Chart Manager, Billboard/Airplay Monitor

**FRIDAY, SEPTEMBER 9**

9:00 am - Continental Breakfast
10:00 am - Keynote Address
11:00 am - BDS from A to Z
12:15 pm - Modern Rock on the Rise
2:45 pm - Latin
2:50 pm - Adult Contemporary
5:30 pm - Adult Contemporary

**SATURDAY, SEPTEMBER 10**

9:30 am - Continental Breakfast
10:00 am - Keynote Address
11:00 am - BDS Teach In - Workshop
12:15 pm - BDS from A to Z
12:15 pm - Latin
12:15 pm - Adult Contemporary

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**STAR ATTRACTIONS**

**MEL KARMAZIN**

As president and CEO of both Infinity Broadcasting and Westwood One, keynote speaker Mel Karmazin is widely regarded as one of the most influential businessmen in the radio business.

Karmazin joined Infinity in 1981 after 11 years with Metromedia and three years with CBS. Through aggressive acquisition and on-air programming, he’s helped build Infinity—rated the most admired radio group by station managers last year—in a national broadcast position in the country. Infinity stations billed more than $5.4 billion last year, according to Dunne.

**JON SECADA**

Cuban-born singer Jon Secada exploded on radio and set a new Latin crossover standard in 1992 with his eponymous debut, which sold 6 million copies worldwide.

“Jon Secada,” released on SBK Records, helped programmers from all corners. The record spawned three Top 20 Billboard Hot 100 hits, three Top 5 Billboard Hot Adult Contemporary smash hits and two Top 40 hits.

While “Jon Secada,” with its soulful pop offerings, was winning a mass mainstream audience, 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. 3 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.

**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 worked on both sides of the radio business, writing, producing, directing and hosting programs on more than 40 stations as WJLB Detroit, WCAU Philadelphia, WPLJ New York and KNX Los Angeles.

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.
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.

The first Billboard International Radio Programming Forum was held in 1968, and the Billboard Radio Awards were initiated the following year. However, from 1964 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 attendees from around the world and drew speakers like Frank Zappa, who talked about new trends in 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 jour, but speaker Bill Stewarts believed the answer was no. “From the early 1960s to the mid-’80s, those 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 following, 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 precursor for this year’s session, “How To Get The Best Out Of Your Air Personalities”), industry 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” McCarty remote 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 Heights-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 Felix Cavaliere and Curtis Mayfield. At that year’s morning-show panel, Don Imus, then of WGAN 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’s 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 “wows of programmers attending could learn about ‘radio and their role in a station’s success.” There was also a winery tour offered. The wineries 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 wires).

SELLING ARBITRIONS

During his 1975 keynote speech, Tower Records boss 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 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 “Tambuctu.”

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 Burkhardt/Abrams/Douglass & 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 1998. This year marks the return of the radio convention, now called the Billboard/Airplay Monitor Radio Seminar.
The news is terrible.
The weather is miserable.

However, you've got 60 seconds to keep 'em.

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Arbitron Reissues More Spring Books: Engineer Pleads Guilty In Stern Sabotage

In other news, former WMMS Cleveland assistant engineer William Alford has plead guilty to charges of criminal trespassing and disruption of a public service for cutting the satellite feeder cable during a June 10 live broadcast of the Howard Stern show from the rival station WNCX. A sentencing hearing has been set for Sept. 28.

WMMS immediately issued a re-release reiterating its claim that Alford acted independently.

Lee Bailey Communications has hired the Warner Bros.-syndicated television show, “Extra,—The Entertainment Magazine” with a cease and desist letter. The letter demands that the show drop the phrase “entertainment magazine.” LBC claims to have the phrase copyrighted for its radio show, “Radio Discovers The Entertainment Magazine Of The Air.”

A representative of “Extra” says its attorneys are hammering into the matter.

Huey Lewis & the News will headline the Marconi Awards at the National Assn. of Broadcasters convention March 15. KKS Los Angeles morning man Rick Dees will host.

PROGRAMMING: CALDERONE EXITS

Tom Calderone, PD of WDRH Long Island, N.Y., and the WDRE Network, exits to join Jacobs Media as a consultant for “the Edge” format. He will be based in New York.

KTID-FM San Francisco, a one-time AC station that had been silent for several months, signs back on the air as a locally programmed, simulcast classical outlet Sept. 17 and picks up the calls KKH1-AM-FM from the market’s former classical outlet.

CBS Radio’s WJOL Detroit flips with the syndicated Mark Thomas. Unlike the other CBS stations in the former Texas Rangers; those rights previously belonged to crosstown WBAP.

WEEI Boston changes calls to WBNN. The WEEI calls move to crosstown WHO.

Following the sale of the station to Bonneville International Corp., owner, it is expected that the former KKNM-AM Seattle station flips from talk to the Associated Press’ new-all format.

