Atlantic Sings The Praises Of '3 Tenors 1994'

BY THOM DUFFY

LONDON—Pop goes the opera—again.

For the second time in four years, the trio of José Carreras, Plácido Domingo and Luciano Pavarotti are hitting high notes on pop charts around the world as "The 3 Tenors In Concert 1994" surpasses 2.5 million in international sales since its release in late August.

The album is an Atlantic Records (Continued on page 40)

Blue Note, Verve Remember Powell

BY CHRIS MORRIS

LOS ANGELES—With Tuesday (27) marking the 70th anniversary of bebop pianist Bud Powell's birth, both Blue Note and Verve will fetes the late keyboard giant with comprehensive sets devoted to his oeuvre.

On Tuesday, Verve will issue "The Complete Bud Powell On Verve," a five-CD collection comprising sessions cut for Norman Granz's label between 1949-1962. (Continued on page 83)

More Labels Bang Drum For Euro-Asian Bhangra Beat

BY DAVID STANSFIELD

LONDON—Bhangra, a genre of traditional folk-dance music from the Indian Punjab region, is giving young, British-born Asian musicians a new voice in the U.K. and international music markets. One label, Qwest/Reprise, is trying to translate the Indian community's interest in Bhangra into a commercial success story.

The album is on Qwest/Reprise Records. (Continued on page 40)

Weezer, Widespread Panic Offer Glimpse Into Rock Radio's Future

DGC Act Surprises

BY CARRIE BORZILLO

LOS ANGELES—Few involved with Weezer expected the quartet's self-titled DGC debut to find a home on The Billboard 200 and garner top 40 airplay. "There wasn't a big bidding war," says Rob Smith, head of marketing at Geffen. "We didn't come from an indie scene. They had nothing before this album. We started from scratch.

The album, produced by former Cars frontman Ric Ocasek, was released May 10 (Billboard Report).

'O'Connell Finds A Permanent Label: Her Own

BY PETER CRONIN

NASHVILLE—In the same independent spirit that spawned John Prine's Oh Boy label here, Maura O'Connell, the Irish-born, Nashville-based singer, will release her next album on her own label, Permanent Records.

The singer is recording the project at Nashville's Sound Emporium with producer/dobroist Jerry Douglas, who also produced last year's "Blue In The Colour Of Hope," her final album for Warner Bros. The projected release date for the new record, tentatively titled "Hit The Ground Running," is February 1995. (Continued on page 32)

Taiwan Labels End TV Payola

BY GLENN SMITH

TAIPEI—Marking perhaps the first time that a record industry anywhere has admitted widespread use of payola to promote music, Taiwan's leading label group, the Assn. of (Continued on page 86)

IN CHART NEWS

Eric Clapton Brings The Blues To No. 1

SEE PAGE 91

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 1, 1994
The anticipation was overwhelming. The moment was heart stopping. When Barbra Streisand stepped onto the concert stage, you knew this was a night you were never going to forget.

The thrill of this momentous concert event is captured forever for everyone with the release of “The Concert” - the album and home video.

Even more than a concert, Barbra gives us an evening of spectacular musical theater. Surrounded by elegant stage sets and a lush 64-piece orchestra conducted by Marvin Hamlisch, this is the Barbra Streisand concert that became an international event. Weaving together many of the best loved songs spanning Barbra’s thirty year career, treasures from the American popular songbook, and wonderfully intimate glimpses into her personal life and times, “The Concert” is truly a revelation and a celebration.

“ON STAGE...THE RAW EMOTION RUNS FREE. BARBRA IN CONCERT IS BARBRA AT HER BEST.”

“A TRIUMPH OF VISION.”
—Robert Hilburn, Los Angeles Times
ACT I

Overture
As If We Never Said Goodbye
Opening Remarks
I'm Still Here/Everybody Says Don't/Don't Rain On My Parade
Can't Help Lovin' That Man
I'll Know (with Marlon Brando)
People
Lover Man
Therapist Dialogue #1
Will He Like Me?
Therapist Dialogue #2
He Touched Me
Evergreen
Therapist Dialogue #3
The Man That Got Away
On A Clear Day (You Can See Forever)

ACT II

Entr'acte
The Way We Were
You Don't Bring Me Flowers
Lazy Afternoon
Disney Medley (Once Upon A Dream/When You Wish Upon A Star/
Someday My Prince Will Come)*
Not While I'm Around
Ordinary Miracles
Yentl Medley (Where Is It Written?/Papa, Can You Hear Me?/
Will Someone Ever Look At Me That Way?/
A Piece Of Sky)
Happy Days Are Here Again
My Man
For All We Know
Somewhere

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Hi-Five
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featuring music by
Aimee Mann
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AVAILABLE IN YOUR ZIP CODE NOW.
Master Melodist Jule Styne Dies At 88

‘Gypsy’ Composer Wrote For Stage And Film

BY IRV LICHTMAN

NEW YORK—Although many giants of melody preceded him, it was Jule Styne who had an enormous reservoir of talent that easily placed him within their ranks.

The composer, whose melodies and rhythm were not only as broad as the Broadway way, but also the stuff of many standards, died of heart failure Sept. 20 in New York at the age of 88.

Still making the rounds of Broadway, opening in a week or month, Styne had been in ill health for years. Yet he managed to write what would be his final score, for an unsuccessful musical version of “The Red Shoes” that opened on Broadway in Dec. 1987, the year before his death.

But before his death, Styne had been advising the Goodspeed Opera House in East Haddam, Conn., to open the first of his big Broadway hits, “Gentlemen Prefer Blondes.”

Writing uncommonly good songs is a conventional manner, Styne established himself in the early ’40s as a premier Hollywood songwriter—mainly with lyricist Sammy Cahn. You’d almost have to declare, with songs like “Let’s Face The Music And Dance” (1939), “I’ll Make Love To You Boys II” (1940), and “Flying Home” (1946), that you were a hit song of the musical theater, he mastered the greater demarcations of the art form that defines the difference between a songwriter and a “composer.”

Styne’s early shows—such as “High Button Shoes” (1947), with Cahn as his lyricist, and “Gentlemen Prefer Blondes” (1949), with words by Leo Robin—had a spark to them, and he could do both the best of the Broadway writers.

But Styne’s masterwork was yet to come. It was “Gypsy” (1950) that gave Styne the opportunity to write with more dramatic flair, without surrendering his enormous gift of melody.

For Elmer Mann, who played the gristy stage mother in “Gypsy,” Styne and lyricist Stephen Sondheim created one of Broadway’s most harrowing song sequences ever with “Rose’s Room.” Styne regarded it as his best song.

“Gypsy” is considered one of his most important stage scores. Indeed, it has been revived frequently on Broadway and elsewhere.

This year, Bette Midler starred in a successful TV adaptation, which has also yielded a CD and a home video.

Styne and Bob Merrill also gave Barbra Streisand purely material to sing in “Funny Girl” (1964). As Merman and Streisand indicated, Styne came from an era when songwriters usually wrote with a particular star in mind. In Hollywood, these stars included Frank Sinatra and Dean Martin, but there was no Dean in Broadway, which later found its way into “Gypsy” as “You’ll Never Get Away From Me.”

Styne had an inauspicious start in Hollywood, writing uncredited songs for "B" productions from Republic Pictures. Similarly, his theatrical career got off to a disastrous beginning in 1944 in a collaboration with Cahn, “I’ll Make Love To You,” that closed out of town. But the show not only included one of Styne and Cahn’s most sophisticated songs, “Guess I’ll Hang My Tears Out To Dry”—still a cabaret and jazz favorite—but it kept the Broadway flame within Styne alive.

In July, a 1979 biography of Styne by Theodore Tie, Styne said he and Cahn returned to Hollywood and got a good deal of ribbing from their fellow film writers. Styne had been asked at one point, "You fellows out on your ASCAP and go home to your goddamn Beverly Hills pools and don’t have the guts to take a chance. You write songs about Seren- adoons and Grand Ole Opry stars, write songs about gefilte fish, and you’ve never seen a ghetto. That show was rotten, but we have our self-respect."

While it’s true that Styne, despite his enormous contribution to the American pop song, (Continued on page 90)

P’Gram Set Aids Breast Cancer Groups

BY DON JEFFREY

NEW YORK—A compilation album to benefit breast cancer organizations and insurance companies was released with a joint promotion spearheaded by PolyGram.

Called “Women For Women,” the 14-track album contains popular recordings by such artists as Aretha Franklin, Tina Turner, Annie Lennox, Amy Grant, Van Morrison, Simply Red, and Branford Marsalis.

From Oct. 10 through January, 1996 the set will be sold via toll-free numbers in magazines such as Redbook and Good Housekeeping. "You follow us out on your ASCAP and go home to your goddamn Beverly Hills pools and don’t have the guts to take a chance. You write songs about gefilte fish, and you’ve never seen a ghetto. That show was rotten, but we have our self-respect."

While it’s true that Styne, despite his enormous contribution to the American pop song, (Continued on page 90)

In February, the album will go to retail on Mercury Records.

PolyGram says a portion of the proceeds will go to NABCO (National Alliance for Breast Cancer Organization), a network of 300 groups that promote awareness of breast cancer.

Underscoring the effort are Hearst Publications, which will run advertisements and a toll-free order number in magazines such as Redbook and Good Housekeeping. “You follow us out on your ASCAP and go home to your goddamn Beverly Hills pools and don’t have the guts to take a chance. You write songs about gefilte fish, and you’ve never seen a ghetto. That show was rotten, but we have our self-respect."

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While it’s true that Styne, despite his enormous contribution to the American pop song, (Continued on page 90)
Legislators Address CISAC Attendees’ Concerns About Info Highway, C’right

BY BILL HOLLAND and MARYLYN A. GILLEN

WASHINGTON, D.C.—Addressing the 39th Congress of the international creators’ group CISAC, a key Senate lawmaker called for an amendment to the massive information superhighway telecommunications bill that would acknowledge the need for increased copyright protection in the digital age.

Sen. Patrick Leahy, D-Vt., a longtime copyright advocate, announced that his amendment to the 39th annual Congress of CISAC, the International Confederation of Societies of Authors and Composers, Sept. 19-22 here. The meeting, co-hosted by ASCAP and BMI, was held in the U.S. for the first time since 1946.

Leahy said that his amendment would state Congress’s intent that access to and use of the information highway “will not be at the expense of copyright protection.”

Leahy says he offered the amendment because the pending rewrite of the U.S. Communications Act contains no provision recognizing the need for increased copyright protection in the digital age.

Lawmakers fighting for passage of the bill may allow some amendments and battle others, Hill sources say. The future of the Leahy amendment is unclear.

The proposal cut to the heart of the wide-ranging CISAC Congress, which was themed “Protecting Creativity In The New Century” and touched on everything from online services and video-on-demand to the need for global harmonization of rights and the creation of an International Standard Work Code for tracking works no matter how they are delivered.

“We must ensure that the information superhighway is not paved on the backs of creators,” said Francois Pro- ston, president/CEO of BMI, during a panel presentation. “It is our objective to see that new technology is not used as an excuse for giving our prod- ucts away.”

Marilyn Bergman, president of ASCAP, noted in her panel remarks, “The question we face is, How will we install a sense of intellectual property among those who will access this new digital technology?”

The answer, according to Rep. Barney Frank, D-Mass., is public relations. “If we tell them, it will be a success. If we don’t, it will fail.” (Continued on page 90)

New Columnists Debut On
Classical, Christian Beats

BY BILL HOLLAND and MARYLYN A. GILLEN

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Nanci Griffith's first album of original songs in three years and the follow-up to the Grammy-winning *Other Voices, Other Rooms*. 

Fifteen stories of roads taken and paths crossed. 

Featuring the premiere single and video "This Heart" 

Produced by Peter Collins with two tracks produced by Peter Buck 

On Elektra compact discs and cassette
Who’s In Charge Of Licensing Regulations?

BY MATTHEW G. ROSENBERGER

The federal Copyright Act created the CRTC to perform several functions, including adjusting the copyright royalty rates of the five compulsory licenses created by Congress. A compulsory license permits a person to use someone else’s copyrighted work without the owner’s consent, as long as the government-determined copyright royalty fee is paid to the owner.

The compulsory license most relevant to the music business is the mechanical license. A mechanical license allows the owner of a song to make many copies of the song. An artist must pay the appropriate rate to the owner in order to reproduce the song, thus acquiring a mechanical license.

The statutory rate sets the maximum mechanical royalty the copyright owner can receive. Thus, while many record companies negotiate with publishers and copyright owners over rates, record companies are only able to get a compulsory license by paying the statutory rate that is set by the CRTC.

For seven years, the CRTC had the responsibility of adjusting, reviewing, and monitoring this rate, which is currently the larger of 6 cents per composition or 1.25 cents per minute of playing time or a fraction thereof.

Last December, the Copyright Royalty Tribunal Act of 1990 became effective, transferring the functions of the CRTC to the Library of Congress and the Copyright Office. In January, the Copyright Office established a new set of proposed rules.

Among the revisions was the dismission of a single administrative body and the creation of a dual system in which the Librarian of Congress and the Copyright Office are responsible for doing preliminary work, including the selection of Copyright Arbitration Royalty Panels. It is now the responsibility of the CARPs to determine appropriate royalty rates. These rates are subject to interim copyright regulations including a significant change in rate adjustment procedures.

Matthew G. Rosenberger is an entertainment attorney residing in Philadelphia and founder of The Art Advocate, an organization devoted to service and support of entertainers.

LAUDING A ‘BASS PIONEER’

For all the mention of artists such as Tag Team, 69 Boys, 96 South, and 22 Gauge in the Billboard Report on bass music (Billboard, Sept. 17), there was a significant omission of an artist who has been dubbed by music critics as the “father of bass” and the “pioneer of bass music” — D.J. Mike Magic.

His three RIAA-certified gold albums and one RIAA-certified platinum album are all that the aforementioned acts have yet to achieve in their careers. Mike Magic is credited with recording the first commercial bass song in 1988, entitled “Boots The Bass.”

While we are gratified that bass music is finally receiving the industry respect that it deserves, we would appreciate it if you could help us understand this oversight.

Thomas R. Reich
President/CEO
Cheetah Distribution
Orlando, Fla.

Editor’s response: The purpose of the report was not to be a comprehensive documentation of the origins of bass music, but to detail the current flood of activity in bass music, an emerging music genre by major record companies. Billboard has reported on D.J. Magic Mike on many occasions, including mentions in Terri Ross’s Rhythm Section (Billboard, Jan. 8, 1994; June 19, 1993; March 27, 1993); Between The Bullets (March 27, 1994); “Mike Magic’s Greatest Hit: ‘Boots The Bass’ Should Be Done,” “Bass: The Final Frontier,” and “Reverence.”

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
THE VERY BEST OF
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Alison • Watching the Detectives •
(I Don't Want To Go To) Chelsea •
Pump It Up • Radio, Radio •
(What's So Funny 'Bout) Peace, Love
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Army • Accidents Will Happen • (I
Can't Stand Up For) Falling Down •
New Amsterdam • High Fidelity
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STREET DATE:
October 4th, 1994
NEW YORK—“Night Music,” Joe Jackson’s first album in three years, is an unexpected Left Coast release by a veteran artist who has explored new wave, jump blues, jazz, salsa, sophisticated pop, and fusion sounds over the course of a 16-year career.

Opening with the first of four instrumentally instrumental numbers, the disc, due from Virgin Records/EMI, is a settled decisively towards classical music. Aside from Jackson’s varied keyboard texturing, the accompaniment is maintained by minimal strings, woodwinds, and brass, with only some “Rock, jazz, and several drummers. That song, and others like the dreamy ballad “The Man Who Drove Danny Boy” (which features a guest vocal by Clannad’s Mairé Brennan), evoke the lush, Ulpous voice of 1980’s “Night And Day” and 1980’s “Blaze Of Glory.”

“It’s like rock’n’roll grown up,” says Winston Simone, Jackson’s new manager. “Finally, a Contemporary rock’n’roll singer has succeeded in making ‘serious’ music that works as a cohesive piece, along the lines of Ellington or Gershwin—without all the being pretentious.”

However, the album goes far afield from the artist’s first album for Virgin, 1982’s “Shake Down” But Michael Plen, Virgin’s senior VP of promotion, appears unperturbed. “Hey! The guy’s always delivered changed-up records,” says Plen, who has been in his camp since both were stationed at A&M. “Rock, jazz, and big band—this is just another growth of what he does. Except now, that he’s made a totally introspective record combining beautiful classical music with pop-sounding songs like Danny Boy,” ‘Ever After,” and “The Future’, which are almost like stripped-down Joe Jackson songs. ‘Only The Future’ isn’t that much different from ‘Night And Day’—it’s just surrounded by these nocturnes.”

The irony is that, in reality, Plen concludes, may well cause “you’ll never get it on radio” reactions from those at the company expecting another Jackson rock album. “But I look at it as a challenge.” Plen adds, preparing to target adult contemporary, public radio, and college radio, with “significant promotion.”

To this end, Virgin has prepared a four-song promotional CD featuring “The Man Who Drove Danny Boy,” “Ever After,” “The Future,” and “Lullaby.” “Lullaby” isn’t so radio-friendly, so we kept the integrity of the project,” Plen says, adding that “Virg didn’t ‘bastardize’ any of the lengthy tracks by editing them for radio.

disc, “Joe wouldn’t let us,” says Plen. “Besides, there’s no point in laying it out for radio. If they want to play it, they’ll edit it.”

For his part, Jackson says that after a period of reflection and composing two “fairly obscure,” film scores (“Queens Logic,” and “Re: Three Photos Heart”) has “regained the sense of making music just for its own sake, and taking pleasure in creativity without thinking about people’s expectations.”

As an artist, Jackson says, “I can’t afford to think about what the record company wants. If people understand [the album], if it sells ‘X’ number of copies, I’ve tried a little too hard to squeeze things into accessible pop forms—now I’m just letting the music take whatever form it wants to take.”

In conceiving “Night Music,” Jackson (Continued on page 98)
The incomparable Jennifer Holliday redefines Gospel music with her new album — On and On.

Featuring original songs from:
- Twinkie Clark
- Edwin Hawkins
- Walter Hawkins
- Richard Smallwood
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Artists & Music

Box Retraces Wax Trax!’s Bumpy Road
Indie Label Rebounding From 1992 Bankruptcy

BY BRETT ATWOOD

LOS ANGELES—Wax Trax!, the U.S. label that put industrial dance music on the map in the ’80s, is readying a comprehensive retrospective boxed set that details the genre’s rocky rise, fall, and rebirth. The three-disc collection is due Nov. 8 in partnership with TVT.

The elaborate compilation, simply titled “Black Box,” covers the era from the select label’s origins in 1980 to its near demise in 1992. Included are highlights from those 13 years, during which the label launched the careers of Ministry, the KLF, and My Life With The Thrill Kill Kult.

The collection, which is wrapped in a black net mesh, is housed in a steel box and comes with a poster, a 75-page booklet, two cassettes, a sex-on-pitch, and a string of loose cassette tape.

The limited-edition set, which will retail for $99.99, is geared to followers of the bleak, brutal beats that characterize most Wax Trax! acts. Only 10,000 copies will be made available.

It will illustrate well here—even at that price,” says Ginny Simpson, manager of the Sacramento, Calif., Wax Trax! retail store on the Beat. “There is significant consumer awareness of the Wax Trax! label. Both Ministry and KMFDM have large followings at our store.

A scaled-down compilation, Retail-23, which will hit stores Dec. 1. Wax Trax! was founded by label president/co-owner Jim Nash in 1980 with silent partner Dannie Flesher. The duo had opened a record store by the same name in Denver in 1963, before ultimately settling in Chicago.

To promote the release, in-store displays will be set up in national and regional retail outlets, including Tower Records, Best Buy, Newbury Comics, Harmony House, Streetside, Title Wave, HMV, and Virgin Megastores.

In addition, consumers will receive a coupon for a $2 discount on the set when they buy any Wax Trax!/TVT CD or cassette by an artist featured on the compilation. Participating retail outlets include Virgin Megastores and Tower Records.

Warwick Going Brazilian For New Sound And Home

BY DAVID NATHAN

LOS ANGELES—With her 12th album for Aristar Records, Dionne Warwick is charting new creative territory. “Aquarela Do Brasil,” a collection of Brazilian songs, puts the entertainer in a fresh musical setting. Warwick, who sings in both English and Portuguese on the album, serves as executive producer for the project, the first time she’s performed such duties since 1985’s “Souful.”

Due Nov. 8, the album features a five-song Antonio Carlos Jobim medley, other familiar Brazilian tunes such as “Caravan” and “Brazil,” and tunes by Juri Bashchur and John Baitis, and Brenda Russell.) In a first, Warwick wrote English lyrics for three of the album’s 12 tracks. The album (whose title means “Watercolors Of Brazil”) also includes duets with Dori Caymni (“Flower Of Bahia”), Chico Buarque (“Piano Na Manquina”), and Eliza Estraev, a Warwick protege who sings on “Heart Of Brasil,” a tune that addresses environmental issues of particular concern in Brazil.

Warwick, who plans to move to Brazil later this year, worked on the album with producer Tso Lima, recording all the rhythm tracks and lead vocals at three studios in Rio de Janeiro. Horns, strings, and some background vocals were added in Los Angeles.

“Outside of Europe, Brazil was one of the first places I visited in the early part of my career,” Warwick says. “Since 1966, I’ve performed there many times, and I’ve been having a mutual love affair with Brazilian audiences. The idea for doing an album of Brazilian music has always been in the back of my head, but it really started to crystallize about five years ago when all the Brazilian artists I know were moving.

Working with a cadre of top-flight Brazilian musicians, including members of the group Trono, Mora Lima, Edo Lobo, and Caymni, Warwick con-

(Continued on page 28)

Go-Go’s Return In Peak Form On ‘Valley’;
King Crimson Re-Throned After 10 Years

G OIN TO A GO-GO: On Oct. 18, I.R.S. will release “Return To The Valley Of The Go-Go’s,” the band’s third album since re-forming in 1992. The collection, which includes past hits, previously unreleased tunes, tracks, and three new tracks by the kings of punk pop. The release will be followed by a full mini-tour, which may lead to a spring tour and a future album by the group.

“We had so much fun doing the first tour that we just knew we had to do it again,” says lead singer Belinda Carlisle. “We’ve always said ‘never again’ after every time we’ve gotten together, but there’s no question there’s chemistry there. (This time) we had a blast, and we really thought we should do a record together. It’s possible to do that and still have our solo careers.

The quartet got involved in the planning of the collection after Kathy Valentine heard I.R.S. was putting the tour together. I immediately said [to the band] we should be involved, and secondly, ‘What do you think about doing some new stuff?’ And that set the wheels in motion.

Out of a half-dozen new songs written by various band members, the Go-Go’s picked three new tracks: “The Whole World Lost Its Heart,” “Good Girl,” and “Beautiful.”

by Melinda Newman

Crimson Glory: King Crimson is re-forming for its first tour in 10 years with core members Robert Fripp (guitar), Adrian Belew (guitar/vocals), Tony Levin (bass/voices), and Bill Bruford (percussion). The group will play 18 shows in Buenos Aires, Sept. 28-Oct. 16, before entering Real World Studios in Bath, England, to record its new album. The release, already titled “Thrak,” is slated to come out in March 1995 on Virgin Records. The already completes mini-CD called “Voodoo” will be released Oct. 15 on Fripp’s own Discipline (GD) Records. The limited-edition collection will be available at retail, but mainly will be targeted to King Crimson’s fan club.

Rounding out the band are Pat Mastelotto on percussion, who is best known for his work with XTC and Nada, and Gary Husband. The group’s album is on Pinnacle/Virgin in Europe.

This AND THAT: After a protracted selection process, Arista chanteuse Toni Braxton has signed with Stax/Philips Entertainment for management. Mercury program Cinderella is conducting auditions via Compuserve for a new drummer. Applicants can apply by uploading WAV files demonstrating their playing abilities on Compuserve’s recording industry forum. Do you think this is how Charlie Watts got the gig with the Stones? Sheesh.
The Majors

Continued from page 1:3

tor live band. Schum had an EP out that I thought was good, but to see them live is something else. For me, rock is probably the center of the universe. I think we have a bit of a problem in the U.K.; our closest and major market, because it's becoming more difficult to break that kind of artist. The U.K. is a very fashion-oriented market but nevertheless very influential in this territory.

One of EMI Ireland's biggest successes in Garth Brooks. "We've sold over 250,000 albums. Some of his eight shows at The Point were recorded, and a few tracks may appear on a future project," says MD Willie Kavanagh. "He's an absolute phenomenon."

As for Irish acts, Kavanagh says record companies are far more focused. It's not just a matter of signing 10 artists and, hopefully, breaking two. If we sign somebody, we certainly put every effort into artists.

"We met the Cranberries, but unfortunately the whole Ador structure being centralised in London means a lot of time was wasted trying to get other people to make up their minds. EMI Ireland set up Lime (EMI spelled backwards), with an idea partly in response to losing the Cranberries. It's managed by Thomas Black.

Since making its debut last year, Blink has had three Irish Top 10 singles and a Top 5 entry in the U.K. and played the New Music Seminar last November. One of the reasons for promoting the band was the use of "Millions of Stars" on the "Mr. Bean" movie.

"The way to get your name out there is to get radio airplay," says Black. "And the way to get that is to have your songs used in movies."

The visionary blond

Peter Prado's "Guagilone," which was used in a television commercial for Guinness beer.

New albums are on the way from Niamh Kavanagh (her Irish), Marc Breenan (her second solo disc) and the Chieftains (their second album)

Bill Whelan's "Riverdance" (Son), featuring Anna and the RTÉ Concert Orchestra performing the rousing, spine-singing interlude music from this year's "Broadway Song Concert."

Another Celtic favorite is Patrick Cassidy's recording in cantaform of the famous Irish myth, "The Children Of Lir" (Son), which was promoted like a rock record.

"We're looking for a similar approach in the U.S. and other territories," says Pennetather. "Patrick's a touring act. The wonderful thing is that there's an orchestra in every city. We'll tour with music and the leading soloists.

A new solo band, Schell, is from Montreal, and the north of Ireland, underlines Pennetather: "They're on their second EP and we're just very quietly developing them. "Engine Alley" will be out in America through Island.

Peter Price, MD of Warner Music Ireland, has great expectations for the new Ginette Neboux album, "Lord Of Your Eyes," out this week. It has to top 50,000 and triple platinum to offset "A Year In The Life," which was No. 1 in the U.K. in 1993. The album is recorded in a great studio and the production on the last two albums was fairly limited," says Price. "So we've looked around at artists and producers we liked and came up with Paul Simeon-Smith, who has worked with Paul Simon, Joni Mitchell and, more recently, Beverley Craven.

"Lord Of Your Eyes" includes duets with Caution and Faniah Viktoriam and the first single, "I'm Looking Up To You," was written by Hennessy and Tikaram.

Price has made it a priority to break "Pagan Irish," the debut solo album by Kieran Kennedy of the Black Velvet Band. The album is produced by Paddy Lunny, one of the most influential figures in progressive Irish rock.

The successful one

We have a lot of indie music through our distribution deal with [promoter Dennis Desmond's Solid]," says Price. "They have a new Sharon Shannon album, for instance. I have a special relationship with Solid, and I'm always happy to give them advice on how we can help them to succeed in the market.

-KS

Phenomenal Gerrard Brooks with EMI's Willie Kavanagh

has had three Irish Top 10 singles and a Top 5 entry in the U.K. and played the New Music Seminar last November. One of the reasons for promoting the band was the use of 250,000 Telecom 20-unit phone cards, which sold for $3 each. The first album, "Map Of The Universe By Blink," was released in August, after the group supported Crowded House on their U.S. tour.

A House, whose $3,000 video of "Ender's Art" was shown in Britain on ITV's chart show and on MTV, hopes for an even bigger breakthrough with the current single, "Here Come The Good Times," from the album "Wide Eyed And Ignorant." (Fearless/Parlophone)

The Devils are signed directly to Capitol in the U.S. and have been touring extensively to promote their "Drift" album.

During a tour of nightclubs and clubs in many countries, BMG Records Ireland increased their staff this year by two and restructured their Dublin office. "It's great to be able to expand and increase our profile here," says MD Prodielle Mulliken, "while continuing to motivate and explore new business opportunities."

BMG's Irish super has been stepped up this year. "The hand Asian, who had split up, returned for a charity show and was headlined by BMG's Joe Stann. The result was two Top 3 singles and a worldwide deal with RCA Records. Something Happens was launched in 1983 and has had hits in Belgium, France, Holland and Switzerland. The fourth album, the first by RCA, is "Planet Fabulous." The group tours America more than most Irish bands and topped the college charts with "Struck Together With God's Help," recorded in Los Angeles. A surprise hit for BMG was "Wishbone For Rwanda," the second single from "Another Time, Another Place," the album.

The reunited Alvin

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-KS

Hail to the Chieftains

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The Coors: A family affair

explaner MusicBae’s Keith Donald, “but until now there’s been nothing for the heritage of Irish popular music, which goes all the way back to John McCormack.”

An Irish branch of the International Managers Forum, a lobby group for artists’ managers, has been formed, with Hothouse Flowers’ Robbie Wotton as chair and LIR manager David Reilly as treas-

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Jim Aiken Brings Music To The Years Of Trouble In Belfast

Venerable concert promoter Jim Aiken has brought some of the world's top rock stars to Belfast, his home base through all 25 years of "the troubles" in Northern Ireland. "I couldn't have done it had I not loved it," he says.

"Rod Stewart, Cher, Diana Ross, Tina Turner, Elton John and the others have played Belfast when people were getting metals just for going to play football in the city. But they never came to play for peace. They came commercially -- I insist on that:

"Artists have come and observed, and they can't understand what it's all about.

1988-89. De Bugh describes Aiken as "a man of tremendous integrity and honor who treats his artists with respect."

Aiken, now in his early 60s, formerly studied for the priesthood and was a science teacher. He moved into music in the late 1950s, with Bill Haley And His Comets and Tommy Roe, among others.

When choosing acts, he says, "I go for a phenomenon -- a phenomenal, weighty appreciation of music in Ireland. It's so wide that the population isn't big enough to support it, which is why a promoter can go badly wrong at times."

But Aiken's been right most of the time...

---

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Although there's no shortage of new talent emerging in the wake of such international successes as U2, Enya and the Cranberries, one of the biggest problems facing the Irish music industry is ensuring that rights will be protected and that artists will be fairly rewarded in light of the fast-changing technological, legal and commercial environment. This year, three major reports have named the government as these changes herald enormous opportunities if acted upon—and major threats if ignored.

Ireland's first arts minister, the poet Michael D. Higgins, regards assistance to the music sector as a priority. Yet there's a feeling in political circles that the business is too fragmented—with many separate organizations lobbying for their own sectional interests—and would benefit from a single representative body speaking with one voice.

Derry O'Brien of the Irish Trade Board welcomes the state task force announced by Minister Higgins. "For the first time, it's going to provide input from all areas of the industry for a conclusive report on its potential, with recommendations that can be brought to the department of finance," says O'Brien. "There has always been a lack of investors willing to get involved in what is a high-risk venture, but that's changing."

It's noteworthy that the current government attention to the Irish film industry has encouraged increased funding for new projects, and 18 movies are being made in Ireland in 1994.

**ISEL Threats**

The local IFPI group's report identifies three main threats to the music business:

1. The industry's growth is being severely restricted by piracy and private copying—market research reveals that over 74% of young Irish people buy blank tapes to record from radio or records—and a home recording levy is sought. 2. Piracy and parallel imports from outside the European Union erode the market stability in the music recordings; and 3. New technology, such as CD-ROM, which can produce perfect clones of CDs, could erode the rights of artists and record companies.

The IFPI has called for a comprehensive strategy to develop the business with the cooperation of state agencies at home and abroad—and for local incentives to attract creative talent from overseas, especially high-profile record producers.

It's proposed that section 8 of the 1989 Finance Act (which allows composers and songwriters tax-free royalties if they meet certain artistic criteria) be extended to include producers using Irish studios and session musicians. "We're lobbying government on copyright changes and on building an infrastructure to enable us to grow the business," says IFPI chairman Willie Kavanagh.

**Music Education**

"There are a number of educational programs going on that aren't really related to the business as such," Kavanagh continues. "It's so many [resumes] across my desk from graduates of the rock music course at Ballyfermot, but they have no idea what the music business is about."

That view is shared by PolyGram MD Paul Scough, who says, "You can't have schools for music management. What are you going to have? People learning to run a record company? I don't know how to run a record company. I never went to school to learn it. You just have to be right there."

"The only (political) who understands the music industry in Ireland is our Taoiseach [prime minister Albert Reynolds], who knows of the real bands for his chain of TV stations in the 1960s. He actually made money out of it. I've great hope in people who have made a success of something."

Kavanagh and the IFPI have offered to work with the state to devise more practical training courses. "Students should spend some time in a record company and, maybe, in a recording studio," says Kavanagh. "We want to make sure these courses are meaningful and that the kids come out with some experience. The Cranberries broke out of here last year.

To the artists, agents, crews – thanks for making BELFAST a stop on your European itineraries

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Rage Against The Machine (Gold)
Billy Joel (Double Platinum)
Michael Bolton (Double Platinum)
Marvin Gaye (Triple Platinum)

Irish Artists
Christy Moore (Triple Platinum)
Suzanne Murphy (Gold)
Finbar Wright (Triple Platinum)
Davy Spillane (Silver)
Wealth of Talent Overcomes Lack of Funding To Further Cause Of Irish Independents

The Temple Bar survey of Ireland's music industry disclosed that only about 30 record shops stock new Irish product from independent labels. "They're all generally under-financed and working on shoestring budgets," notes Eamonn O'Brien of the Irish Trade Board, who's a long-time champion of the indies. "The independent sector is becoming stronger and more confident. The ITB subsidizes their travels to help them promote and sell.

Mother Records' Dave Pennefather agrees with the widespread view that Irish indies don't get enough retail support. "It's terribly difficult to get new hands into record shops, but I think that may change with the advent of college radio," he says. "With any luck, it will have a spin-off effect that will encourage retailers to pay more attention to new hands."

The indie sector's potential is symbolized by the massive success of a local compilation on the Dara label, "A Woman's Heart," which kept "The Bodyguard" from topping the Irish chart (the only country in Europe where it failed to do so) and outpointed even U2 to lead the 1993 Gallup best-sellers. The compilation, with sales of approximately 350,000, was released in July 1992 and has been in the Irish Top 30 ever since, boosting the careers of the record's six female artists---Frances Black, for example, went on to have a No. 1 solo album, while Eleanor McEvoy signed to Geffen and is now making her second album. "A Woman's Heart 2" showcases nine acts--Mary Black, Dolores Keane, Sharon Shannon, Frances Black, Maas O'Connell, Mary Coughlan, Maighread Ni Dhomhnaill, Siobhain O'Connor and newcomer Sinead Lohan, a singer-songwriter from Cork.

Cross Border Media (CBM), specialists in traditional folk/acoustic music, broadens its catalog this fall with pop and jazz-rock. CBM executive Oliver Sweeney says that distributors Gaelflag has "a fairly aggressive marketing of our music, but it's difficult to get into the shops if it's not pop, rock or out of the ordinary.

"The biggest problem is cash flow, which isn't helped by the attitude of the buyers," he adds. "It you want $15,000, you need $7,500 in your hand to borrow it. Because you're small, you're not paid as quickly. No matter what other companies say about how buoyant the market is---and we've done well this year---people will always try every trick in the book to pay.

The best introduction to CBM is an 18-track sampler, "Crossing Borders," with a lineup that includes Cran, Sean Keane, the Brothers, Greg Trooper and Draocht. The label's biggest sellers are the award-winning debut of Four Men & A Dog and duets by Frances Black and Karen Cross. Black's "Blue Stumpock" was picked up by Atlantic for worldwide release on the new Celtic Heartbeat label.

BRANCHING OUT
With approximately 140 titles, Gaelflag has Ireland's largest catalog of indigenous music. "We've broadened our distribution," says Richard MacGorain. "We've always found it difficult in the U.S., for instance, to get the sort of coverage we feel we should get. People are inclined to put a folk label into some little slot, and it's very hard to break out of that. We had small distributors who weren't covering the whole market. Last year, Rounder took us on. We feel we now only should be getting through to the Irish in America, but also to universities--to young people interested in different styles of music.

"Some of our music would be suitable for feature films, television, shorter subjects," MacGorain continues. "We're drawn upon in Europe to a certain extent because producers in Germany or the BMC in London are familiar with our catalog.