Two EZ Communications stations have altered their formats within days of each other. WQBK (K-Bear) Pittsburgh flips from mainstream country to a younger-targeted “Rockin’ Country” format. WMXQ Charlotte, N.C., has flipped from AC to ‘70s-oldies as “Star 104.”

All-sports KSAC Sacramento, Calif., has been sold to a group owning other Sacramento Area AC, KQQO-FM Fresno, Calif., and will begin simulcasting KQQO around Thanksgiving.

KBME/San Antonio’s VP/GM Michael Espinoza exits the station Friday (16) to assume the executive news director slot at an undefined West Coast television/radio combo.

KFRP/KKJ Texas City, Tex., PD Dan Crowley has resigned in order to work with his church full time.

WBNS-AM Columbus, Ohio, flips from adult standards to all-sports.

KZZS San Antonio changes calls to KTKR.

KISN-FM Salt Lake City midday host Dan Craig adds PD duties, replacing John Dimick, now at KPLZ Seattle... KXLZ-AM Salt Lake City, which had been simulcasting classic rock sister station KXLZ-FM, changes calls to KAP and picks up AP’s-all-format.

KQUR Boise over as PD at WENS Indianapolis, replacing Chuck Knight, now at WXRI Philadelphia. Dunkin last was PD at KYSL Los Angeles.

KMEZ New Orleans flips from ABC/SMN’s “the Touch” R&B/waltz format to the network’s “Urban Gold” format.

Steve Wiersman, last at WYSP Waterbury, Conn., takes over as PD at WBF Buffalo, N.Y., replacing interim programmer Chris Whittingham.

KHIT Austin, Texas, flips from hot country to ‘70s-based oldies.

KQCO-FM Okeechobee, Fla., upgrades its power to 50,000 watts to cover the West Palm Beach, Fla., and Fort Pierce, Fla., markets, and changes format to ABC/SMN’s “Z-Rock.” The station, now part of a daughter of WQBR, Fort Pierce, has applied for new calls KLWZ.

Chris Ruh is the new OM at KDGL Las Vegas. Fred Foster has left PD at KRNN Redding, Calif., fills a KEDG position vacant since last spring, when Jay Taylor left the station.

KCBJ/KKVL Lincoln, Neb., and KCBX Omaha, Erics Fox has resigned and has not been replaced.

KQWX (Q102) Chicago is setting up video screens outside the Hard Rock Cafe for those listeners who couldn’t get in to see Collective Soul perform live.

Radio

by Phyllis Stark

with reporting by Eric Bochet and Brett Atwood

Promotions and Marketing (Continued from page 65)

been handling out its own programs for contests. The guides, created on the station’s computers, tie in clients and feature biographies and other information on the artists.

The station conducted a contest in which the winner was given the opportunity to play against Diet Coke commercial star Lucky Vanous on Rick Dees’ morning show feature “Battle Of The Sexes.” The winner also received a limo-driven lunch date with the act. In addition, the first 100

women to show up at the radio station had their Diet Coke cans signed by Vanous.

WMVP Chicago is hosting its first miniature golf tournament with such celebrity players as former Chicago Bear Tom Thayer and baseball expert Dick Versace.

KQWX (Q102) Chicago is setting up video screens outside the Hard Rock Cafe for those listeners who couldn’t get in to see Collective Soul perform live.

JIM HART has been named president of Multimedia Broadcasting Company. He previously served as VP of Multimedia’s WHBT-TV Denver, Tenn. Hart replaces Pat Servidlo.

TOM MATHESON, VP/GM of WMWM-AM/FM, has been named VP/GM of KYCY San Francisco. He replaces Will Schutte, who exited KYCY to manage sister KFRR-AM/FM.

JIM PAGLIUCA has been appointed from G&M of Windy City to VP/GM of Wind and sister WOJO. He replaces Chuck Brooks, who exited in June. Also, WOJO PD Alberto Augusto is appointed to OM of WOJO and WIND.

RICK CAFFEY takes over station management duties at WCNN/WCNN Atlanta, Caffe, arriving from WDIA/WHRK Memphis, replaces Bob Huntley.

SALE CLOSINGS: WIVY Jacksonville, Fla., from J/J Taylor Companies to Prism Radio Partners, owner of crosstown WOVW/FDQ/WKQL.

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SALE CLOSINGS: WIVY Jacksonville, Fla., from J/J Taylor Companies to Prism Radio Partners, owner of crosstown WOVW/FDQ/WKQL.

JIM HART has been named president of Multimedia Broadcasting Company. He previously served as VP of Multimedia’s WHBT-TV Denver, Tenn. Hart replaces Pat Servidlo.

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SALE CLOSINGS: WIVY Jacksonville, Fla., from J/J Taylor Companies to Prism Radio Partners, owner of crosstown WOVW/FDQ/WKQL.
Joshua Redman, Guru, Branford Marsalis, the Last Poets, and Phaourh Sanders.