They think of us when they're working on something with a particular feel, mood or locale and want an Irish atmosphere.

The next logical step for Gaelflag is a package tour of singers and musicians. "The problem for Irish music in its pure form is that you need to be able to finance tours abroad to introduce it," says MacGorain. "If you don't do that, it isn't easy to sell records."

There have been recent Gaelflag albums from Tony MacMahon ("The Music of Dreams") and Dordan, with Mary Bergin, a group that combines Irish and baroque music. Ritz is one of Ireland's oldest and most efficiently organized indies. Most of its roster is sourced in Ireland, but over 80% of its sales are abroad--mainly in the U.K., where it has a stall of 17. The company's biggest star is Daniel O'Donnell, whose easy-listening albums have sold more than 4 million units worldwide. He's also sold more than 1 million videos. O'Donnell will have two new albums out in the next few weeks, one a Christmas collection. He's just completed an Australian tour and is on the road in the U.K., Oct. 19 to Dec. 17.

Ritz caters to MOR and country Irish enthusiasts, and its artists include Dominic Kirwan, Mary Duff, Eamon McCann, Charley Pride and two English acts, Tracy Ellis and leading steel guitarist Sarah Boy. Having been in Ireland for two and a half years, MacGorain continues: "One could say that the indies are the future of Irish music. But the future is now."

Ireland's music business is currently under the cusp of a new industry structure. There are a number of record labels that are now run by former music managers, and there are new investors including several independent record companies giving their attention to Irish music. The future of Irish music looks bright, and the indies are the ones who will make it happen.
Artists

Continued from page 1-1

still rockin' after 17 years, despite a 1983-87 break. Therapy?, Gary Moore, Andy White and D-Ream. Ghost Of An American Airman is no more, but from it comes The Sunday Club. There's a new wave of N.I. bands, yet unknown but with sights on '95. Belfast's Beat the Heat [sic] starts its fourth U.S. tour in 18 months next January. Chinnera, who plays contemporary Celtic rock is among the newcomers blazing a trail for N.I., along with Schutt, Ash. In Dust, LMS. Brian Houston and Indecision.

THE MUSIC MARKET

Irish consumers each spend an average £1.4 ($1.50) annually on music. The growth of the market is between 4% and 5%, estimates Alan Townsend, general manager of the HMV stores. "It's very managed by John Hughes, music coordinator for the movie "The Commitments." Producers' David Foster heard the Corrs in New York and judged them talented enough to launch his One Four Three label.

The introduction of the Celtic Heartbeat label, a joint venture of Atlantic Records, Paul McGuinness, David Kavanagh (managers of U2 and Clannad) and Barbara Galanos, lends a higher profile to a variety of Irish music in North America and worldwide. A compilation album will include Clannad, Moving Hearts, Declan Masterson, Eleanor Shanley, Sharon Shannon and Alec Finn, among others.

POPULAR PERENNIALS

The Big Geraniums, an eccentric compound of Cajun, cajun, folk, rock, ska and dance music (self-described "Muppets on speed") are now based in Amsterdam. They've a huge following in Holland and Germany, and played Irish Night at the Mountreux Jazz Festival in July. The Big Geraniums' "Tall Tales And Short Stories" went gold for PolyGram Ireland.

This fall will be one of intense activity for Christy Moore, with a documentary, "Christy," to be screened by BBC and RTE, a live album from The Point and his most extensive Irish tour in six years. Although Moore's album sales keep him consistently among Ireland's top-sellers, manager Mattie Fox reckons that his sales would run into millions if they reflected his clout as a concert attraction. In 1995, Moore will revisit the U.S. and will tour Germany and Australia.

Gavin Friday is another Irish singer in the ascendency, with extra exposure from his songwriting collaboration with musical partner Maurice Secker for the movie "In The Name Of The Father" and a title track duet with Bono. Gilbert O'Sullivan, who topped the U.S. charts for six weeks in the early 1970s with "Alone Again (Natural)," returns with "By Larry," an album for Park Records.

"For the last two years, our activities have focused on MIEM," notes the Irish Trade Board's Barry O'Brien, whom Hot Press editor Niall Stokes considers "a great ambassador for Irish music.

"This year, with Castle Communications, we did an Irish showcase featuring The Starling, the Aftermors, France Black, Dr. Miller, Soft Little Fingers and Energy Orchard," says O'Brien. "We got an unprecedented response to a 25-track CD."
leading edge

EMI Eire - always at the forefront of today's Irish music scene
BILLBOARD SPOTLIGHTS

IRELAND

Veteran And Newcomer Artists Have Irish Music Industry Seeing Green

BY KEN STEWART

These are exciting times for Irish music. There's a radical agenda for change, the political will to achieve a much needed transformation of the infant industry's minstrelsy, and a determination to make the world even more aware of Ireland as a key artistic and business center.

Never has a debut album from an Irish band sold more than the 3 million units of the Cranberries' "Everybody Else Is Doing It, So Why Can't We?" There was also good news for the Chieftains and U2, each of whom added to their collection of Grammys. Philip King was nominated for his Daniel Lanois video, and Dreamchaser Productions won a Monitor award for "Miss Sarajevo," with Bono and Ned O'Halloran as executive producers. Dreamchaser also made a documentary during Garth Brook's European tour, and they're working on one about the Chieftains. In addition, the Rolling Stones spent some $750,000 at Windmill Lane Studios making "Voodoo Lounge."

Although the Eurovision Song Contest is derided in some quarters, it's a welcome platform for the Irish. This year's event saw Ireland's third win in a row, with Brendan Graham's "Rock 'N' Roll Kids" sung by Paul Harrington and Charlie McGeigan (a rare Eurovision winner that may stand a good chance in North America).

Bill Whelan's interval music, "Riverdance" (Son Records), is another Irish triumph. Performed by Anuna and the RTE Concert Orchestra, along with a team of Irish dancers led by Jean Butler and Michael Flatley, it came out of left field to provide some of the most spellbinding moments in the contest's 39-year history. It's the first single in the history of the Irish charts to spend more than four months at No. 1, and it was followed by a video single, "Riverdance For Rwanda." A "Riverdance" album will be recorded in December, and the next step is a live show planned for early 1995.

Warner Music's announcement of 7 million sales worldwide for Enya's "Shepherd Moons" and 6.5 million for "Watermark" is another reminder of the rapid advance of Celtic music this year.

For Whelan, Enya's music is "part of that world movement searching for an idiom that is inspirational to us as a planet, not just as races. Music should uplift as well as entertain. As we head towards the end of the millennium, people are looking for something deeper with which to face the 21st century."

But 1994 had its downside, too. The Grammy called a halt after seven years. At one time, the band looked like a prime contender with two No. 1 albums and a big audience for live shows. But a major deal passed it by, and Steve Wall blamed the break-up on "the mounting frustration at not cracking it abroad." Among the other casualties who found the going too tough were The Fat Lady Sings, The Golden Horde, That Petrol Emotion and the Forget-Me-Nots.

MEANWHILE IN THE NORTH

As for Northern Ireland talent, "The Best Of Van Morrison," is currently the longest-charting album by an Irish act, with four years on The Billboard 200. "No Primavera," an album of Van Morrison covers, includes Sinead O'Connor and Bono Kennedy, who guested on Morrison's "A Night In San Francisco." Phil Coulter is co-producer of "No Primavera" and Sinead O'Connor's latest, "Universal Mother," as well as having sold several million copies of his series of MOR piano albums.

Others widely recognized northerners are Still Little Fingers.

Continued on page 13
Hosted by Vince Gill, Billy Dean, Faith Hill, Radney Foster, and Minnesota Fats

4th annual music row

T.J. Martell VIP Meet and Greet
September 23 • 7 P.M. • Starwood Ampitheater

Set to perform are Marty Stuart, Tracy Lawrence, and John Berry. T.J. Martell Foundation VIP Tickets to this show include a reserved Golu Circle seat, food and beverages for the evening and an opportunity to meet the artists. A silent auction of celebrity memorabilia will also be held at the Starwood Veranda. Tickets available at all Ticketmaster locations or charge by phone at (615) 737-4849.

Hard Rock Café Cocktail Reception
September 30 • 7 P.M. • Hard Rock Café

Hosted by BMI, this event gets the weekend officially underway. All sponsors, golfers, tennis players, celebrities, and other VIPs are invited. Live auction of selected items.

Celebrity Tennis Tournament
October 1 • 8 A.M. to 6 P.M. • Currey Center

This tournament, held at Vanderbilt University’s Brownlee O. Currey, Jr. Tennis Center, will be hosted by Radney Foster. A Pro Tennis Exhibition held from 12 noon to 2 P.M. will feature current Masters Pro Mel Purcell and former Touring Pro Charlie Owens. For Pro Exhibition and Tournament information call the Tennis Hotline: (615) 299-2880.

Celebrity Golf Tournament
October 2 • 8 A.M. & 1:30 P.M. • 6:00 P.M. • Hermitage Golf Course

The tournament will be hosted by CMA Awards Show Host Vince Gill. Players are treated to impressive tee prizes in this star-studded event. Golf Hotline—call Brad Shirley at (615) 847-4001.

Bowling Bash & Silent Auction
October 3 • 7 P.M. • Hermitage Lanes

Billy Dean and Faith Hill co-host the most unique and enjoyable party in Nashville! Includes bowling, billiards tournament hosted by Minnesota Fats, silent auction, and more. Held at the state-of-the-art Hermitage Lanes, bowling, video games, billiards, cash bar, and a wide variety of food are included!

For sponsorship opportunities at any of these events, contact Paul Jankowski, Chairman/Nashville, T.J. Martell Foundation. (615) 256-2002

Benefiting the T. J. Martell Foundation for Leukemia, Cancer, and AIDS Research

Funding the Frances Williams Preston Laboratory at the Vanderbilt Cancer Center

Artists: Vince Gill, Billy Dean, Faith Hill, Radney Foster, and Minnesota Fats

Design Services donated by Alec Bartsch, Studio A Design, Nashville
Word, Epic Build Bridge To AC For Sandy Patty

BY DEBORAH EVANS PRICE

NASHVILLE—Word Records and marketing/distribution division Epic Records are thinking long-term when it comes to the new release by Christian music diva Sandy Patty. The two companies were created at a phase marketing plan to promote Patty in the Christian and mainstream markets.

"Find It On The Wings," the 15th album by Patty (who recently changed her name back to its original spelling), is a re- turned to the road, inspirational music fans have come to expect from the five-time Grammy winner. Her previous outing, "Le Voyage," was a concept album that captured the artist in a darker mood.

"I am so excited that our joint Epic and Word Records have come together," says Patty, "to get [the new album] entrenched in the bookstores and in the general market, and to take advantage of some TV appearances [Patty] will be doing this fall, as well as the Young Messiah tour," says Word president Roland Lundy. The latter tour is an annual Christmas-season event featuring an all-star ensemble performing a contemporary version of Handel's "Messiah."

"We're trying to set up (the album) and have it positioned really well in stores, so we can take advantage of the Christmas-selling season," says Lundy.

The plan also calls for a "second wave of marketing next spring," when Patty goes on a U.S. tour with such stars as Tech, Lowry and 4 Him. "I firmly believe that Epic is going to really make a strong push at AC radio with one or two of the songs on the record," says Lundy. "And if they do that, then obviously that will be a boost to our marketing and a boost for the tour. That will be the second phase, and then the third phase will just continue as the tour comes back in the fall.

"Basically, what we tried to do is, with Epic, make sure that we're not putting all our eggs in the basket."

Word plans to acquaint Christian radio with the music prior to the album's Oct. 26 release. The effort begins in early October in Indianapolis (near Patty's Anderson, Ind., home). "We're going to bring into Indianapolis the band, do some radio interviews and talk with her, listen to the music, and just talk about the direction," Lundy says. "We may be doing more than one of those . . . putting her face to face with some of the people who . . ."

(Continued on page 83)

California, Here They Come. NARAS president Michael Greene, center, announces that the 37th annual Grammy Awards will be held March 1 at Los Angeles' Shrine Auditorium. With him are MCA Records president Richard Palmeau, left, co-chairman of the Los Angeles Host Committee, and Los Angeles mayor Richard Riordan.

MTV Reorganization Stresses More Music

BY DEBORAH RUSSELL

LOS ANGELES—MTV: Music Television is undergoing a major corporate realignment under president Judy McGrath, who says she is eager to refocus "the perception that we're not paying attention to music and that music is not important to us."

McGrath assumed sole presidency of MTV in July, when co-president Sara Levinson exited the network (Billboard, July 23).

Since that time, McGrath says, she has been looking at ways to reorganize MTV in order to "put music back on the network and meet the labels' increasing demands for more air time for music videos."

I want to broaden the emphasis on music and increase our resources to give music a bigger and better place on MTV," McGrath says. "The labels are looking for a process of getting ideas, programs, and videos on MTV that is very clear to them, and I hope [that changes] will accomplish some of that."

The changes, to date, include a number of executive realignments. More changes are expected in the near future, says McGrath. Key among the changes is the promotion of Doug Herzog to executive VP, production and programming. Herzog oversees the overall production and series development at the music video network, and will be responsible for the development of international programming to be created and broadcast by MTV's global affiliates.

Herzog most recently was MTV's senior VP, programming. He continues to helm MTV Productions. As president of that division, he is developing the film "Joe's Apartment" and the TV program "The Jon Stewart Show," which is a co-production with Paramount Television.

John Cannelli, named to the new position of senior VP, music program development, now reports to Herzog. Cannelli will work with the music and development departments at the network to increase and redefine the music programs on MTV, says McGrath. She projects a 1995 programming slate laced with quarterly music specials, more series, and more special events.

Cannelli's charter is to create new music of Douglas Herron to executive VP, production and programming. Herzog oversees the overall production and series development at the music video network, and will be responsible for the development of international programming to be created and broadcast by MTV's global affiliates.

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Seehorn now oversees the reorganized music programming and talent relations departments. Cannelli's former position as VP of talent and artist relations will not be filled, but additional appointments and new hires in the programming and talent departments are expected, McGrath says.

"We're trying to formalize the million ways that we interact with the industry," she says.

In other news, McGrath announced that Van Toffler is now senior VP, program enterprises and business development.

(Continued on page 85)

Snap Snaps Back With New Single, Singer & Label

BY ELLIE WEINERT

MUNICH—Four weeks into the life of Snap's single "Welcome To Tomorrow," the song looks likely to become a huge hit across Europe, following in the footsteps of their continent-conquering singles, "Rhythm Is A Dancer" and "The Power."

Interest in "Welcome To Tomorrow," due out early next month, has been driven in Europe on heavy rotation on German music channel Viva and MTV Europe.

Snap, driven by producers by Michael Scherwitz and Luca Amilani, is one of Germany's most successful international acts. In past incarnations, Maennung and Amilani recorded under the pseudonyms Benito Benites and John "Virgo" Garrett III.

"Welcome To Tomorrow" features the smooth vocals of black female singer Summer, sailing over a trance beat reflective of Europe's underground club scene. It is the production team's first release since splitting from the Logic label in fall 1995. The two had founded the label with Matthias Merz.

Snap's third album, titled after the single, will hit stores throughout Europe on Friday (30), with a U.S. release date still pending. The album comes out on Ariola in Germany, Switzerland, and Austria, and on Arista in the U.K. and other territories.

"Snap was always conceived as a project presenting various lead singers, such as Turbo E, Jackie Harris, Penny Ford, Thea Austin, and Niki Harris, who, for the past four years, all gave Snap their own individual quality," says Maennung. "We were looking for a new voice when they were introduced to us, and we immediately knew we didn't have to look any further.

Summer, née Paula Brown in Washington, D.C., started as a dancer. At age 13, she won a scholarship to the New York School of Ballet, and later joined the Alvin Alley American Dance Company.

BPI COMMUNICATIONS. Airplay Monitor appoints P. Robert Massey account manager in Los Angeles and Jack Fulmer account manager in New York. They were, respectively, national director of advertising at The Rap Sheet and account representative at KROQ Los Angeles.

RECORD COMPANIES. Marc Meyer is appointed senior VP of strategic planning and business development for PolyGram International in London. He was president/COO of SYMAH, a company specializing in technologies for cable and satellite media.

David Black is promoted to senior VP of finance, administration, and operations for Sony Music Entertainment U.K. in London. He was managing director of Sony Music Operations.

Michael Scherwitz is promoted to VP of finance for Sony Music in New York. He was VP/controller.

Ray Gmeiner is named VP of rock promotion for Zoo Entertainment in Los Angeles. He was owner of Ace Entertainment/Media Marketing Inc.

Danny Ostrow is named VP of promotion for American Recordings in Los Angeles. He was director of national promotion for PLG/Island in New York.

Patricia Bock is promoted to director of singles promotion for Epic Records in Los Angeles. She was local promotion manager.

Nancy Taylor is promoted to director of business and legal affairs at MCA Records in Los Angeles. She was associate director of business and legal affairs.

Los Robinson is appointed director of video promotion for the RCA Records Label in New York. He was director of video and album rock promotion for Sony Music Entertainment.

Gary Fisher is promoted to director of video promotion for Columbia Records in New York. He was associate director of video promotion.

Herky Williams is named director of A&R for Patriot Records in Nashville. He was director of A&R and artist relations for Liberty.

Priority Records in Los Angeles appoints Ian Simpson chief financial officer and Jasmine Vega director of publicity. They were, respectively, VP of finance at the EMI Records Group and head of public relations firm JPR.

Stin Fox is appointed director of marketing and sales, general market, for Benson Music Group in Nashville. He was national account sales representative at Cema Distribution.

RELATED FIELDS. Karin Silverstein is named VP of talent and creative development for VH-1 in New York. She was executive in charge of talent for "Late Show With David Letterman."

Cord Music in North Canton, Ohio, appoints Chuck Rinehimer VP of stores and Bill Scott VP of distribution. They were, respectively, VP of sales operations at Semin Corp. and divisional VP of distribution at Lord & Taylor.

EXECUTIVE TURNTABLE

Massey Fulmer Meyer Ostrow Silverstein Rinehimer Scott

Cema Distribution.

(Continued on page 82)
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"Gigalos Get Lonely Too" (featuring Morris Day)
"Talk Of The Town" (from the "Blankman" soundtrack)

Cummin' November '94:
"Ass, Gas or Cash" (No one rides for free)

www.americanradiohistory.com
The Rhythm and the Blues

by J. Reynolds

The cover art on the album reinforces that statement. It depicts the quartet “kicking it” in a ’90s-style living room decorated with nostalgic relics, such as 8-track tapes of old R&B favorites.

On its debut set, Lo-Key’s dabbled somewhat in rap. There is no such experimentation on "Back To Da Hood"/"LOKEY?". Its sound is distinctly ’90s.

The album’s sound is a blend of ’90s R&B and hip-hop influences, with production credits going to producers like Teddy Riley and Babyface. The album features a mix of danceable R&B tracks and more introspective ballads, with Lo-Key’s smooth vocals taking center stage.

Lo-Key’s sound is rooted in the R&B tradition, but with a modern twist that appeals to contemporary listeners. The album’s success has helped solidify Lo-Key’s place in the R&B scene, and the artist continues to evolve and grow with each release.
We consider the record a "feel good" album. We were never really sure what it was doing or how it was working in the industry. The sessions were so smooth and pleasant it was like recording for the first time.

Arista VP of product management Tom Ennis says the label will be releasing a three-piece box set of the album, which will feature a 60-page insert that contains photos of Dionne Warwick and photographs. The box set will be released in September.

The album was produced by Arista's president Clive Davis and features a number of top talent including Dionne Warwick, who was working with her father, Al. The album includes a song written by Dionne Warwick to the subject of love. The song is titled "How far will you go?"

Tom Ennis says that the album will be released in September. He says that the label is very pleased with the results and that the album will be a major success for Dionne Warwick.

For the first time, Dionne Warwick has recorded an album that is completely contemporary. The album, "Love and War," features a number of top talent including Dionne Warwick, who was working with her father, Al. The album includes a song written by Dionne Warwick to the subject of love. The song is titled "How far will you go?"

Tom Ennis says that the album will be released in September. He says that the label is very pleased with the results and that the album will be a major success for Dionne Warwick.
## R&B Singles A-Z

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
<th>Peak Position</th>
<th>Points</th>
<th>Total Sales</th>
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<tbody>
<tr>
<td><em>Billboard</em></td>
<td><em>Discos</em></td>
<td><em>1989</em></td>
<td><em>No. 1</em></td>
<td><em>20</em></td>
<td><em>250,000</em></td>
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<tr>
<td><em>Detroit</em></td>
<td><em>Motown</em></td>
<td><em>1988</em></td>
<td><em>No. 4</em></td>
<td><em>22</em></td>
<td><em>150,000</em></td>
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<tr>
<td><em>Journey</em></td>
<td><em>PolyGram</em></td>
<td><em>1987</em></td>
<td><em>No. 3</em></td>
<td><em>19</em></td>
<td><em>200,000</em></td>
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<td><em>Kool &amp; the Gang</em></td>
<td><em>LaFace</em></td>
<td><em>1986</em></td>
<td><em>No. 2</em></td>
<td><em>17</em></td>
<td><em>200,000</em></td>
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<tr>
<td><em>Lionel Richie</em></td>
<td><em>Motown</em></td>
<td><em>1986</em></td>
<td><em>No. 1</em></td>
<td><em>20</em></td>
<td><em>250,000</em></td>
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<tr>
<td><em>Paula Abdul</em></td>
<td><em>Arista</em></td>
<td><em>1986</em></td>
<td><em>No. 5</em></td>
<td><em>11</em></td>
<td><em>100,000</em></td>
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<td><em>Shalamar</em></td>
<td><em>RCA</em></td>
<td><em>1985</em></td>
<td><em>No. 1</em></td>
<td><em>20</em></td>
<td><em>250,000</em></td>
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<tr>
<td><em>Whitney Houston</em></td>
<td><em>Arista</em></td>
<td><em>1985</em></td>
<td><em>No. 1</em></td>
<td><em>20</em></td>
<td><em>250,000</em></td>
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## Hot & R&B Recurrent Airplay

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Duration</th>
<th>Notes</th>
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<tr>
<td><em>Black Coffee</em></td>
<td><em>Dj Pacha</em></td>
<td><em>45</em></td>
<td><em>2005</em></td>
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<td><em>Don't Stop</em></td>
<td><em>Cher</em></td>
<td><em>30</em></td>
<td><em>2005</em></td>
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<td><em>I'm a Slave for You</em></td>
<td><em>Nelly Furtado</em></td>
<td><em>45</em></td>
<td><em>2005</em></td>
</tr>
<tr>
<td><em>Just Dance</em></td>
<td><em>Lady Gaga</em></td>
<td><em>30</em></td>
<td><em>2005</em></td>
</tr>
<tr>
<td><em>Lost Love</em></td>
<td><em>Kanye West</em></td>
<td><em>45</em></td>
<td><em>2005</em></td>
</tr>
<tr>
<td><em>Where Are Ü Now</em></td>
<td><em>The Weeknd, Daft Punk</em></td>
<td><em>30</em></td>
<td><em>2005</em></td>
</tr>
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## Billboard R&B Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
<th>Peak Position</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>It's Over Now</em></td>
<td><em>Capitol</em></td>
<td><em>1961</em></td>
<td><em>No. 1</em></td>
<td><em>500,000</em></td>
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<tr>
<td><em>My Girl</em></td>
<td><em>Motown</em></td>
<td><em>1964</em></td>
<td><em>No. 1</em></td>
<td><em>250,000</em></td>
</tr>
<tr>
<td><em>Uptown Funk</em></td>
<td><em>Bruno Mars</em></td>
<td><em>2015</em></td>
<td><em>No. 1</em></td>
<td><em>500,000</em></td>
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<td><em>Ain't No Fun</em></td>
<td><em>Beyoncé</em></td>
<td><em>2003</em></td>
<td><em>No. 1</em></td>
<td><em>150,000</em></td>
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<tr>
<td><em>Black &amp; Blue</em></td>
<td><em>James Brown</em></td>
<td><em>1969</em></td>
<td><em>No. 2</em></td>
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## Billboard Hot R&B Airplay

<table>
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<tr>
<td><em>Billboard</em></td>
<td><em>Discos</em></td>
<td><em>1989</em></td>
<td><em>No. 1</em></td>
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<tr>
<td><em>Detroit</em></td>
<td><em>Motown</em></td>
<td><em>1988</em></td>
<td><em>No. 5</em></td>
<td><em>150,000</em></td>
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<tr>
<td><em>Journey</em></td>
<td><em>PolyGram</em></td>
<td><em>1987</em></td>
<td><em>No. 3</em></td>
<td><em>200,000</em></td>
</tr>
<tr>
<td><em>Kool &amp; the Gang</em></td>
<td><em>LaFace</em></td>
<td><em>1986</em></td>
<td><em>No. 2</em></td>
<td><em>200,000</em></td>
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<tr>
<td><em>Lionel Richie</em></td>
<td><em>Motown</em></td>
<td><em>1986</em></td>
<td><em>No. 1</em></td>
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<tr>
<td><em>Paula Abdul</em></td>
<td><em>Arista</em></td>
<td><em>1986</em></td>
<td><em>No. 5</em></td>
<td><em>100,000</em></td>
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<td><em>Shalamar</em></td>
<td><em>RCA</em></td>
<td><em>1985</em></td>
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<tr>
<td><em>Whitney Houston</em></td>
<td><em>Arista</em></td>
<td><em>1985</em></td>
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## Hot New Artists

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<td><em>Babyface</em></td>
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<td><em>1989</em></td>
<td><em>50,000</em></td>
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<td><em>All4One</em></td>
<td><em>Atlantic</em></td>
<td><em>1990</em></td>
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<tr>
<td><em>Boyz II Men</em></td>
<td><em>Motown</em></td>
<td><em>1991</em></td>
<td><em>100,000</em></td>
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</tbody>
</table>

## Chart Notes

- **Billboard Hot 100**: Compiled from a national sample of single-song sales, radio airplay data, and streaming data. The chart is updated weekly and reflects the most current sales and streaming data. **Hot R&B Airplay**: Composed from a national sample of single-song sales, radio airplay data, and streaming data. The chart is updated weekly and reflects the most current sales and streaming data. **Billboard R&B Singles Sales**: Compiled from national sample of single-song sales, radio airplay data, and streaming data. The chart is updated weekly and reflects the most current sales and streaming data.
Paris Brings The Funk, Guerrilla-Style; Gravediggaz In London

FUNK DAT: Guerrilla funk is the latest sonic style from Paris—not Paris the city, Paris the rapper. The tracks on his third Scarface/Priority album, also named “Guerrilla Funk,” feature spongy bass notes, swishy drum beats, soulful singing, ’70s samples, goofy cartoon voices, found sounds, and other allusions to glossy noir expression.
The album hit retail Oct. 4, and Paris uses it as an entertaining but positive communication outlet. “It’s a means for bringing the kinds of messages I’m known for,” he says. “I always strive to uplift, educate, and enlighten people through my music.”

George Clinton, the former doo-wop vocalist responsible for helping turn funk into a music genre in the ’70s, once said funk was “the road to creative freedom.” In the mind of Paris, that statement remains true. So while artists like Dr. Dre and Snoop Dogg coast on funk clouds, dropping nihilistic themes (“curse ‘be-atchs,” perpetrating “187s,” golping frosty 40s along with gin & juice) like bombs, Paris uses music to support strategies that attempt to improve how black people act and live.

“I’m makin’ g-funk,” he says. “But the ‘g’ don’t mean gangster. Right now, people are into funk, so that’s what I had to [appropriate] to reach them. It’s a guerrilla tactic. You know—by any means necessary!”

Paris views self-hatred as the major threat facing residents of chocolate cities. It’s reflected, he says, in the morality rate among young black males. “We’re being targeted, to a certain extent,” he says, referring to the theory that the “establishment” intentionally keeps black males in conflict with one another. “But I don’t think anyone else has much to do with it anymore. Now, a lot of the cycle we can’t seem to break out of. We’re locked into a behavior pattern that has made us our own worst enemy.”

Paris debuted in 1991 with “The Devil Made Me Do It” on Tommy Boy Records. The album sold a quarter of a million copies, according to the label, and established the rapper as a soft-spoken “rebel of America.” Its follow-up, “Sleeping With The Enemy,” brought that image into sharper focus. “Enemy” created controversy before hitting the streets because of album artwork that depicted Paris stalking then-president George Bush.

The album also featured radical political songs like “Bush Killa” and “Coffee, Donuts And Death,” Warner Bros., which owns and distributes Tommy Boy, refused to release the album. As a result, Paris formed his own label, Scarface, and released “Sleeping With The Enemy” himself, through the distributor INDI.

A dispute between Paris and INDI executive VP Chris Joyce, during which the artist allegedly clocked Joyce at the National Assn. of Record Merchandisers convention this year, caused Scarface to dissolve its relationship with INDI and affiliate with Priority.

The Scarface roster has four other acts: Conscious Daughters, who debated last year, 4-Deep, C-Funk, and Da Old Skool, the background singers on “Guerrilla Funk.”

The first single from the album is the pro-black title track. With its “(Not Just) Knee Deep” sample, it strives to keep the funk as well as homes alive. Sample line: “As long as niggas keep dyin’ I’ma keep servin’/Hip-hop till the bullshit stop.”

LIVE EVIL: Gee Street horrorcore act Gravediggaz ended its first European tour Sept. 9. To mark the occasion, the label threw a party at the trendy London crypt Subterranee. The venue was decorated like a funky art gallery, with blow-ups of Gee Street albums and 12-inch artwork; and littered with copies of Gee Street’s in-house magazine Innergee, featuring cover boy (and Gee Street college promotions rep) Shawn Costner.

The place was a seething mass of people, including Amber Sunshower, PM Dawn, and Michael Franti of Spearhead. Funkmaster Flex served the guests uncut hip-hop like an upper pusherman. Of course, Gravediggaz performed, dishing ghoulish exu-
### LO-KEY?
(Continued from page 23)

The group is countering the trend of sexually graphic songwriting by using their music to understate romantic intentions. The result is an emphasis on the brighter, fun side of romance, rather than sexual consummation.

"A lot of stuff sounds alike out there," says Shepard. "People are looking for something a little bit different.

The first single, "Tasty," is a richly textured ballad that carries a contemporary melody with a syrupy lyric overtone. It arrives at radio Oct. 4.

The videoclip contains sensual images to match the mood of the single, and includes a little scene just to keep things interesting," Shepard says.

The clip is being issued to BET, VH-1, and appropriate local video shows where the record arrives at radio.

The marketing strategy designed by Sheila Coe, VP of artist development at Perspective, calls for the initial thrust to build on the core audience of radio listeners to drive home the single's charts.

Promotion plans include a live college tour. Local, low-key listening parties will be held across the country for radio, retail, press, and other tastemakers. The relaxed affairs are designed to fit the "kicking it at home" theme of the album.

At retail, the label is issuing point-of-purchase promotion materials, also designed to evoke at-home images.

The "Tasty" video and campaign will also be used, so consumers can listen to the entire album before making a purchase.

J. R. REYNOLDS

### THE RAP COLUMN
(Continued from preceding page)

The Rave column has been a regular feature in the leading magazine for rap since it was first introduced in 1989. The column is written by a team of writers who have been in the industry for over 20 years, and have seen it all from the inside. They bring their knowledge and experience to bear on the issues that are most important to the industry, and their writing is both informative and entertaining. The column is a must-read for anyone who is serious about rap music and the business that surrounds it.

### BUBBLING UNDER.

The Bubbling Under chart is a weekly feature in Billboard magazine that highlights new releases that are making waves in the industry. The chart features tracks that are hot but not yet ready for the mainstream, and it is a great way to keep track of up-and-coming artists and songs. The chart is updated regularly, so you can always stay up-to-date with the latest developments in the industry.
UNCANNY GROOVE: For insight into the music of A&M act Uncanny Alliance, there is nothing quite like spending a few moments with its creative mastermind, Brinsley Evans—but only if you are prepared for a full-throttle sound explosion.

Boundlessly energetic, he is likely to repeatedly lunge across a table and land in your lap to emphasize a statement, punctuating his actions with a devilish giggle and a tooth-suckin' "voilaang??" proclamation.

What does that have to do with music? Evans' laugh is as infectious as the melodies that fuel Uncanny Alliance's debut album, "The..." just took off.

Interest was so intense that a major-label bidding war ensued. A&M won the battle. Although the road to release for "The Groove Won't Bite" has been somewhat rocky—the project has been on and off the shipping schedule for more than six months—the future looks bright. The duo is staking out for a new single, "Happy Day," another catchy and optimistic rump that will benefit from remixes by Eric Kupper, and a video clip conceived and directed by Evans.

I am so excited to see this record come out," he says. "It's like having a baby—full of pain, love, and drama. And worth every moment.

In between promotion for Uncanny Alliance, Evans is also plugging his emergence as a producer and composer for other artists. He has just completed tracks with Sandy B. and Michelle Weeks that we hear are already being fought over by major labels.

"This is only the beginning," he says. "I have mountains to climb and records to make. I can't wait to see what happens next!"

MOV'S SECRET: We have barely tired of Madonna's genius (and somewhat underappreciated) 1992opus, "Erotica," and the button-pushing diva steps forward with a delicious new slice of dancefloor drama. She previewed the upcoming Maveick/Sire collection, "Bedtime Stories," due in stores Oct. 25, with "Secret," a romantic kicker that comes in several wildly different incarnations.

Co-produced by La M with hip-hop maven Dallas Austin, the lushly layered album mixes Madison Avenue with a strumming acoustic intro that breaks into a languid funk/R&B beat. As Madonna delivers a solid performance that exudes her increasingly strong lower vocal range, a meticulously woven arrangement of quasi-psychedelic colors and raw bass percolates. Naturally, the hook is pure pop candy, sticking to the brain like gum.

Citizens of the club community are more likely to subscribe to a pair of outstanding house interpretations by Junior Vasquez. His "Luscious" mix strews with vibrant keyboards and an elastic bassline. His treatment of Madonna's "Material Girl" is so much the unusual levels of a club sound system without baring it behind the bassline. A tidy edit of this mix would swing comfortably onto crossover radio airwaves.

Vasquez also tends to the requirements of harder heads on the expansive "Sound Factory" version, which runs amok with cathartic tribal percussion and ominous synth loops. Further enhanced by impounding mixes by Bizarre Inc., this single is a promising preamble to what will likely be a cool, new chapter in the career of dance music's most successful graduate.

SOUND BITES: Veteran promoter George Hess finally gets to flex his A&R muscles with "Old No. 7" (by Greg Ginn, James and David Anthony), a plump and dubby houser that chronicles his promising New York-headquartered Vanity Records. Deftly crafted with soaring peaks and soothing soft passages, the track tingles with the pulse of an executed melody (courtesy of gifted newcomer Chris Emirnaz and plush keyboard lines. The arrangement further plays up grit and highly programmable percussion breaks. A nice one for the underground, but we think that avant-garde jazz and R&B fans should have a listen, too.

We are so pleased to hear Annette Taylor back in action, and working it better than she ever has. She is the featured siren on Reggie Roberts' soakin' in cracker, "Just Can't Take It." An assertive, no-nonsense performance is matched with rugged percussion and a R&B bassline. Girls on the runway will bask in remixes by Funky Felix and Joe Myself. Both are special fans. Could be the biggest hit to date for New York's enduring E-Legend Records.

U.K. rooted group One Family serves an appealing platter of retro-disco flavors on "All Around the World," the latest single from the venerable P.W.L. International Records. Produced by Karl Twig and Mark Topham, this jam benefits greatly from soulful performances by Michael Thompson and Corina Armel, who give the catchy -song's warmly optimistic lyrics a pinch of groove weight. Each of the four remixes gallops with bouncy hi-NRG beats and sunny synths that will have peaked punters squealing with delight.