The Red Hot Organization, an arts group dedicated to raising money and promoting awareness of AIDS, has made its name through albums and videos featuring musicians promoting creatively within various stylistic idioms. Its previous charity discs, as produced by traditional methods, are "Red Hot + Blue," "Red Hot + Dance," "No Alternatives," and "Red Hot + Country," which is due Tuesday (13) on Mercury Records (see Nashville Scene, Billboard).

"We originally wanted to do a rap record to reach the streets, because AIDS has moved into these black poor people," says John Carlin, Red Hot cofounder and executive director of "Red Hot + Cool." Communities of color are hardest hit by AIDS, he says. "As things developed musically, we felt that this is where rap is heading. We also felt that jazz musicians have something to teach. We see these different genres as just a metaphor for bringing people together to fight this disease—fathers and sons, mothers and daughters, with mainstream audiences.

GRP, long a leader in contemporary jazz but new to the strategies of rap marketing, is preparing for these acts with a backdrop of cassettes and CDs. Many marketing details had not been ironed out at press time. "We're going to be doing a multi-tiered campaign," says Mark Wecker, VP of marketing and promotion for the label. "We'll be hitting the streets, and we'll be doing everything from jazz and AIDS to the jazz as things evolve. We're looking to the Red Hot Organization for help, because there's no way we know street-level marketing as well as they do, with clubs, hip-hop radio, and alternative avenues. Currently, we do urban radio, of course, with the Rippingtons, George Howard, and so forth, but this will be another ballgame entirely.

Several songs on the album were recently heard live at the Sapper Club in New York earlier this year. For the musical pairings on the release include N'DegeOcello and Hancock, and Howard, and Hot Organization for help, because there are great possibilities built into the music," says saxophonist Redman, who joined forces with US3 and Tony Stewart to hit-up Rap and jazz stations and retailers.

Marsalis does a bold and adventurous homage to John Coltrane with a version of "A Love Supreme." A single has not yet been chosen. "We're turning out clearances with artists' labels and management to determine a single," says Wecker. According to the Red Hot organization, "we sold out the "Dance" nearly 800,000, and "Alternative" 400,000. The organization says that the charity discs are responsible for bringing in more than $5 million, which has been donated to AIDS research and relief.

"We have every reason to be optimistic that "Cool" will sell well. "This overall category of acid jazz and hip-hop/jazz fusion amounts to a noticeable percentage of our sales," says Beryn Caldwell, jazz buyer at the Tower Records outlet on East 86th Street in Manhattan. "This title will probably have the benefit of artist emplifed in both jazz and pop racks. We've done that before. Three of the hip-hop artists featured on the album are Aaliyah, Mary J. Blige, and Yolanda Adams, department: US, Incognito, and Groove Collective.

GIANT SOCIAL PROBLEM

"This project interested me because AIDS is one of the giant social problems that we face in the country, and because there are great possibilities built into the music," says saxophonist Redman, who joined forces with US3 and Tony Stewart to hit-up Rap and jazz stations and retailers.

"We have every reason to be optimistic that "Cool" will sell well. "This overall category of acid jazz and hip-hop/jazz fusion amounts to a noticeable percentage of our sales," says Beryn Caldwell, jazz buyer at the Tower Records outlet on East 86th Street in Manhattan. "This title will probably have the benefit of artist emplifed in both jazz and pop racks. We've done that before. Three of the hip-hop artists featured on the album are Aaliyah, Mary J. Blige, and Yolanda Adams.

It bowed at No. 98 the week of Sept. 10. Although the Scottish act's last album, 1992's "Honey's Dead," never reached 100 on The Billboard 200, it appeared on Ne-Yo's Heatseekers chart. This time around, the band becomes a Heatseekers Impact Artist.

This week, "Stoned & D.热独行侠", which was released on The Billboard 200, it is issued on The Billboard 200 chart. The album was released on Aug. 23.

The label chose not to release a commercial single of "Sometimes Always" to encourage fans to buy the album if they wanted the song.

"We knew we had a potential hit single," says Geiger. "But what we didn't expect was to get as many stations as we did right away. KROQ (Los Angeles) and WKTU (New York City) both got in before we even serviced it.

Modern rock XTRA-FM (99.3) in Denver, Mike Howard and the Nova, and the program director, Sean Malloy, all credit the band for their local success, because "it's hot on the chart of the Mazzy Star radio.

Geiger says the label doesn't plan to release "Sometimes Always" as a commercial single until it becomes a hit. He says if the album sells 250,000-300,000 units, the label will consider releasing the track as a single.

"They have a 150,000-200,000 record barrier and we're just looking to get past that," he says. "We can do a lot with that." According to SoundScan, "Honey's Dead" has sold more than 115,000 copies to date.

Geiger says another part of American's marketing campaign was to "go up on pricing and positioning" initially at retail outlets. He says, the label took part in some positioning programs, such as the 126-store, Carnegie, Pa.-based National Record Mart chain's developing artist program.

"We knew their base would buy it early," he says. "They have approximated 75,000 dollars in sales, which is a lot. We spent a lot of money in pricing and positioning for those that know we will buy it doesn't make much sense. Instead, we're waiting until we have a real hit with the record and video and then go for the mass audience we're hoping to get.