GROOVELINE: On Oct. 25, Epic Records subsidiary Crescent Moon will break interesting new ground by issuing a full-length remix album of tunes taken from the just-released soundtrack to "The Specialist." The club-geared set will feature seven of the original album's cuts, most notably Gloria Estefan's current riser, "Turn The Beat Around"; two new Donna Allen jams, "Real" and "Love Is The Thing"; and "Shower Me With Love" by LaGaylia. David Moore handled the Estefan track, as well as Allen's "Real." Hex Hector and Darrin Friedman revamped "Love Is The Thing," and Eric "Smooove" Miller added his perspective to LaGaylia's hit-bound wiggler. Epic's hot dance department is pushing out an extensive promotional plan that will include nearly every cut on the remix album... Ambient aficionados are advised to wade through "Lost In The Translation," a double-CD exploration into delicate electronic rhythms and plush synths masterminded by the ever-experimental Bill Laswell. Available next month on Axiom/Island Records, this highly textured set is bolstered by an eclectic array of guest players that includes sax virtuoso Pharoah Sanders, guitarist Nicky Skopelitis, and P-Funksters George Clinton, Bernie Worrell, and Bootsy Collins. A chillin' good time that elevates the ambient movement to a primal and physical level that similar projects cannot reach... More fun in the busy world of Logic Records... The Bmg-distributed label is the stateside home of the hot U.K. import "Girls & Boys" by The Hed Boys (aka popular U.K. figures Joey Negro and Andrew Livingston). Seasoned for crossover radio consumption, this track is a tasty blend of rave intensity, hi-NRG bounce, and house revelry. How 'bout an album, fellas?
### Hot Dance Music

**Club Play**

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<th>Label</th>
<th>Distributing Label</th>
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<tr>
<td>ANOTHER NIGHT</td>
<td>REAL MCCOY</td>
<td>A &amp; M</td>
<td>EMI</td>
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<tr>
<td>SING ME SONG</td>
<td>INNOCENCE</td>
<td>MO</td>
<td>A &amp; M</td>
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<td>RHYTHM FACTOR</td>
<td>RHYTHM FACTOR</td>
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<td>DANCE MACHINE</td>
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### Maxi-Singles Sales

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<td>CRAIG MACK</td>
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<td>TAKE IT EASY</td>
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<td>DEF JAM</td>
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<td>EPIC</td>
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<td>A &amp; M</td>
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<td>CALL IT OUT</td>
<td>WARRIN G.</td>
<td>SIRE</td>
<td>SIRE</td>
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<tr>
<td>LIGHT IT UP</td>
<td>MICHAEL J.</td>
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<td>MAD LION</td>
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<td>SIRE</td>
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<td>WHAT'S UP</td>
<td>DJ MIKEY</td>
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<td>MICHELLE SWEEZY</td>
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<td>BUCKEYE LIME</td>
<td>SAM THE BEAST</td>
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<td>SANDRA BERNARD</td>
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<td>SOUND FACTORY</td>
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<td>SEVEN DAYS</td>
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<td>R. KELLY</td>
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<td>HIP HOP SIDE</td>
<td>DA YOUNGST</td>
<td>JIVE</td>
<td>SIRE</td>
</tr>
</tbody>
</table>

### With a record like this, you would be too.

"moving on up" and "one night in heaven" soared to #1 on the dance charts.

Now, MPeople keep the party going strong with their latest single "excited."

"It's not just another album, it's a way of life.

MPeople

---


www.americanradiohistory.com
Broadway Woos Music Row Writers

Nashville Talent Sought For The Stage

By Edward Morris

NASHVILLE—America's musical theater desperately needs Nashville songwriters. That's what a team of top Broadway professionals told an audience of top Music Row composers at a SESAC-sponsored seminar held here Sept. 16.

Speaking to the songwriters were producer Michael David, whose Broadway credits include "Tommy," "Guys And Dolls," and "Big River," Tony Award-winning composer Maury Yeston; director Mike Ockrent, who directed the 1992 triple-Tony winner "Crazy For You"; entertainment attorney Michael Sokin, whose clients include Gaylord Entertainment, the George Gertrush Family Trust, and the Elvis Presley estate; and Freddie Gertrush, one of the three owners of SESAC and chairman/CEO of Music Theatre International, an agency that licenses more than 7,000 productions a year.

Among the Nashville songwriters attending the seminar were Mike Reid, Don Schiltz, Lisa Pals, Charlie Black, Rory Bourke, Roger Murrah, Peter McCann, Richard Leigh, Susan Longacre, and Kerry Chater.

The panelists contended that musical theater on Broadway is becoming increasingly insular and inbred. "It is not where the best of theater happens anymore," David said, adding that the business there is controlled by 50 people.

Ockrent said, "Broadway is kind of the end of the road. Not only are a lot of the audience over 50, they also don't understand English." Alluding to foreign tourists and crisscrossing Broadway, he added, "That's what Broadway is -- theatrical and told the assembled songwriters, "You are the closest thing to what Broadway theater is."

Said Yeston, "You are writing show tunes ... You are wearing the ruby slippers."

O'Connell Finds A Permanent Label: Her Own

(Continued from page 1)

O'Connell's five-year-old contract with Warner Bros.' "progressive" division expired and was not renewed last year. That division, which is run out of Nashville, has on its roster such diverse acts as Bela Fleck, Iris DeMent, and Take 6.

O'Connell released three albums for the label: 1989's "Helpless Heart," 1991's "A Real Life Story," and "Blue Is The Colour Of Hope." Ironically, the last of these has been her most commercially successful, with sales of 34,000 units, according to SoundScan.

"When I tell people that I've started my own label, I see the pity in their eyes -- oh, the poor thing," O'Connell says with a laugh. "But Warner Bros. put a best back when they signed me. They said they knew I would be doing what I do whether they were involved or not, and I am."

"It's a big job, and O'Connell's unique mix of traditional Irish and latter-day folk-sensibilities, combined with her emotionally charged vocals, has won her a substantial following in this country.

The singer was already well known in her own country as lead singer of the popular group De Dannan when she left the group and arrived in Nashville in 1983 to record her self-titled solo debut for PolyGram Records Ireland.

She recorded two more solo albums for PolyGram Ireland, 1986's "Just In Time" and 1987's "Western Highway," which were released in the U.S. as imports. She signed her first U.S. record deal with Rounder, which released "Just In Time" in the States in 1988. A year later she signed with Warner Bros., and the label re-packaged "Western Highway" under the title "Helpless Heart."

A minority of millions

By touring steadily around each of these releases, O'Connell has cultivated the kind of audience that can sustain an independent artist. In fact, if all else fails, the singer half-jokingly says, she could "break even selling the record.

"In Ireland, I've already reached a level of acclimation and trust in what I do, and coming over to this country was another kind of step," she says. "I've always believed in the small market in America, because a minority here is millions and millions of people."

O'Connell's profile in her native country rose considerably with the 1992 release of "A Woman's Heart," a compilation album of Irish women artists (including Eleanor McEvoy, Mary Brown, and Mary Black), which was distributed throughout the country in cities over 50,000, said David. While the speakers did not discourage the songwriters from trying for Broadway, they offered many alternate routes for getting their music into plays - from off-Broadway productions to regional theater.

A major factor causing Broadway to play it safe, the panelists said, is the enormous cost of staging, marking

(Continued on page 24)

Sign In. Wade Hayes, seated, signs his contract with Columbia Records as a coterie of well-wishers stands by. Standing, from left, are Jody Williams, BMI songwriter and producer Don Cook, Donna Hilley, Sony Tree; and Paul Worley, Sony Music.

DRAT!: Remembering Singles That Stiffed Also, Mercury Box Set Charts Reba's Early Career

DOWN BUT DESERVING: It's happened again. Another song we just knew would bound instantly to No. 1 has instead snatched backward resoundingly, like a fast dog hitting the end of a short chain. (We are still deliberating whether to strikeen to utter its name.) So what are we to do now? Have another drink? Accept the judgment of the masses? Well, no and no.

Such musical gems deserve another chance before Joel Whitburn sings them to their statistical rest. Toward that end, we propose conferring on each of them the DRAT! Award (for "Deserving Record Abruptly Trajectory"). And to get the ball rolling, we herewith declare the following winners: Moe Bandy's "I Just Started Hatin' Cheatin' Songs Today" (1974), one of the best honky-tonk songs since the formulation of the genre; June Carter Cash, alas, blushed out at No. 17; Dr. Hook's cooler-than-thou "A Couple More Years" (1976), dead at No. 51; Vince Gill's "Oh Carolina" (1984), as haunting in its own way as his break-through single, "When I Call Your Name." But a casualty at No. 58, Maurice Tackett's "I Know The Way To You By Heart" (1960), a flawless union of melody and imagery -- and still at No. 67 (even Vern Gosdin's masterful version of the song in 1985 managed to make it only to No. 35), and Roy Head's "You See Em, Now You Don't" (1970), a chilling glimpse at the fallout of divorce, which halted at No. 18.

We have other candidates, of course, but which chart failures are your favorites?

REBEL REVEALED: Mercury Records held a press luncheon recently to introduce its Rebel McEntire boxed set, "Oklahoma Girl." Part of the label's Chronicles line of reissued and new material, the two-CD set covers McEntire's entire stay with Mercury, from 1976 to 1988. It consists of 40 cuts, seven previously unreleased. The collection was compiled and annotated by Hazel Smith, who gave an eloquent account of the project at the luncheon and extolled McEntire's importance as an artist and as a role model for other women in the business. Bob Prouty of Mercury's Nashville division says that the set will be advertised in trade magazines, but it will essentially be a "press-driven product."

MAKING THE ROUNDS: Collin Raye has taped a concert at Opryland for release on home video. ... Representatives of Opryland Productions Group will cruiseac the U.S. during the next few months, stopping in 35 cities to audition and sign talent for Opryland, Fiesta Texas in San Antonio, the Boomtown Hotel & Casino in Las Vegas, the Merv Griffin Riverboat Casino in Metropolis, IL, and the Alabama Theater in Myrtle Beach, S.C. The aim is to hire up to 1,000 technical support staffers, who in turn will produce more than 36 shows for 10,000-plus performances during 1996. W.R. Case & Son Outfitters of Bradford, Pa., has introduced a series of collectible lockback pocket knives. The series features Chet Atkins, Barbara Mandrell, Joe Diffie, Tracy Lawrence, Mark Collie, and Kickey Lynn Gregg. Case's Nashville rep is Randy Rice of Top Hilll International ... Hardin-Simmons University of Abilene, Texas, will present its distinguished alumni award Oct. 28 to songwriter and publisher Marjorie Wilkin, president of Buckhorn Music ... New from publisher Gibbs Smith of Layton, Utah, is a coffee-table book titled "Ian Tyson: I Never Sold My Saddle." The book is by Colin Escott, who also wrote the current "Hank Williams: The Biography" ... Doug Baker, PD for WNSX-FM Nashville, has been elected to the Country Radio Broadcasters' board of directors ... RNA Entertainment has named Danny Sommers and Tony Benken as its regional promotion manager for the Southeast and coordinator of national promotion, respectively.

MARK YOUR CALENDAR: Rodney Foster will host the third annual T.J. Martell Tennis Tournament, Oct. 1 at the Brownlee O. Curry Jr. Tennis Center at Nashville's Vanderbilt University. Foster was a varsity tennis player at the University of the South. And on Oct. 3 at Nashville's Hermitage Lanes, Billy Dean and Faith Hill will host the fourth annual Bowling Bash & Silent Auction for the T.J. Martell Foundation ... Mark Collie, Holly Dunn, Sammy Kershaw, Ronna Reeves, and Wynonna will be inducted into the Country Music Hall Of Fame And The Walkway Of Stars Oct. 1 at 1:30 a.m. The ceremony is open to anyone with a ticket to the Hall Of Fame ... The Mark Collie Celebrity Race For Diabetes Cure will take place Oct. 15 at Nashville's motor Speedway. Tickets are available from Ticketmaster.

SIGNINGS: Songwriters Joe Chambers and Danny Mayo & Sons Of PolyGram ... Songwriter Austin Cunningham to Starstruck Writers Group.
Halpin Hierin Tyson

Tyson

Lee

Albert

Hill

Russell

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Ireland

Sound Of Music

Continued from page 1:0

ly, but will become a prime location for the international music business. Victor Finn, general manager of the Mechanical Copyright Protection Society (MCPS), thinks "the convergence of the entertainment and telecommunications industries provides opportunities for countries with good technical infrastructures as well as sound copyright legislation. The global village is now almost a reality."

Hugh Duffy, IMRO'S chief executive, says: "Because of our highly creative populations, both in the literary and musical spheres, we have a chance as a small country to go into the explosion in value of intellectual property to the world economy. But we must be seen as a fair member of the club, and we must protect other people's rights in Ireland. Otherwise, we cannot expect other countries to protect the rights of our performers."

Following the Irish Competition Authority's ruling earlier this year that certain key aspects of the Performing Right Society's arrangements with its members were anti-competitive, Graham is insisting that PRS should withdraw from Ireland and is persuading its members, in their best interests, to join the new IMRO. The present interim board is working toward IMRO's independence, rather than continuing as the Irish voice of PRS. "We have a crisis, brought about by PRS' inability to accede to the CA's claims," Graham says. "Because of the authority's decision, IMRO's collections decreased by nearly £750,000 (some $1.13 million) against budget in a couple of months."

"It's always difficult to collect money, but this decision has brought about confusion in the marketplace. We have to separate from PRS quickly and become totally independent. I'm unhappy about the prospect of it being as late as January 1, 1995. IMRO has applied for membership of CISAC and GESAC and we must start talking with BMI, ASCAP, GEMA and others."

Battling Pirates

The Irish IFPI group reckons piracy costs the industry the equivalent of £7.5 million a year—about 11.5% of the market. "We're spending well over £150,000 this year to combat it," says Willie Kavanagh, who supervises the IFPI anti-piracy unit. "We've a team of private investigators, with people in all 32 counties. We have an enormous flow of information, and we now know all the people involved. We're working closely with customs and the police, and we're busting markets on a weekly basis. It's a paramilitary-organized crime, and we're very close to the source."

The anti-piracy drive is part of our lobby for copyright change. With the copyright act, the maximum fine is £1,000 ($1,500); we think the penalty should be matched to the crime."

"Recently, an illegal trader, who had been selling pirated cassettes for two hours in a Dublin street, was busted. He had £30,000 ($45,000) on him. That's the black economy; these guys don't pay tax."

The first issue of the IFPI newsletter, "Counterfeit Countdown," carried endorsements from singer Mary Black and U2 manager Paul McGuinness, who said: "Recording artists are entitled to determine the quality and content of products issued in their name. Piracy steals this right from them and must be opposed."

Ireland is widely recognized as one of the World's richest sources of contemporary music talent. For further information on the Irish Music Industry contact your nearest Irish Trade Board Office.
SPECILISTS IN THE INTERPRETATION OF DREAMS AND WISH FULFILMENT

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**New**

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HOLDING THE NO. 1 POSITION for the consecutive week is "Third Rock From The Sun" by Joe Diffie. The album has been on the Hot 100 Singles Sales chart, "Don't Take The Girl" by Tim McGraw is the No. 2 country title on that chart. McGraw continues to dominate the No. 1 position on the Top Country Album chart. "Not A Moment Too Soon" has logged 25 weeks at No. 1. Diffie's "Third Rock From The Sun" album holds at No. 6.

THE HOT 100 SINGLES SALES chart contains five country titles. Three of them are currently country hits: Diffie's "Third Rock," "Be My Baby Tonight" (48-48 on the Hot 100 sales chart) by John Michael Montgomery, and "She Thinks His Name Was John" (65-65) by Reba McEntire. The other two titles—Tim McGraw's "Don't Take The Girl" (88-45) and "Thinkin Problem" (68-68) by David Ball—are recurrants.

THERE ARE THOSE MUSIC ROW who still believe cassette singles hurt the sales of albums. But looking at country's five best-selling cassette singles artists, you will find that each artist has an album in the top 10 on the Top Country Albums chart. This seems to indicate that cassette singles actually help the sales of albums. The retail community has been saying for some time that cassette singles should be more aggressive in their marketing of cassette singles. It looks like they have a valid point.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "If You've Got Love" (62-48) by John Michael Montgomery, followed by "Untangling My Mind" (64-41) by Clint Black; "If I Could Make A Living" (49-40) by Clay Walker; "Livin' On Love" (60-18) by Alan Jackson; and "That's What Made You Beautiful" (63-50) by Toby Keith; "Shut Up And Kiss Me" (28-19) by Mary Chapin Carpenter; "Take Me As I Am" (71-54) by Faith Hill; "Country Till I Die" (debut-58) by John Anderson; "She Dreams" (12-7) by Mark Chesnutt; and "When The Thought Of You Catches Up With Me" (58-88) by David Ball.

ALBUM SALES REBOUND WITH vigor following two weeks of sluggish sales. Garth Brooks leads the way with the Greatest of Greatest, In Pieces" (10-7). Brooks is riding the wave of the national McDonald's promo campaign and the top 10 single "Callin Baton Rouge" (10-7). The Pacerette is the soundtrack album "8 Seconds" (83-35). The album's retail activity stems from the motion picture's release on video. Retail sales jumped by 81% over the previous week. Such activity has been documented before. For example, when the movie "Pure Country," starring George Strait, hit the rental market, sales of the film's soundtrack rose dramatically. Showings of special rental advance concert dates by the Eagles is "Common Thread: Songs Of The Eagles" (50-34). Also attracting attention are MCA's "Rhythm Country & Blues" collection (29-20), which is benefiting from the PBS television documentary on the roots of the album, and the self-titled debut by The Tractors (26-18). Debuting are Mark Chesnutt's "What A Way To Live" (No. 15); "Red Hot + Country" (No. 36) by various artists; "Deep Thoughts From A Shallow Mind" (No. 55) by Doug Supernaw; and "Waymore's Blues" (No. 85) by Waylon Jennings.

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

BROADWAY WOOS MUSIC ROW WRITERS (Continued from page 32) keting, and promoting a musical. Sukin, noted for, example, that Viamcom will spend $13 million to back the upcoming production of "A Chorus Line" for the Paramount/Madison Square Garden. But, Sukin said, "one of the best things about the industry is that it's entirely self-funded," and grow from a small mail order-only business into an indie-label contender with a strong consumer base. And while O'Connell is aware of how much she has to learn, Dan Einstein, VP, and founder of One Owen, says he has the basic ingredients to make it work.

"The key elements for Maura are the same as any other label—location, arrangement, promotion, a loyal following, and she seems to do well in the media," says Einstein. "But I've got to preface that by saying that everything is based on the record she makes. One of the things that propelled John Prine and Oh Boy to another level was 'That's the Money That Makes A Woman Cry,' [producer] Howie Epstein delivered such a beautiful record."

In Douglas, O'Connell has found not just the producer, but also the two who have described their working relationship as a true creative partnership.

"Basically, Jerry knows my mind," says O'Connell. "I could spend the entire day trying to get what I have to say across to someone who doesn't know me, where Jerry will know immediately. We've been playing together for years, and we're on the same wavelength."

With this track record as one of bluegrass music's premier instrumentalists and producers, Douglas, whose production clients include Alison Krauss, Pe- ter Rowan and his band The Jug Band, Kentucky Bluegrass Band, knows how to get the most out of a shoestring recording budget.

"I learned how to make good-sounding records for $10,000 or less, and that's been my training ground," says Douglas. "I know how to save money."

O'Connell and husband/business manager/executive producer Mac Ben- nett are negotiating with several companies about distribution or a possible label arrangement. But whatever happens, if the album gets to retail, John Kuslata, buyer for the Minneapolis-based Title Wave chain, believes O'Connell's timing is right.

"There is more attention being paid in the marketplace right now to small labels that have something to say, if the small label is going with a professional piece of product that looks like something that a major would release," Kuslata explained. "You don't have to make money; she needs her support at Warner, because she's not supporting an army of reps."

Writers like Mary Chaplin Carpen- ter, John Gorka, Shawn Colvin, and Paul Brady have already lined up to contribute songs to the new record, which Douglas says will be nicely suited to the burgeoning album alternative format.

"I'm2I'm worried about having to have a radio, but I think triple-A naturally picks up on records like this," says Douglas.

Says Douglas, "In Nashville, MD to KSU, Texas, couldn't agree more. "With an artist of Maura's caliber, when her record comes in, it's something we will listen to right away," says Castle. "If it's produced as well and the performances are as good as her Warner Bros. re- leases, we will have no problem adding it to our library."

from Nashville writers was freshness—not formula. "I am in awe of my brother and sister writers in this room," Yeston said. "I don't want to see any of these songs substituted for bidding, but as doing exactly what you do best while working with a team. You don't have to speak some foreign language."

All the panelists invited the songwriters to use the occasion to express their ideas and questions, and Geresh offered SESAC's Nashville of- fices address—all while "...you want more information on the subject."

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

BILLBOARD OCTOBER 1, 1994

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**HOT SHOT DEBUTS**

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<td>JOHN ANDERSON</td>
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<td>H. L. KEECH</td>
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<td>STOP ON A DIME</td>
<td>LITTLE LUCY</td>
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<td>YOU NEVER EVEN CALL ME BY MY NAME</td>
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<td>FISH Ain't BETTER</td>
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<td>DON'T BE AFRAID</td>
<td>LEE ROY PARNELL</td>
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<td>RED, WHITE AND BLUE COLLAR</td>
<td>GIBSON MILLER BAND</td>
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<td>YOU JUST WATCH ME</td>
<td>DARON WROOD</td>
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<td>WILLIAM AND MARY</td>
<td>DANNY DANIELS</td>
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<td>REDNECK STOMP</td>
<td>JEFF WOODY</td>
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<td>STEVE VINCENT BIG WHEEL</td>
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<td>GONE COUNTRY</td>
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<td>EVER CHANGING WOMAN</td>
<td>ROD PHILLIPS</td>
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<td>COWBOY BAND</td>
<td>BILLY DEAN</td>
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<td>THERE GOES MY HEART</td>
<td>THE MARVINDS</td>
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<td>WHAT THEY'RE TALKING ABOUT WHERES THE BOUNDARY</td>
<td>RHETT AKINS</td>
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**HOT COUNTRY RECURRENCE**

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<td>O WHAT A THING</td>
<td>THE MERCEDES</td>
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<td>MARTINA MCBRIDE</td>
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<td>THEY MAKE ME FEEL LIKE THAT</td>
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<td>THINKIN' PROBLEM</td>
<td>BOY HOWDY</td>
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<td>VICKI GENETTE</td>
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<td>A GOOD RUN OF BAD LUCK</td>
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<td>JOHN BRYAN</td>
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<td>I'M SORRY</td>
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<td>LIFESTYLES OF THE NOT SO RICH AND FAMOUS</td>
<td>TRACY BYRD</td>
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<td>WILD ONE</td>
<td>PATSY LOVELESS</td>
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<td>HOW CAN I HELP YOU SAY GOODBYE</td>
<td>JOHN MICHAEL MONTGOMERY</td>
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**DISCOGRAPHY**

- **Billboard® August 26, 1994**
- **COUNTRY WEEK**: Billboard Hot Country Tracks
- **SINGLES & TRACKS**: Billboard Hot Singles & Tracks
- **COMPILATION**: Billboard Hot 100

**Notes**

- Billboard's Hot Country Tracks is a weekly chart that ranks the most popular country music singles in the United States, based on radio airplay, sales, and streaming.
- Hot Singles & Tracks is a chart that ranks the most popular songs based on radio airplay, digital sales, and streaming.

**Charts & Popularity**

- The chart is compiled from data collected by Nielsen SoundScan, which tracks sales and streaming data from participating radio stations across the country.
- Billboard awards those records which attain 2,000 detections for the first time.
- Video availability is indicated by a symbol.
- (C) indicates single availability.
- (V) indicates video availability.
MORE LABELS DANCE TO BEAT OF EURO-ASIAN BHANGRA DRUM

(Continued from page 20)

my efforts on, and I'm trying to approach this label as a proper act and not a novelty.

RETAIL OBSTACLE

Tannett says he would like I.R.S. to be the first U.K. label to have a hit with a bhangra artist but, like other companies, I.R.S. has major obstacles to overcome. Most of the genre's market goes unreported because the ethnic independent retailers that account for 90% of bhangra's sales are not factored into the U.K.'s album sales chart. Multitone's Gohil says that while some acts like A.B. and Zaykub of 60,000 and 75,000 units in the U.K., only 10% of that figure will be counted as actual U.K. sales.

"It's important not to damage the market in its own right, in favor of the collection data and accelerated sales which are all the hallmarks of the pop scene, where selling 30,000 records in one week is more important than selling 150,000 in four weeks," says BMG's Preston, citing the complexity of the situation. "We worked a record by the 14-year-old Mumbai group Azzoli. It was a remarkable Hindi cover version of Whitney Houston's 'I Will Always Love You.' It was distributed in mainstream shops, but there's never been a bhangra singles market. So the notion that people will go out and buy it, and buy it in the concentration required to get chart performance, is one which is unproven, particularly to buy it in shops that Asians are not used to buying their music from."

Tannett also is tackling the problem, but he says he first must convince the Asian-Indian media that their cultural rewards will be enhanced if bhangra music can hit mainstream charts and radio stations. "We're not trying to take business away from the Asian community, but if it's in [the interest of bhangra musicians] to widen the net, the only way to achieve that is to get people to buy records in mainstream shops. We just have an interest in getting [the Sabotas] and any other group we may sign that plays this music across to the widest possible audience."

"There's also a pricing problem. Asian-Indian retailers will often undercut major retail chains by at least 6p (four pounds) on the price of all albums. Johal believes that the problem will remain until mainstream retailers start promoting bhangra product consistently."

"Why should record companies stop supplying Asian shops [only to] find that mainstream stores are not pushing their product?" he asks. "You could find yourself in the position of not meeting your own market and not selling in another."

There may be other such challenges ahead, but the fact that "crossover" and "mainstream" have become two keywords within the bhangra music industry signals that this vibrant genre will not be a passing fad. Anglo-Asian youth are preparing the creative fuel by latching onto a new sense of cultural pride and wrapping it in musical messages for the whole world to hear.

BILLBOARD OCTOBER 1, 1994

www.americanradiohistory.com
Artists & Music

ROY RIDES AGAIN: London gets its fall season off to a weighty start with Berlioz’s two-part operatic behemoth—“Les Troyens,” which hits U.S. stores Oct. 11. (International release will follow on PolyGram’s Decca label.)

This is only the second studio recording of this epic (the previous one was made in 1992 by Colin Davis), and no wonder: “Troyens” clocks in at over four hours of music, is difficult to cast, and has cult rather than standard-repertory status. London hopes to beat those odds with French repertoire expert Charles Dutoit and his Montreal Symphony Orchestra and Chorus, along with soloists Gary Lakes (Aeneas), Deborah Voigt (Cassandre), and Francois Pollet (Dido) leading what Decca is calling “a largely French-speaking cast.” “Troyens,” which required 28 hours of sessions and cost more than $1 million, is also veteran producer Ray Minshull’s swan song. The four-CD set will be launched with press conferences in New York, Montreal, and France in October and November. Retailers are getting 90-minute samplers of the recording, and promotional videos featuring interviews and footage of the rehearsals and concert performance of the opera in Montreal are also available. London is expecting a number of radio stations to broadcast the complete recording. Steve Winn, VP of London Records, anticipates “tremendous interest at the core classical level.” He adds, “It will take years to cost. It’s not crossover.” London is continuing its Berlioz cycle with Dutoit and Montreal: Sessions (or “La Damnation de Faust”) are scheduled for late October, and “L’Enfance du Christ,” “Beatrice et Benedict,” and “Belfierce Celli” are also on the radar screen—if, in the last case, Maestro Dutoit can find a tenor who meets his standards for that grueling role.

SPEAKING OF CROSSOVER: The Michael Nyman Band makes its North American debut tour Oct. 6-22, with stops in Chicago; Columbus, Ohio; Ann Arbor, Mich; Wilmington, Del.; New York, Washington, D.C.; Los Angeles; Portland, Ore.; San Francisco; Mexico’s Festival Cervantino; Mexico City; Toronto; Burlington, Vt.; and Boston. The 10-member amplified band—half strings, half brass and wood, and featuring Nyman on piano, will perform arrangements of pieces from Nyman’s hit “The Piano,” along with selections from his other film scores. Toward the end of the tour (Oct. 18), Virgin will get a new Nyman CD into the stores, “Michael Nyman Live,” which features the tour repertoire and “Upside Down Violin,” for which the band is joined by the Moroccan orchestras Andaloussi and Tunisian, which is dueling with Virgin for the New York market, was supposed to get a new Nyman ballet score out in time for the tour, but spring 1995 now seems a likelier date.

FOR LISZT FANS with slim budgets, Naxos has announced the Naxos Franz Liszt edition, 75-plus CDs covering all of his original compositions for solo piano, piano four-hands, two pianos, and piano and orchestra. (Here’s a chance to hear all those transcriptions of the Beethoven symphonies.) The pianist lineup includes William D. Wolfram and Oxana Yablonskaya, among others; all the CDs will be priced under $7. The first 15 CDs will be out in the spring, with lots more to come through 1997.

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Artists & Music

COMO ESTÁS NASHVILLE? Word has it that the Music City's legendary songsmith Harlan Howard rarely gets excited about showcase sets. But of Harlan nearly overnight hit of his boots after seeing EMI Latin Tejano star Emilio Navaira raise the roof during a performance Sept. 13 at the Nashville nightigale Of Clubs.

Howard had good reason to be shaking the hand of nearly every executive at Liberty Records, the label bearing a record deal with Navaira. He had found a fresh, new voice to interpret his material. Quite simply, “Emilio” (as Liberty honcho Jimmy Bowen preferred to introduce him) graced the songwriter/publisher crowd on hand with a sparkling show that spotlighted Navaira's eccentricities for simultaneously playing the dual hand and eye-keyed country indulgence. In fact, several of the Liberty brass were gushing over Navaira's earnest take on the Van Morrison/Rod Stewart hit “I've Told You Last,” saying that it should be included on his next label debut. What also must be present—or, to phrase it better, captured—on Navaira's Liberty debut is the spontaneous combustion and unfeigned exuberance so evident during his showcase. When queried about preserving Navaira's singular stage sound in the studio, Bowen smiled and replied, “That's Barry's problem,” referring to noted producer Barry Beckett.

For Beckett, it undoubtedly would be impossible to replicate “the shuffle,” a hilarious, herky-jerky jig that was boot-stepped with panache by Navaira and his brother Raul. Similarly, it may be almost as challenging for Beckett to come up with a Tejano-flavored hybrid that can retain Navaira's musical integrity while reeling in country fans who only now are getting a yearlong investigation of another Latino country star—Raul Malo of the Mavericks.

Bowen dubbed Liberty's imminent acquisition of Navaira as “a joint venture between EMI Latin and the hillbillies.” Fortunately for the “hillbillies,” EMILatin president José Béhar was steadfastly persistent in pursuing a country record deal for Navaira. Otherwise, Howard would have been a bit more low-key on the night of Sept. 13.

ALARM CRACKS FOOD STAMP Caper: The anti-pverty effort by Assn. of Latin American Record Manufacturers (ALARM), with help from Chicago and Cook County, Ill., police and U.S. Secret Service agents, has shut down an Illinois crime ring that was fencing food stamps for cigarettes. Law enforcement agencies conducted two raids, Sept. 10-11 in Chicago and Whilling, Ill., resulting in 11 felony arrests for the sale of counterfeit cigarettes and illegal use of U.S. cash stamps. More than 50,000 counterfeit cigarettes were confiscated in the raids, along with several hundred dollars' worth of food stamps.

ALARM director Bud Richardson says food stamps were used by individuals to purchase counterfeit cigarettes from street vendors, who then fenced the food stamps to a local clothing shop. The shop, in turn, fenced the food stamps to a grocery store. Richardson says that the bust culminated in a yearlong investigation

(Continued on next page)

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BILLBOARD OCTOBER 1, 1994

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Like sox,”

The new season of “Caribbean Rhythms” kicks off Saturday (1) at 3 p.m., with a repeat on Sunday (2) at 2 a.m. BET is based in Washington, D.C.

JULIO MAKES FORBES: Durable superstar Julio Iglesias, who turned 54 last week, was the lone Latino to make Forbes magazine’s list of the 40 top-earning entertainers, coming in at No. 32. Iglesias’ 1986-94 take was $28 million.

ARGENTINA-NOTAS: Absence does make the heart grow fonder. Kiss had never played Argentina before, yet the rock quartet drew 40,000 fans Sept. 3 at River Plate Stadium in Buenos Aires. Another 5,000 almirners turned up two days later at a “Fan Day” at Obraa Stadium. Encouraged by rabid fan support, concert promoter Daniel Grinbank brought the band back for more sold-out shows at Obraa Sept. 14-15. Kiss’ B.B. dates have left PolyGram execs grinning as well. They estimate that Kiss’ catalog of albums have sold more than 25,000 units in the past two weeks... “Verano 1994,” a dance compilation featuring DJ Dero’s club smash “Te Quitas el Sueño,” has struck platinum (60,000 units) for dance imprint Old Morales. The label’s other club compendium, “D’Mole,” named after a glitzy fashion and music magazine, has gone gold (30,000 units sold).

Cielo,” an upcoming dance package released under a popular Buenos Aires megadisco, contains a track penned by prominent U.S. remixer Daniel Moore... UB40 headlined a reggae festival Sept. 17 at River Plate that attracted 50,000 fans. Also appearing were Brazilian pop/rock trio Paralamas and local reggae favorites Los Pericos, who previewed three songs from their new album “Pampe’s Reggae.”

PARALAMAS DEBUT In Florida. And speaking of Paralamas, Herbert Vianna and Co. make their Florida bow Oct. 20 at Miami’s Intercontinental Hotel. Appearing with Paralamas is Bahian samba-reggae pioneers Odum. Both groups are set to perform Oct. 21 at the Pompano Beach Amphitheater in Pompano Beach, Fla. The bands are appearing as the headliners in “Axé, Rock & Reggae,” produced by MC Productions.

CY CELEBRATES 30: Quarteto Em Cy, Brazil’s revered female pop vocal foursome, marks its 30th anniversary with a PolyGram Brassi release, “Quarteto Em Cy—30 Anos.” Elsewhere, the label has launched its “Popularidade” series, featuring 22 pop notables such as Odair José, Peninha, and Cesar Sampaio.

CHART NOTES: Though Luis Miguel’s “El Dia Que Me Quieres” (WEA Latina) tops the Hot Latin Tracks chart for the third consecutive week, Selena’s “Bidi Bidi Bom Bom” (EMI Latin) remains in striking distance. Far back, but with bullets, are Cristian’s “Marina” (Melody/Fonovisa)... Selling at No. 5, and Edmida Nazario’s “Te Sigo Esperando” (EMI Latin), which moves 9-7.

Meanwhile, Miguel’s “Segundo Romance” rides high on the Billboard Latin 50 for the third consecutive week, outselling Selena’s second-ranked “Amor Prohibido” (EMI Latin) by nearly 10 to 1. So far, however, “Segundo Romance” has failed to spark a chart resurgence for the Mexican superstar’s catalog albums.

The rest of the top 10 is quiet, save Cristian’s out-of-the-box hit “Camino Del Alma” (Melody/Fonovisa), which moves 8-5 this week. Arista/Texans makes its Latin 50 chart debut this week with La Diferencia’s ephemeral debut.

Assistance in preparing this column was provided by Marcelo Fernandez Bilar in Buenos Aires.
Artists & Music

by Deborah Evans Price

IN THE BEGINNING: The first cablecast of "America's Christian Music Awards" is history, and the feedback from the industry seems positive. The awards, taped Sept. 12 and shown Sept. 15 on the Family Channel, reflected voting by music fans across the U.S.

The voice of young record buyers was definitely heard at the awards. The big winners were DC Talk, Petra, Steven Curtis Chapman, Point Of Grace, and Amy Grant, and the youthful audience at the Disney World event roared its approval. "I felt it was as good a first crack at something as I've ever seen," says Jerry Park, president of Henson Music Group. "It was well-planned and executed extremely well. I think it will be a very positive statement for Christian music."

The awards held few surprises for most industry observers. "The result looked like it was pretty much in line with sales," says Loren Balman, Word's senior VP of artist and creative development. "I think it will be easier next year when they do the nominations, because SoundScan will be in and they'll be able to look at the [data] and get a very good read in terms of what should be nominated."

"The most exciting vote people make is with their dollars," Park adds. "So, the fact that the winners matched up to sales raised the credibility of the show."

Nashville-based producer Steve Gilreath, creator and executive producer of the awards, was happy with the outcome. "A lot of the labels were very happy of a new awards show, especially one that was 'people's choice.' Most of the labels supported us with spot buys and [brought] the artists and managers down to the program."

Gilreath says 40,000 of the 5 million ballots circulated were returned by voting fans. These included ballots printed in publications such as USA Today, as well as ballots circulated by the labels. Gilreath encouraged labels to be involved, and says Word took the lead in mailing 100,000 ballots to names on its artists' fan club lists. Other labels also did mailings and other promotions.

By NOW YOU probably know that the coveted opening slot on Garth Brooks' European tour went to Christian music's own Susan Ashton. The Sparrow artist was to join Brooks on the second leg of the tour, which kicked off Sept. 22 in Spain. The tour is expected to draw an audience of more than 80,000.