John Artale, purchasing manager at National Record Mart, says "Stoned & Dlectric" sold well out of the box in college markets.

"It came in at No. 116 the first week and looks pretty good," he says. "It's nice that people haven't forgotten them.

CHALLENGE AT VIDEO AND RADIO

Geiger says the one "holdout" is MTV. However, the striking clip, which features the band members and a scene where one of the songs is in minimal rotation on the network.

Geiger says he is well aware that when a single fares a challenge at video outlets and radio.

"I heard something from programmers who made me want to throw up," Geiger adds. "They said that English bands aren't happening, because kids want to hear guitar-based music.

"It blows my mind that alternative music is being even further formatted. Jesus is one of the mid-'80s formats of rock music but a rock star.

On Oct. 15, the Jesus & Mary Chain and Mazzy Star were set to embark on a five-week nationwide tour. An early incarnation of Mazzy Star, Opal, opened for the Mary Chain in the late '80s. Geiger is optimistic about the effect the tour could have on sales of "Stoned & Dlectric.

"We've got two bands with current activity as cool base audience," he says.

Reid says that "Stoned & Dlectric" is "a rare case of a band that has breakthrough potential: "When we stepped back and looked at the music, we thought that maybe this would be the one that would get us through."

A video disc to "Cool" will be issued concurrently on GRP. It is "Red Hot On Impulse," and it mines the famed black/white record companies and rappers and spiritually bound to the life issues surrounding AIDS. Artists represented on that label include Aaliyah, Mary J. Blige, Mobb Deep, Coltrane, Sanders, Oliver Nelson, Mac Roueh, and Joe Henderson.

"Red Hot + Impulse" is not a charity disc. It's being issued to engender interest and support for the music that the hip-hop record label, according to GRP.

"I always believed that the music which appears on the Impulse! collection was unappreciated," says Carlin. "The music of Trane and Pharoah is about beauty and love—a love supreme—and it transcends the short-term value of drugs. Needle use has been an unfortunate corollary to jazz. We're hoping to educate and enlighten today's youth. The album replicates the timeless aesthetic of the hip-hop impulsion! records: orange and black gatefold, with distinguished portrait photography by the likes of famed linen photographer."

A video counterpart to both albums, "Stolen Moments," drawn from the Sapper Club concert and documentary footage, will be aired by PBS in November. The home video will be available through GRP in the same time.

ACOUSTIC JESUS & MARY CHAIN SET AN AMERICAN HIT

(Continued from page 1)

BILLYBOOM SEPTEMBER 17, 1994

www.americanradiohistory.com
**Billboard Hot 100 Airplay**

**FOR WEEK ENDING SEPTEMBER 17, 1994**

Conceived from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service.

*Note: The Hot 100 chart is compiled from data provided by Nielsen Broadcast Data Systems. The chart includes the most popular songs in the United States, based on airplay and other factors.*

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**Hot 100 Airplay**

※※※ No. 1 ※※※

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Distribution Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Madonna</td>
<td>Like a Virgin</td>
<td>Sire, Warner Bros.</td>
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<tr>
<td>2</td>
<td>Mariah Carey</td>
<td>Vision Of Love</td>
<td>Virgin, Epic</td>
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<tr>
<td>3</td>
<td>Janet Jackson</td>
<td>Love Will Save The Day</td>
<td>Mercury, Warner Bros.</td>
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<tr>
<td>4</td>
<td>Boyz II Men</td>
<td>I'll Make Love To You</td>
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</tr>
<tr>
<td>5</td>
<td>Paula Abdul</td>
<td>Shout At The Devil</td>
<td>J Records, Warner Bros.</td>
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**Hot 100 A-Z**

Conceived from a national sample of KOSI (KOSI) and other similar radio stations.

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<th>No. 1</th>
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<tr>
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<td>I Will Always Love You</td>
<td>Arista</td>
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<tr>
<td>2</td>
<td>Celine Dion</td>
<td>I'm Your Angel</td>
<td>Sony/Columbia</td>
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<td>3</td>
<td>Shania Twain</td>
<td>Man! I Feel Like A Woman!</td>
<td>Columbia</td>
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<td>4</td>
<td>Michael Jackson</td>
<td>Black Or White</td>
<td>Epic</td>
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<tr>
<td>5</td>
<td>Jennifer Lopez</td>
<td>If You Had My Love</td>
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**Billboard Hot 100 Singles Sales**

Conceived from a national sample of KOSI (KOSI) and other similar radio stations.

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**Hot 100 Recurrent Airplay**

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**Singles with the greatest sales, © 1994, Billboard/BPI Communications, Inc.**

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**Billboard** SEPTEMBER 17, 1994

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**www.americanradiohistory.com**
The first single from his Virgin debut album **Heart Of A Man** - out October 4.
Produced by Jerry Barnes and Kathreese Barnes for Jareese Music, Inc. Executive Producers: Cherrie Shepherd/Gemma Corfield
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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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### THE BILLBOARD. 200

For Week Ending September 17, 1994

### THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Billboard/BPI Communications, and SoundScan, Inc.
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.
getting a ‘kicking’ Spanish guitar sound.”