It seems that Brooks' brother and tour manager, Kelly Brooks, is an Atlanta fan and had played some of his music for the superstar. Ashton also credits Cindy Wilson, Liberty's VP of international, with helping secure the gig. She says Wilson "called and asked if she could submit my name as a consideration to open for [Brooks] in Europe....I don't know if it was at that point Kelly took him a tape of mine, or if he'd heard it before....I'm just overwhelmed, and I'm just so thankful he's giving me this opportunity."

Making the most of the European exposure, Sparrow has teamed with EMI to release a compilation CD that will contain music from Ashton's three previous Sparrow albums, as well as a few new tunes she recorded for the trio project with Margaret Becker and Out Of The Grey's Christine Dentie.

"This is just another indication that the world and the music community is opening itself up to Christian music, and I think that's good for the industry," Sparrow president Bill Hearn says of the tour. "Every artist is different. Not all artists are necessarily supposed to have an opportunity like this, but certainly the attention this can bring the industry is positive."

---

Top Contemporary Christian

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

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The Greatest Names And Latest Talents In Gospel Music

launched a comprehensive marketing campaign to the Christian marketplace. Gospel retailers will benefit from national TV ad buys on BET and "Showtime At The Apollo." (Beginning this week, the spots are a joint effort by Sparrow and Capitol Records.) In the works is a national tour, beginning this fall, with Sounds Of Blackness.

From the Master: Essays Entertainment couldn't have timed the release of "Mahalia Jackson: The Apollo Sessions" better. It's Mahalia, the original queen of gospel, on a never-before-released, 66-minute set containing the celebrated Apollo sessions of 1946-51. The 30 titles include "I Will Move On Up A Little Higher," the first gospel release to go gold. Also featured is a Bessie Smith blue-style cut developed by Thomas Dorsey, titled "Get Away Jordan," and an R&B-infused "Said He Would." The performances originally were available on 78 rpm records and were recorded before Mahalia went to Columbia and rerecorded most of the songs. A state-of-the-art noise-reduction system was used to remaster the original analog session tapes.

Briefly: The latest from Albertina Walker, "Songs Of The Church," her fourth album from Benson, is released Sept. 27. "I got the chance to do a lot of familiar hymns," Walker says. "And when I say church songs, I mean the old hymns like 'Oh Lord, Remember Me.' Songs I've sung all my life." Walker capped the project with a video. Meanwhile, two other alumni of the famed Caravans—Dorothy Norwood and Cassie Gat—have teamed for a new release on Paula Records. Produced by Norwood, it is titled "Another Dorothy Norwood Presents Cassie Gat." Other upcoming releases include sets by Bill Moss & the Celestials (Paula's), Lorraine Stencil (Savoy), Virginia Reeves (Savoy), Elder Benjamin Cris Jr. (Malaco), Terris & Higher Praise (Blackberry), L.A.J (Born Again), Witness (CGI), and Donald Malloy (CGI).

**Reel News:** Mandy Wilson recently joined Group W Satellite Communications as publicist for CMT. Wilson comes to CMT from the Country Music Assn., where she was media relations coordinator. "Vince Lambert is a new executive producer," says Scott Carter. "His responsibilities include booking talent, producing the show, and directing the show. He's a great addition to the CMT team."

**CMT Developing Programs to Attract 'Appointment' Viewers**

COUNTRY TIME: All music CMT is blushing into the fourth quarter with a fully revamped prime-time programming lineup designed to encourage more consistent "appointment viewing." country videos, says Tracy Rogers, director of programming.

"We don't want to go into block programming, but we still want to attract different audiences and maintain an all-video format," Rogers says of the changes, which roll out Oct. 1. New series debuting at 10 p.m.

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**Music Video**

ARTISTS & MUSIC

**Who's Mike's Mickey Mouse Clip Combines Disney Characters, Rap**

by DEBORAH RUSSELL

LOS ANGELES—The temperature is hot enough to melt the ink right off a cartoon cel, and during a break in shooting Tag Team's animated parody video "Whoop! (There It Went)," dozens of human dancers are crowded around an industrial-sized fan, soaking up every last bit of cool air to weather the next sweat-soaked shot.

Bellmark Records' Tag Team and some 30 agile extras will be joined in post-production by Disney's Mickey Mouse and Donald & Daisy Duck as they lampoon the hit "Whoop! (There It Is)," which launched the Atlanta-based rap duo's career. The Power Films video supports Walt Disney Records' debut rap album, "Mickey Unrapped," released Sept. 13 (Billboard, Aug. 20).

"It's a challenge to make a hip video for kids without talking to them; they're much smarter these days," says video director Pascal Franchot, who is wreaking his way across the dance floor with a 16mm, hand-cranked Bolex camera from the 40s. "It looks like 35mm film," he says.

Franchot is striving to create a birthday scene in which Tag Team and friends join the animated Disney characters in an all-out dance party. The shoot is staged at L.A.'s Park Plaza Hotel, and a number of scenes are reeled in front a green screen in order to create a space in which existing footage of Mickey, Donald, and Daisy can be inserted by post-production specialist Mark France of the Post Group.

The crew includes director of photography James Bernadette, assistant director Maurice DePas, whose respective credits include work on such animated/live action productions as the Kool & the Gang's "Bustin' Loose" and the rock band's "Dinosaurs."}

**-production notes**

**Los Angeles**

- HI-SProductions' Samuel Bayer directed the Cranberries' new Island videos "Zombie" and "Ode To My Family," Doug Friedman produced the shoots; Mary Ellen Mosen executive-produced. The crew shot footage in L.A., Dublin, and Belfast.

- Zeitgeist director Sarah Bleakley lensed SAMIAM's latest Atlantic video, "Capital." Amy Vincent directed photography, while Vanessa Norris produced. In addition, Zeitgeist's Michael Tigue recently lensed Mark Curry's Virgin video "Don't Die." Mark Schumacher directed photography; Norris produced.

**New York**

- Fu-Schnickens' new 5ive video "Breakdown" is a Portfolio Artists Network production directed by Mark Nespel, Anoosh F. Nora directed the shoot; Bill Gantz directed photography.

- The A+R Group's Mark Humphrey directed Born Jammers' new Delicious Vinyl video "Sweet Honey." Oliver Bokelberg directed photography, while Allysso Bari produced.

**Nashville**

- Faith Hill's new Warner Bros. video "Take Me As I Am" is a Denver Flanagan production and directed by Robert Deaton and George Flanagan.


- Picture Vision's Jon Small is the executive producer of the new Smashed eggs!, and is now in the final stages of production for the video "Streets Of Old Chicago" on Oct. 13.

**other Cities**

- Director Troy Smith is the eye behind the all-group star Black Men United video "I Can't Stand To Be Lonely," directed by Spike Lee, executive producer Spike Jonze and the band's Adam Yauch. Courtney Holt produced the clip.

- Atlanta-based director Keith Ward recently wrapped Extra Profile's "First Sermon" video for Jive. Tracey Baker produced the clip for Westside Stories.

- The Connells' "New Boy" video on MTV Records is a Music Movie production directed on location in Janis, N.C., by Peyton Reed. Shirley Movers produced the clip. Jim Brugeman directed photography.

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**Austin City Limits**

New E Squared directing team Amy Hill and Chris Riess recently trekked to Austin, Texas, to shoot Ingrid Karklin's new video "Race The Sky." Pictured on the set of the shoot, from left, are drummer Steve Bernal, director of photography Tony Molina, director Riess and Hill, producer Greg Everage, Karklin, and bass player Chris Seary.
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ITALY To Get 1st Real Sales Chart

FIMI Says It Will Boost Music Market

BY MARK DEZZANI

MILAN—Italy’s recording industry will benefit from a reliable sales-based chart for the first time, starting Jan. 1, 1996, according to the country’s music industry federation FIMI.

Details of the new chart’s methodology were revealed by FIMI and the three major companies that together will manage an independent research company Nielsen at Milan’s annual Audio/Video trade fair SIM HI-FI 96.

FIMI president and managing director of Warner label CGD Goracelmo Cacicia Dominiom said that the country’s existing charts were unreliable, often reflecting sell-in figures to retail outlets rather than actual sales. Explaining why FIMI was taking the initiative to establish a chart, he said that the recording industry based on scientific market research techniques, understood “there is a new management culture in the Italian record companies which not only focuses on the creation of product, but also on the development of the market. For this, we require a steady flux of reliable information. This new chart will give us real-time feedback on day-to-day sales.”

FIMI had also concurred of the idea and will be financing the project, as it felt the need for the industry to take hold of marketing areas previously dedicated to the music subsidiaries of Dominiom.

Andrea Lazzatti, of Nielsen’s Italian subsidiary Nielsen C.R.A., said “1,000 shops are being seen to participate in the new chart’s compilation, with a pool of 350 already chosen for the initial sample. Participating retail outlets will be equipped with electronic bar-code-reading technology in permanent feedback to Nielsen C.R.A.’s offices.

Dominiom said that only dedicated record stores will be part of the new chart’s initial sample. Sales at music distribu-
tion set are currently being upgraded in Italy, so we will not be including them for the moment.

The sample of outlets is expected to be rotated on a gradual basis, reaching an estimated 10% the first year.

The next step for FIMI will be to establish promotional events based on the new chart, said Dominiom, including an Italian version of the Grammy Awards. He said that FIMI will also be able to provide details on the use of the chart by diverse media, since they were still in the negotiation stages. He refused to clarify whether FIMI was looking for exclusive placement of the chart, or whether it would be sold or supplied free to interested media.

Giorgio Bozzo, promotions manager for the independent Psycho Records, an associate member of FIMI, said he was worried that promotional opportu-
nities to support non-mainstream ma-
tal talent. “Instead of concrete news, all I saw was self-contentment,” he said. “What I have seen is a chart to promote the sale of mainstream material, not a proj-
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“Instead of concrete news, all I saw was self-contentment,” he said. “What I have seen is a chart to promote the sale of mainstream material, not a proj-
ec-
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“I would like to see specialized charts made available free to the media, which would certainly help record producers raise the profile of their product,” Bozzo said. “The project is still too nebulous, self-content, and not

Acres High. PolyGram’s recent Pacific Rim meeting in Kuala Lumpur saw the presentation of awards to recognize local affiliates’ success with Ace Of Base’s album “Happy Nation.” The Malaysian company has sold 200,000 units, and Korea has sold 700,000 units to date. Shown at the Malaysian presentation, from left, are Robization, marketing manager; Norman Chang, president, PolyGram Far East; Eric Yeo, managing director, PolyGram Malaysia & Singapore; David Munns, senior VP, international pop marketing; T. Renganathan, product manager; Mike Allen, international marketing director, and Jan Abbink, promotion director, Continental European repertoire.

Arcade Aims For Greater Market Share Via Merger

BY WILLEM HOOS

AMSTERDAM—The music group of Dutch multinational home entertainment company Arcade Entertainment Holdings has been restructured, effective Sept. 16, with three of its divisions merging in a bid to gain a greater market share.

The new setup means that the three record companies in Arcade’s music group—Carnaby Music, Vanguard Classics and Arcade TV Marketing—are now integrated into one company and will operate under one all-nam e over Europe. The new name is Arcade Music Co., with three basic labels: Arcade Music, Vanguard Music, and Vanguard Classics.

Archer Heimskred, Arcade’s chairman and major shareholder, announced the shakeup at the company’s annual convention in St. Tropez, France. The meeting was attended by manag-

ing directors and staff members of Arcade’s 11 European divisions.

So far, CRN Music, Vanguard Classics, and Arcade TV Marketing have operated independently from each other. Heimskred firmly believes that operating as one company will result in a larger market share for Arcade in the various European divisions.

“Our aim is to become Europe’s No. 1 record company,” says Heimskred. “Acting as one company will create synergetic power.”

Heimskred says that the TV marketing activities of Arcade TV will be increased as a consequence of the new setup of Arcade’s music group. “I don’t think that we will increase the TV campaigns in numbers,” says Heimskred. “We mainly will focus on better quality, meaning better compila-
tions, better artwork, and better transmission times on television.”

The new company will try to sign more local acts for the CRN Music and Vanguard Classics labels. Arcade.

Warner Merges Benelux Labels, Adds Personnel

BY MIRANDA WATSON

LONDON—Warner Music International is to merge its Dutch and Belgium companies as of Dec. 1 this year. The new company, Warner Music Benelux, will manage in-house royalty and marketing companies, WestEast and WEA, which will operate across Holland and Belgium.

Warner already runs a two-company structure in Europe’s larger countries, but this is the first time it has been used across a region.

Ted Sikkink, managing director of both the Dutch and Belgian companies, is to head up the new Warner Music Benelux umbrella company as managing director.

In addition to handling repertoire from their foreign namesakes, the WEA department also will be responsible for repertoire from U.S. labels Warner Bros. Records and Elektra Entertainment, while the WestEast department will handle U.S. repertoire from the Atlantic Group.

Sikkink says that the formation of the new Benelux operations will mean a reshaping for both companies. “The reporting lines and re-
none.

Sikkink reveals that there will be six new appointments announced in the next two months. Sikkink says Sales (Continued on page 49)
SWEDEN

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International

McNabb Basks In Mercury Nomination, Despite Loss

PREPARED TO DREAM: It is the album that brought together Crazy Horse and a dark horse. The oddsmaker favored Ian McNabb and his second solo effort, "Head Like A Rock," in the field of 10 nominees for this year's Mercury Music Prize. But despite the victory of dance-pop act M People in this year's competition (Billboard, Sept. 27), the value of the Mercury prize in highlighting lesser-known, critically worthy disc is well demonstrated by McNabb's nomination, among others. The Mercury judges were right: "Head Like A Rock" is one of the best albums of the year.

The record is worth another look, as McNabb and his U.K. label, Andrew Lauder's This Way Up Records, discuss a potential release for the disc in America.

"I'm just a 33-year-old punk," McNabb said jokingly to Billboard during the Mercury dinner at London's Savoy Hotel—a declaration enriched by his Liverpudlian accent. He previously tasted pop chart success in the early '80s, as leader of the Icicle Works, with "Whisper To A Scream (Birds Fly)," a top 40 hit in the U.S. in 1984. And it is to the U.S. that McNabb has looked for his heroes lately, proudly wearing his influences on his sleeve.

Which is how drummer Ralph Molina and bassist Billy Talbot from Neil Young's band Crazy Horse wound up playing on five of the 10 tracks on "Head Like A Rock" (Meters drummer Joseph "Zigaboo" Modeliste and bassist James "Hutch" Hutchinson are among the players on the remaining songs).

Suffer acoustics numbers such as "As A Life Goes By," the prayerful "Sad Strange Solitary Catholic Mystic," and the delightful "This Time Is Forever" display an intimate, melodic gift. The tracks with Crazy Horse, meanwhile, soar with "Hurricane"-like gusts of guitar and spread over seven, eight, or nine minutes in length. Yes, they'll sound familiar to any Neil Young fan. But the lyrical voice is purely McNabb's.

And on songs such as the autobiographical "Fire Inside My Soul" and the inspirational "You Must Be Prepared To Dream," it is the voice of an eternal rock'n'roll optimist, facing age and odds without flinching. Whether treated, as calculated, "Heat Like A Rock" has a passionate sound and open-hearted spirit that is hard to resist.

HELLO, HELLO, HELLO: When Mr. Big opens its tour of Japan Oct. 9 at Shibuya Halle outside Tokyo, the band members plan to shake hands after the show—with all 5,800 fans. "We'll see how long it takes," says manager Sandy Einstein, who credits the tour's promoter, Seiji Udo, and the band's A&R exec with EastWest Records Japan, Sam Nagashima, with conceiving the stunt. The band has reason to express its gratitude to fans in Japan. It has sold more than a million albums in the market, including "Japandemonium," the latest of four live collections released only in Japan. Since the band's debut in 1990, Mr. Big has sold more than 6.2 million albums worldwide, with big success outside America. While U.S. sales have totaled more than 1.5 million, according to the band's management, the group has tallied more than 3.7 million outside the States. This tour of Japan—the band's fourth—will be followed by dates in Taiwan, Hong Kong, Thailand, Singapore, Indonesia, and the Philippines.

SCHOOL DAYS: The Liverpool Institute For Performing Arts, conceived by Paul McCartney, has announced the publication of its first course prospectus and is inviting students to apply and audition for places in its inaugural class. The prospectus is seen as a key step toward the opening of the school in September '95.

GLOBAL SETUP: E.Y.C.'s debut album on Gasoline Alley/MCA, "Black Book," is set for Oct. 18 release in the U.S., but the group has spent much of the past year gaining fans worldwide. The act's debut single, "Feelin' Alright," went top 10 in Australia and reached No. 12 in the U.K. After opening overseas dates for Prince, Rod Stewart, Duran Duran, and Whitney Houston, E.Y.C. joined the Smash Hits Road Show through clubs in Europe and Asia, and made a splash at the International Music Market held in June in Singapore. A summer tour of the Far East took the band to Hong Kong, Singapore, Manila, Malaysia, and Taiwan. A swing through Australia followed earlier this month, in 1,000- to 5,000-capacity venues, and a Japanese tour wrapped Sept. 23. The forthcoming album will be preceded by the new single, "Black Book," which debuted at No. 13 in the U.K. and is due in the U.S. Tuesday (27).

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridleymont Street, London, WC1E 7AH or fozed to 071-322-9114.
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IFPI Elects Asian Board In Decentralization Organization To Become More Representative Of Indies

BY MIKE LEVIN

HONG KONG—The Asian arm of the IFPI now has its own board of directors following meetings here Sept. 15-19. As part of a corporate reorganization, the IFPI is decentralizing many of its regional offices (Billboard, May 28).

Peter Jamieson, senior VP of BMG's Asia-Pacific region, was selected chairman of the local board, which will have between 18 and 22 seats. PolyGram's Far East president Norman Cheng was named vice chairman. Both positions will run for two years.

"With the way music markets are growing in Asia, it was obvious that we had to change how the office was set up to incorporate everyone's interests," says J.C. Giouw, the IFPI's regional director in Hong Kong and also a board member. "That means making the board more accountable to all music companies, not just the international members."

"Issues such as piracy and royalty trends affect even the smallest local companies. We felt it was important that everyone could have a seat in [IFPI] operations."

The board's main section is made up of the six major international record companies, as well as members of the IFPI offices in Japan, Hong Kong, Australia, New Zealand, and two seats for Southeast Asia. Other members come from multinational independent companies, such as Japan's Pony Canyon, and between four and eight seats are reserved for a group of local companies.