His albums also blend his rock influences with his Spanish upbringing. Born in Haifa, Israel, he was raised in Madrid, where his teens were spent listening to the rhythm and blues of bars hopping in the underground cansas bars of the old city.

“There would be 20 tables, and every one of the guests with guitars singing different anti-Franco and flamenco songs and trying to be louder than the rest, smoking and drinking more,” says Broza of the early-’70s Madrid music scene. “I came from a home where I listened to the Beatles, the Rolling Stones, Neil Young, and Joni Mitchell. The music in the cuevas was just as raw, and I was also searching out folk-rock and new wave rock’n’roll. I got the passion of it all, and I carry it into what I do on stage: I combine Mediterranean or a somewhat Middle Eastern influence with Western rock’n’roll. I always played with a Spanish guitar, to bring it to the life Spanish sound and flavor. I try to regard myself as a pop artist—though that might sound strange.”

Not after hearing “Second Street,” though. According to Conner’s observation, “Second Street” is nothing more of a band album.

Besides the band approach, though, “Second Street” is notable for the rich pop-applied poetry of his music. As on “Time Of Trains,” the new album gets its lyrics from poems.

**TOPIO LIPUMA TO BECOME PRESIDENT OF GRP**

(Continued from page 11)

LiPuma has a wide-ranging background in the industry—from music production to going from executive to producer to A&R maven. As for the challenges that lie ahead, LiPuma emphasizes his strengths as an innovative, artist-oriented executive. “My thrust is going to be in the creative aspects,” he says, “and this is one of the factors that made sure that we were together.”

Rosen says that he would like to see GRP titles containing instrumental or vocal quality vocals, which is the direction we’re pursuing.” He cites the recent signing of R&B vocalist Phil Perino. If that happens, it will be a major label. The new album has enjoyed with Patти Austin and Diane Schuur.

“I’d really like to see somebody like Natalie Cole or Sade—quality vocalists that fit both the NAC and urban [formula]—cross over into [top 40],” he says. “It’s been a problem in that area, so I think he’s absolutely well-suited for this.”

Rosen will remain involved in the marketing effort as well, keeping an office at its Manhattan headquarters and dispensing creative and business advice as needed. LiPuma also will be New York-based.

He and Grusin will continue to represent GRP in a high-profile Japanese tie-in with Rama, one of the electronic hardware brands of MCA’s parent, Matsushita Corp. The project requires that the marketing and 3-D graphics be worked out by Rama speakers and sound systems. In exchange, Rama provides visibility to GRP by featuring Rosen, Grusin, and label artists on its massive video boards across the country. Rama also provides equipment support for Japanese GRP acts by GRP acts, according to Rosen.

The two GRP founders will continue to operate their publishing companies, LiPuma’s Giant Music, and Grusin’s Morris Music, neither of which is acquired by MCA when it bought GRP in early 1990 (Billboard, Oct. 6). It’s a way of life and Grusin and Rosen will expand their charity, the National Foundation for Jazz Education.

The event’s success, Grusin says, will be a hit or a miss. After a four-year stint at Elektra, where he worked on records by Cole, Baker, and others. Prior to that, he served as VP of the jazz and progressive music depart-

ment at Warner Bros., shaping the ca-
tacts for Warner Bros. artist Roy Ayers, Bob James, David Sanborn, Marcus Miller, Peabo Bryson, Earl Klugh, Everything But The Girl, Joe Sample, Miles Davis, George Benson, and two acts that wound up on GRP: the Yelo-
vowel acts and Patti Austin.

In the mid-’70s, LiPuma served as Warner Bros. staff & A&R producer, signing Benson, Al Jarreau, Michael Franks, Randy Crawford, and Antonio Carlos John.

LiPuma also worked at A&M, where he crossed paths with another future GRP stalwart, Dr. John, whose next release LiPuma expects to pro-
duce.

**MIDEM IN HONG KONG TARGETS ASIA MARKETS**

(Continued from page 8)

Roy says that MIDEM Asia aims to attract more than 100 exhibiting companies, and to draw approximately 1,000 delegates this year.

Various companies have attempted to launch trade shows for the Asian music industry in Hong Kong, Singapore, and Beijing. The most successful to date has been the International Music Market (IMM), staged in Singapore for the past six years. IMM is made up of all International Music Markets Ltd. IMM organ-

izers are expected to announce a venue and dates later this year.

The launch of MIDEM Asia follows a 12-month study of the market by Reed MIDEM, during which Roy and colleagues discussed the project with music industry professionals in Asia, Europe, and the U.S. “The economics of that region are so dynamic that they’ve become significant in shaping the future of global trade and investment,” Roy says.

So MIDEM Asia is a natural develop-

gment to help the music industry expand its business contacts and opportunities, and also discuss major is-

sues of interest to the industry. A target of MIDEM Asia is twofold: According to Roy: to develop a pan-Asian event that will help structure and orga-

nize the industry and help Asian professionals, and to encourage interaction and improved understanding between the Asian industry and the Western. According to Blockbuster promotion. “It’s exclusive for a period of time,” says Yarbrough. “But a decision on how long that will be hasn’t been determined.”

The Blockbuster bonus clip may also be included on future versions of the home video available at all retailers, fol-

lowing Blockbuster’s retail promotion. “It’s exclusive for a period of time,” says Yarbrough. “But a decision on how long that will be hasn’t been determined.”

According to Castell, Blockbuster began discussions with Streisand’s management and Sony about a year ago, and the retailer began experiences with a possible concert tour. Initially the re-
tailer wanted to sponsor the tour, but no corporate sponsors were enlisted.

Castell’s deal was struck for the video exclusive in part because of the cross-promotional potential between Blockbuster’s music and video stores.

Consumers will have the opportunity to Blockbuster to get “What Are You Do-

ing The Rest Of Your Life?,” but all re-
tailers are getting two other songs not included on the LP. Retailers will receive added clips, also on Blockbuster copies, are a 10-minute “Yentl” medley on which Streisand sings along with her vocal from the film, and “Something.”

Most dealers were just learning of the Blockbuster/Streisand exclusive last week, but say they will have little im-

pact on their video orders.

“Whether or not Blockbuster does an exclusive deal means nothing to us,” says Patrick Monahan, a buyer at Tower Video’s Sunset Boulevard loca-

tion in Los Angeles. “We’ll outmatch them on price and availability of the laserdisc.”

Monroe says he ordered 100 VHS units and 100 laserdisc units, the largest order the location has ever placed for a longform concert video.

**BLOCKBUSTER GETS TRACK ON BARBRA VIDEO**

(Continued from page 8)
There’s a lot of groups like this, but Boyz II Men seem to be the class act. The group is the nation’s No. 1 the chain and was the biggest-selling item out of the one-stop. “It went out of print” month,” says James Ford, “considering how well the single is doing.”

According to SoundScan, “I’ll Make Love To You” is the No. 1 retail sale for more than 518,000 copies to date.

Brown says that the band’s 1991 debut album, “Cooleyhighharmony,” is still selling well for the chain.

According to SoundScan, that album launched more than 5.6 million units as of August.


Boyz II Men’s “Christmas Interpre-

tations,” released in the fall of 1993, has sold more than 686,000 units, according to SoundScan. The band’s classic Christmas hit, “I’ll Make Love To You,” was featured on “Cooleyhighharmony” and is off to an even more impressive start.

Billboard reports that Al Wilson, head buyer for the 152-store, Milford, Mass., strawberries chain, “It’s one of the strongest new releases of the year; only Stone Temple Pilots and Pink Floyd have done better for us.”

As retailers interviewed by Billboard expect “I’ll Make Love To You” to remain a big seller through the holiday season. Wilson credits formatting the song for the “right job” setting up the album with the single, and ensuring that there were enough copies in the stores.

Motown initially shipped 1.5 million units of “I’ll Make Love To You.”

“We’ve challenged ourselves to double our sales from the November marketing campaign,” says Paris Eley, senior VP of marketing for Motown Records.

VIDEO SUPPLIERS EXPECT SELL-THROUGH SALES RECORD IN 4TH QUARTER

(Continued from page 1)

RADIO JUMPS THE GUN

The label prepared the public for the arrival of “I’ll Make Love To You” using several different promotional tactics: ticketing, billboards, billboards, and retail promotions.

The group went on a pre-release tour Europe August 19-28, and is now touring to selected U.S. markets.

Eley says, “Some of our radio promotions have started as the single was being played before it was officially released, so we used that to our advantage by gaining media interest in the song.”

“I’ll Make Love To You” was officially released to R&B and top 40 radio August 30.

As of August 28, according to Broadcast Data Systems reported that 112 top 40 stations played “I’ll Make Love To You,” with 5.710 spins detected. In addition, 70 R&B stations played the single, with 2.546 total plays.

Mainstream WGCI Chicago PD Elroy Smith says “I’ll Make Love To You” is his station’s No. 3 most-requested song. “It’s favorable with a wide variety of listeners, it was number one for four weeks,” he says. “I’m really happy that a song that goes across the board in nine years, the song will be a classic.”

Says top 40/rhythm-breaks KMXZ Monterey Bay, Calif., PD David Sloan, “I’ll Make Love To You” built up on our No. 1 request after only three days. We play it virtually around the clock. From kids to grandparents, everybody loves it.”

The video for “I’ll Make Love To You” is receiving substantial airplay on BET, the Box, MTV, VH1.

Eley says that a Boyz II Men photo wasn’t used on the album cover because the group’s name alone was strong enough to stand on its own.

“We introduced the symbol ‘I’ll’ at NARM earlier this year as a teaser, and I thought it would be a great tool to tease. Now, it’s a common symbol that everybody is familiar with.”

Label executives met with Boyz II Men to build a pre-release rollout, involving the group in every marketing aspect of the project, from the video release to the opening night of the “End Of The Road” tour.

It’s a new approach that worked, and the group had a better understanding of what they wanted to do from a marketing perspective, says Eley.

Granny’s House

The group initially began writing some of the songs for the Commodores’ album was recorded. At first, the group planned on recording the album in-house, but eventually, they decided to do it in a more professional setting.

Pilots

Alexander calculates that 5.5 million VCR owners buy a cassette a week, up from 4.5 million a year ago. As of July 29, 1984, tape piracy was 84 million units beyond the 265.5 million bought in the first eight months of 1983.

Inverfield says the year-end total could reach 600 million, 300 percent of Alexander’s 1991 tally of 465.2 million.

Consultant Dick Kelly of Stamford, Conn.-based Cambridge Associates, predicts that the VHS market will be 50 million tapes by the end of the year. This would make sense to distributors, including rental and promotional cassettes, by 20% more than the 3.6 million tapes. He says that “we’ll see a lot of non-proprietary producers” that shouldered the same percentage increase in 1983.

Rwandan Relief

(Continued from page 11)

The group opted to travel to Reno, Nev., and worked and lived in a stu-

ding for over a month. The du- and the knowledge the group could concentrate better there, and get away from the distractions,” says Stockman.

At the studio, the group cut its love for the Beatles’ “Yesterday” and “50 Candles.” The former dates back to the days of their successful members Michael S. McCary and Nathan Morris, who used to perform the song in the choir.

The multiple-producer route

After the group released its cre-

The group’s first hit, “End Of The Road,” was so successful that the group has been asked to do a sequel to the video.

“I’ll Make Love To You,” which picks up where “End Of The Road” left off, and “Water Runs Dry.”

Aswad, Apache, London-based

Boyz II Men also turned to the up-

coming production team of Jim Kelley and Terry Lewis.

Stockman says the group decided to go the multiple-producer route so that the album would be “well rounded.”

One of Austin’s contributions, “The Boyz,” was Okubu.

Take 6, one of several acts that Stockman has influenced Boyz II Men (Billboard, Aug. 13). Stock-

man says that the new crop of vocal groups should not be dismissed just because they are covering similar terrain. “I think in the 50s and 60s,” he says, “it is just part of the life cy-

le, and that kind of singing is coming back again...A lot of those new groups that are coming up...it is just doing it for the sake of doing it—they can really sing. They are doing it well, and they are successful at it, so we’ve all helping each other out.”

The camaraderie Boyz II Men shares with the group is reminiscent of the Motown family in the mid-60s, a tradition Boyz II Men is proud to uphold.

“IT’S NOT COMING OUT AT all” says Stockman. “Motown is the type of record label that made things happen. You could have a dream, and your dream could come true to be part of that legacy, and we are responsible for carrying that tradition on.”

Rwandan Relief efforts

put an end to the so-called “genocidal war,” which claimed over 250,000 lives. The Rwandan refugee camps were closed, and tens of thousands of refugees have returned to Rwanda. Among those heading for Goma, in neighboring Zaire.

The exodus is the largest cross-border movement of people since the end of the Vietnam War.

The NRC has been working with local and international organizations to ensure that refugees are provided with basic needs for survival, including food, shelter, and medical care.

Protests have been held in Europe and the United States, and international bodies have called for a halt to the genocide.

In October 1994, the UN assisted in the evacuation of over 200,000 refugees from Rwanda to camps in neighboring countries. Among those heading for Goma, in neighboring Zaire.

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Bouy Boyz: The album may be called "11," but Boyz II Men are second to none, because, as predicted, the new collection storms The Billboard 200, ending a run of "The Lion King" with a first-week tally of 392,000 units (see story, page 1). For only three weeks in 1994 has a title hit a higher one-week sum: Pink Floyd debuted with 465,000 units in the April 23 issue, "Lion King" topped 311,000 in the July 30 Billboard, and, in the first issue of the year, dated Jan. 8, which reflected sales ranging from Christmas week, the top seven titles exceeded Boyz II Men’s sum. The new Boyz set the sixth to debut at No. 1, and of that elite half-dozen, Pink Floyd’s “The Division Bell” was the only one to top that tally.

CHOppy Waters: “The Lion King” spent nine consecutive weeks at No. 1, the most that any album has spent atop the big chart in 1994. So, how long will Boyz II Men rule The Billboard 200? It will be hard for the volatile quartet to maintain an extended run, because the lush for quarter-third store space is attracting a spate of high-profile releases. The Boyz should have no problem holding the crown next week, but the week after that will see chart debuts by Anita Baker, Eric Clapton, and Peter Gabriel, and one of those three might have the stuff to soar into the top position. Another key question will be the Boyz album’s staying power. Titles that open with huge numbers usually see steep declines in subsequent weeks ... A 17% decline brings the total for “The Lion King” down to 164,000 units. It trails Boyz by an 84% margin, but leads the No. 3 "Forrest Gump" soundtrack by a 24% margin.

CLASSICAL: As expected, the powerful trio of opera tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti makes headlines with a hefty Billboard 200 debut at No. 4, on 112,000 units. Aside from the albums sliding in the top three slots, it is the only entry on the big chart that has a tally above the 100,000 mark, as No. 5 Green Day checks in with 92,000. It practically goes without saying that “The 3 Tenors In Concert 1994” also debuts at No. 1 on this week’s unpublished Top Classical Albums chart. The release of the concert, recorded as part of this summer’s World Cup festivities, cannibalizes sales of the first three Tenors album (117-154). The numbers on the original “In Concert” decline by 22%, a decline which causes it to slide 2-3 on Top Classical Albums ... The Benedictine Monks of Santo Domingo de Silos (No. 36) just fell out of The Billboard 200 top 20 a couple of weeks ago. The 3 Tenors’ debut means that a classically oriented album has been in the top 20 for all but three of the last 25 chart weeks, a somewhat remarkable fact.

HISTORY: The third-highest debut on the big chart is another newsmaker, as Luis Miguel’s No. 20 score cuts The Billboard 200 debut by a Latin album. With first-week sales of more than 35,000, Miguel ends Gloria Estefan’s 59-week run at No. 1 on The Billboard Latin 50. That Estefan title, “Mi Tierra,” released last July, has risen to No. 7 that the big Al Pacino hasn’t debuted at No. 1. Miguel’s “Duele Muchos” is in the past year. His previous album, “Aries,” spent just three weeks on The Billboard 200 last summer, debuting at its peak position, No. 122.

MARKING TRACKS: Although “Natural Born Killers” fails to No. 2 at the box office, the Trent Reznor executive-produced soundtrack to Oliver Stone’s film scores The Billboard 200’s largest unit gain. Its sales almost doubled from 24,000 units to 46,000 units to 46,000 units. The film’s reviews have been positive, with some calling it the best movie of the year. The soundtrack features songs from artists such as Nine Inch Nails, Smashing Pumpkins, and The Smashing Pumpkins. It also includes a cover of David Bowie’s “Life on Mars?” performed by Trent Reznor.

UP AND DOWN: Despite the 15 albums that enter or re-enter The Billboard 200, the chart’s volume rises by a mere 6%. The chart gains just 236,000 units, fewer than the sales represented by Boyz II Men alone. Only 61 of the 200 titles on last week’s chart show increases.

**MARKET WATCH**

**OVERALL UNIT SALES**

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<th>THIS WEEK</th>
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<th>CHANGE</th>
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<td>12,752,000</td>
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<tr>
<td>THIS WEEK</td>
<td>LAST WEEK</td>
<td>CHANGE</td>
<td>THIS WEEK (93)</td>
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<td>UP 3.5%</td>
<td>146,011</td>
<td>DOWN 7.9%</td>
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</table>

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NEW CUTS FROM KING OF POP
Michael Jackson's biggest 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 '93
Jack Engsler, chairman/CEO of the Musicland Group, the nation's biggest music retailer, will be the keynote speaker at next year's 74th annual NARM Convention, Feb. 22-25, in San Diego. Jim Donin, 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 mixing 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 displayed 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.

"Lion King' Dips; Boyz II Men's 'll Rips
AFTER A NINE-WEEK REIGN, "The Lion King" slips to No. 2 on The Billboard 200, as "Il" becomes the new No. 1 album for Boyz II Men. It's the quartet's first No. 1 album ("Coollyhighharmony" peaked at No. 3, and it's the first Motown chart-topper since Lionel Richie's "Dancing On The Ceiling" back in September 1985. 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 dominance 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 29-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 Wet faced a strong challenge this week from Ky- lie Minogue, whose first post-Spektrum album, "All The Things I Said," was released on a 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 29 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 (79).

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 LaJoye Hunter Warlix of WEA Public Relations. Among the artists who performed in tribute to Rossi, who will soon take up new duties as VP of marketing at BMG Dis- trict, were Immortal, Brenda, London Jones, Ex-Girlfriend, Horace Brown, Cherelle, Skyy, Jadu, Gerald Levert, who sang a special, show-stopping version of his hit "abe-123."

PETER PRINCE TO BOURNE U.K.
Peter Prince, one-time interna- tional VP for Motown Records, has been tapped as GM of Bourne Mu- sica in the U.K. Prince has been liv- ing 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 kiddele entertainer Shari Lewis makes her Broadway debut Dec. 6-11 at the Richard Rodgers Theater in "Lamb Chop On Broad- way." The Nederland 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 ti- tles, will be on sale in the lobby.

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But if you foolishly do decide to lay them 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.

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