The highest priority for the new board is piracy control, primarily in Thailand and Indonesia, where copyright laws are in place but there are no administrative bodies. Fund raising was high on the board's agenda during the three-day meeting. Capital must be raised to finance the office, which in the past was funded mostly from the London headquarters.

FOCUS ON ROYALTIES

Royalty payments are the main focus. Performance royalties are paid to varying extents in most regions, but the growth of mechanical royalties could turn out to be the main revenue-generator.

An existing worldwide agreement covers only international companies, and domestic companies in places like Taiwan are on the verge of joining the pact. "Fund- ing [of the] agreement, [which] is set to be a major step toward becoming a member for us in Asia," says Giouw. "This new autonomy should help increase the income of all companies by bringing many of the domestic companies into [royalty agreements]."

Other issues include technology development, such as video-on-demand and its marketing. Another example is Japan's new genre of "to music" which SGAE is interested in and questions about whether royalties should be paid on the hardware or software.

A new issue was announced at the organization to label staff Sept. 7. He says the decision was mostly motivated by "the arrival of a new managing director with whom we don't share the same artistic choices."

"In the future of Polydor, as drawn up by the new management, there were things and propositions that didn't fit me or which could have appeared [to me] as a representation. Some country agreements were made, but none really satisfied me, so I am leaving Polydor and the PolyGram group," Varrod said. He explained there wasn't a "sort of tactical move based on the guarantee that I had a job elsewhere. I don't know what I am going to do now, if I am going to stay in this industry or go back to journalism."

Varrod declined to cite more specific reasons for his departure, but sources point to the recent appointment of new PolyGram head Roberto Pérez de Gontier as a factor in his decision. Arguments have been reported to have flared between the three men.

Spain's Authors Win Virgin Row

BY HOWELL LLEWELLYN

MADRID—Spain's authors' rights society SGAE claims victory in a 10-year dispute with music publisher Virgin Records of London, which has to pay €435,000 to satisfy the claim.

A High Court ruling stated that Virgin must come into line with other record companies and pay its authors' rights fees calculated on the total sale price of a record, including those three elements.

SGAE legal consultant Santiago Mediano explained that the ruling also backed other record companies because it confirmed that they had been entitled to pay rights on the three concepts.

"The case is a victory for SGAE and it ends a 10-year problem," says Mediano. "In absolute terms, we're not talking about much money in this particular case, but in relative terms, the issue is one of a lot of labels paying a percentage of money to authors."

In a press statement saying that the ruling was "extremely important for the 300 plus record labels which have a respectful attitude towards authors' rights as well as the tariffs applied by SGAE."

Strong Music Sales Boost BMG's Operations In GSA

BY WOLFGANG SPAHR


BMG Ariola Musik, with approximately 730 employees in Germany, Switzerland, and Austria, increased its sales by 7.1%, to €483 million. The strongest sector of these three countries was foreign sales, which reached €175 million.

BMG Ariola Munich, BMG Ariola Hamburg, and BMG Media, with almost €425 million in sales, an increase of 5.3%, compared with the preceding year's total of €404.5 million.

BMG Ufa Publishing contributed €33.5 million, and approximately €21.5 million to the figure, said SGA president Thomas M. Stein at the company's annual convention here.

BMG Ariola companies, with a market share of 20%, established a record of €428 million in sales. The long-term distribution agreement with Virgin Records, now with EMI, is taken into account.

In the best-selling acts included Peter Maffay, Eros Ramazzotti, Dr. Alban, Die Prinzen, Haddaway, Die Flippers, Take That, M People, and the Canadian group Crash Test Dummies. Successful newcomers from the national product sector included Juliana, the band fronted from Berlin; Hubert von Goisern, the most successful artist of the new folk-rock genre; and the dance act Lost.

In addition to the new product sectors of BMG Ariola New Ventures, BMG Ariola has announced event marketing activities together with the Cologne-based company Chlodwig Musik, one of the eight companies in joint-venture agreements with BMG Ariola Germany.

Another important step toward becoming a full entertainment company was the takeover of Universum Film GmbH at the beginning of the last fiscal year and the centralization of all video activities under the roof of BMG Video. According to Rudi Grassner, president/CEO of BMG International, the GSA sector contributed more than 20% to BMG's total sales in the last report year. BMG will continue gaining market share through joint ventures, partnerships, and acquisitions. In addition to the recently launched radio station, the company will intensify its efforts to build up the video and film sectors as well as the interactive entertainment business, with its focal point remaining the music business.

ARCade AIMs FOR GREATER MARKET SHARE

(Continued from page 15)

guard Classics Belenus, has been named executive VP of Vanguard International. And Dutchman Svenno Koeman, who directs VG ArtRock International, has been named VP of Creative International. A fourth VP, for Arcade International, will be appointed before the end of this fiscal year.

In the new setup of Arcade's music group, the daily affairs of the eleven European Arcade divisions will be handled by the main management director. They report to de Raaff, and he in turn reports to Heinebroek.

Another music group also includes Arcade Music Publishing; Arcade Film & Video; Holland-based recording studio complex Star Inc.; Record Marketing; and the Dutch group's joint ventures in the U.K. and Sweden, which is involved in special projects, cuts, and some other activities; and distribution companies ADS (located in Holland and handling the distribution in the Benelux, Germany, Austria, and Switzerland) and SGA (located in Sweden and handling distribution in Scandinavia).

Sony Music handles Arcade's repertoire in the U.K., Italy, and Spain, while Wote Musique handles distribution in France.

Entertainment Holdings has sold its other three groups, the Radio Group (including Dutch wholesale company Discourier, which supplies product to three Dutch record companies), the Media Group (including three Dutch national commercial radio stations; Radio 10, Love Radio, and Concert Radio). Last year, the 11 Arcade divisions had sales of some 500 million Dutch guilders (US $351 million) in 1993.

Heinebroek says it is highly likely that Arcade will open an office in Istanbul before the end of this year. Arcade also plans to start divisions in Thailand, Indonesia, Singapore, Hong Kong, and Japan during '95.
Japan’s Labels Meet Radio
But Fail To Find Answers

BY STEVE MCLURE

TOKYO—At first-of-its-kind conference held recently in Tokyo, Japanese record companies and FM stations agreed that they need to work together more closely.

Of the participating companies, the only one to emerge unscathed was an Italian trade publication, "Italia". The result was a First-of-its-kind conference called with the concept of fostering cooperation between their two industries.

The conference was attended by people from FM stations and record companies to exchange opinions, and was sponsored by the Recording Assn. of Japan and organized by music journalist Kurutakawa.

"FM broadcasting is now in Japan," Kurutakawa says, "and FM stations founded with the aim of fostering cooperation in the industry should be seen as an integral part of the music industry, not just as a broadcasting medium."

"Station managers and program directors should realize this," Tomoda says. "Otherwise, FM radio won’t move forward.

MCA Records International senior VP Stuart Watson, one of the conference’s four foreign guest panelists, says that "Japan and Canada have an opportunity to create a trailblazing Japanese FM station."

"The international record industry has been operating successfully in Japan for more than 50 years," he said. "The opportunity for Canadian labels to make a mark in Japan has never been better."

Another theme that emerged in conference discussions was that record companies are warming to the idea of FM as a promotional medium now that the "vinyl phenomenon," in which a song’s hit potential depends on whether it is used as a theme for a TV program or commercial—shows signs of weakening due to reduced ad expenditures in Japan’s current recession.

"Record companies and FM companies need to communicate, which they haven’t done up to now," says Michi Aru, GM of Warner/Chappell Music Japan. "The labels are beginning to realize that FM doesn’t have the same power as it did before, and that FM and cable radio can now be used as the mode to change to the real hit potential dependencies in terms of ad expenditures in Japan’s current recession.

"Conference participants agree that more such meetings are needed, and Kurutakawa says two more FM forums will likely be held next year.

ITALY GETS 1ST REAL SALES CHART
(Continued from page 15)

together clear.

Dominioni said that FIMI is considering a plan to introduce a diverse specialist charts at a later date.

Marie Deluigi, editor of Italy’s music industry trade monthly Musica e Dischi, says that FIMI’s direct involvement in compiling the chart could influence its results. Musica e Dischi is regarded as more reliable than the country’s already existing princpal charts, the other two being compiled by TV listings magazine Sorrisi e Canzoni, published by Silvio Berlusconi Communications, whose parent company owns Italian label RTI.

FIMI president Dominioni said that the criteria for awarding gold and platinum discs would immediately be altered to 50,000 and 100,000 units sold, respectively. He said this reduction brings Italy’s awards criteria into line with those of other European countries already in use.

Bulgarian-Mercenex Belux Labels
(Continued from page 15)

Skiendik joined Warner in 1975. He has been managing director in the Belgium office since 1984 and was appointed managing director of Warner Music Netherlands in 1987.

Warner Music operates two companies independently in most major territories, with a WEA label and one other company. In Germany and the U.K., there is an EastWest company. The second French company is Carusse Musique. In Italy, Warner owns OGG, and in Spain it operates ORO, the indie bought in 1982.

Skiendik, who has been with the company for over 10 years, says, "The real opportunity is to make records that people can enjoy and sell them in a profitable manner.

Vancouver’s Nettwerk Takes On The Majors
Sarah McLachlan, Other Acts Fuel Indie’s Success

BY LARRY LEBLANC

TORONTO—Terry McBride, president of the Vancouver, British Columbia, label-management firm Nettwerk Productions Ltd., warns that with the success of labels for lavishes’ appetites for modern rock, independents now face competition they never had before. They must respond accordingly, he says, and focus on all marketing opportunities.

Regarded here as Canada’s premier record independent label for the past decade, Amazon Canada-distributed Nettwerk has 16 staffers and an impressive roster that includes such Canadian acts as Sarah McLachlan, Gin

G 만약, Delerium, Rose Chronicles, Itch, Suzanne Little, the Garden, Brainbox, Mystery Machine, and Michele Gould. Nettwerk also has internationally based acts such as Single Gun Theory and Severed Heads from Australia, Papa Bully from Sweden; Papa Brittle from the U.K.; and American bands Grassy Knoll and Power.

The firm’s affiliate, Nettwerk Management, guides the careers of McLachlan, Brainbox, Single Gun Theory, Delerium, and Rose Chronicles.

"Just look at the [alternative] CMJ charts today—how many indie records are in the top 100?” says McBride, co-owner and founder of Billboard’s International Achievement Award for Business earlier this year.

"You can count them on one hand. Before, it used to be, how many more FM stations would play you? It’s hard to get an add on college [radio] stations.

"Competition [from majors] has forced our label to be a lot more focused. In order to compete at that level, we now have to do regional promotions.

We also have to cut back on our engineers and BIDS have become crucial to us. We also belong to a network of commercial computer services like Intelnet in the U.S. and Canada Online, Delphi, and have our own electronic bulletin board and worldwide web.

FAR OUT TECHNOLOGY

One sign of Nettwerk’s technological development is that the Canada-only release of Ginger’s "Far Out" album Sept. 20 is to be followed Oct. 18 by an audio CD version. Prices will be 

WITH Canadian sales of 200,000 for McVitie’s "Sticky Nut All-Stars," McBride says, and 450,000 units sold in the U.S., according to the Nettwerk’s publicist, candle, she is the "first Canadian indie to achieve Nettwerk’s biggest success to date."

Released in the U.S. and outside North America under the BMG logo, this in the U.S. comes out in Europe, where McLachlan will tour in October.

McBride doesn’t hide that overseeing McLachlan’s successful career is putting enormous strains on Nettwerk’s resources. "When you have an act like a Sarah, who is now working internationally, it takes so much time, energy and effort to support what’s happening," he says. "You don’t, however, get this opportunity very often, and this is something we’ve been working for six years."
### Netherlands

#### Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Wets</em></td>
<td><em>Various</em></td>
</tr>
<tr>
<td>2</td>
<td><em>Babes</em></td>
<td><em>Various</em></td>
</tr>
<tr>
<td>3</td>
<td><em>Boys</em></td>
<td><em>Various</em></td>
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<td>4</td>
<td><em>Girls</em></td>
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<td>5</td>
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#### Albums

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<th>Label</th>
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<tr>
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<td><em>New EP</em></td>
<td><em>Various</em></td>
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<td><em>New Single</em></td>
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### Australia

#### Singles

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<tr>
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<td><em>Girls</em></td>
<td><em>Various</em></td>
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<td><em>New Single</em></td>
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### France

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<tr>
<td>2</td>
<td><em>Girls</em></td>
<td><em>Various</em></td>
</tr>
<tr>
<td>3</td>
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<td><em>Various</em></td>
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<td><em>New CD</em></td>
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<td>3</td>
<td><em>New EP</em></td>
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</tr>
<tr>
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<td><em>New Single</em></td>
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### Spain

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<tr>
<td>4</td>
<td><em>New Single</em></td>
<td><em>Various</em></td>
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</tbody>
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### Notes

- *NEW* indicates first entry or re-entry into chart shown.
- Artists and songs are listed with their respective weeks of appearance in various charts.
- Labels and record companies are mentioned for albums.
- Various genres and styles are represented across different charts.
**EUROCHART HOT 100**

**WEEK 9/9/94**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>LOVE IS ALL AROUND</th>
<th>WET WET WET</th>
<th>PEREZ PRADO</th>
<th>LONDON CALLING</th>
<th>CHEVAU, CHEVAL</th>
<th>BACHMAN-TURNER OVERY</th>
<th>REED</th>
<th>CHEVAU, CHEVAL</th>
<th>LONDON CALLING</th>
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<td><strong>LOVE IS ALL AROUND</strong></td>
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</tr>
<tr>
<td>1</td>
<td>WET WET WET</td>
<td>END OF PART ONE (THEIR)</td>
<td>7</td>
<td>USA</td>
<td>BELGIUM</td>
<td>EUROCHART HOT 3 WEEK</td>
<td>1994</td>
<td>BELGIUM</td>
<td>EUROMIX ADDS SHUFFLED HIS FEET AREA</td>
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<tr>
<td>2</td>
<td>HEMELSELAAN</td>
<td>WILL TUTA (2014)</td>
<td>3</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>3</td>
<td>NO GOOD (START THE DANCE!)</td>
<td>THE PRODIGY</td>
<td>1</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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<tr>
<td>4</td>
<td>JESSE JOSHIN</td>
<td>JAXON (2014)</td>
<td>10</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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<tr>
<td>5</td>
<td>BABY LOVE</td>
<td>HAVE A LITTLE FAITH (2014)</td>
<td>10</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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<tr>
<td>6</td>
<td>LITTLE FAITH</td>
<td>WITH ANGELS</td>
<td>1</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>7</td>
<td>PRINCE</td>
<td>COME</td>
<td>1</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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<tr>
<td>8</td>
<td>LAURA PAUSINI</td>
<td>LAURA (2014)</td>
<td>1</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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<tr>
<td>9</td>
<td>FLOYD</td>
<td>THE DIVISION BEL</td>
<td>1</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
<td>NEW</td>
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</table>

**ALBUMS**

| ALBUMS | I'LL MAKE LOVE TO YOU | BOYZ II MEN (2014) | 1 | NEW | NEW | NEW | NEW | NEW | NEW |

**NEW ZEALAND**

Despite the recent departures of five gifted performers (Global Music Pulse, Sept. 3) and the fact that Auckland is virtually as far away as you can get from New York and the world's other jazz centers, the city's small jazz community continues to thrive. Among a number of five musicians still at work here is John Key, whose group Strange Fruit was released on June 1994. Released in September debut album at the Auckland Jazz Festival, the album received high praise. The key to a successful performance in the festival is the presence of a skilled bassist, a role that usually falls to the rhythm section. In this case, the role was filled by John Key, who is a skilled bassist and a member of the Auckland Jazz Festival. The album, which features a mix of jazz, blues, and rock, has received critical acclaim and is considered to be extremely important. The late 1990s were a highly creative period for Auckland and his guitarist Tomatito, and their work from this time was crucial to the emergence of the group known as Notnzer. The songs, which are recorded at outdoor festivals in the flamenco stronghold of Andalucia in the southern part of the country.

**FLORENCE LELLOWELL**

**GERMANY**

The three-man Berlin band Swimming The Nile—formed in 1986 by guitarist/singer Matthias Richter-Reichhelm and drummer Heike Boettcher, later joined by bassist A. J. Jensen—has released its third album, on the label run with the Republic Records RTE 1 and Network 2, as well as UTV and Channel 4. The commercial, made at the Picture Company in Dublin by Fiona Healy, with art direction by Steve Averill (best known for his U2 album sleeves), consists of 130 separate images of well-known personalities in various fields. Of the 26 hands and musicians featured, 17 are Irish. The editor of Hot Press, Niall Stokes, says, “We wanted to produce a commercial that not only reflected the broad scope of subject matter regularly covered... but one which used contemporary production techniques to portray the magazine’s editorial thrust at the cutting edge of modern Irish society.”

**KEN STEWART**

**IRELAND**

The country's leading rock magazine, Hot Press, has launched a $115,000 television advertising campaign, the biggest in its 17-year history. During the next few months, a 30-second ad will run on the Republic's RTE 1 and Network 2, as well as UTV and Channel 4. The commercial, made at the Picture Company in Dublin by Fiona Healy, with art direction by Steve Averill (best known for his U2 album sleeves), consists of 130 separate images of well-known personalities in various fields. Of the 26 hands and musicians featured, 17 are Irish. The editor of Hot Press, Niall Stokes, says, “We wanted to produce a commercial that not only reflected the broad scope of subject matter regularly covered... but one which used contemporary production techniques to portray the magazine’s editorial thrust at the cutting edge of modern Irish society.”

**ELLEN WEINERT**

**JAPAN**

The Beatles song “Everybody’s Got Something To Hide Except Me And My Monkey” is an unlikely choice for a female Japanese pop idol to sing, but on her latest album, “Stop By Stop” (WEA Japan), Chisato Moritaka turns in a surprisingly convincing version of the song. The album was released in November, and the video for the song was released on the pop music channel Viacom, which was launched in Japan in May.

**WILLEM HOONS**

**THE NETHERLANDS**

Some 70 artists from 12 countries were featured in the second Crossing Border Festival, which opened in the Netherlands International Holland Festival, 26 September 1994. The festival included a wide range of international artists, including some of the best-known names in world music. The festival was organized by the International Holland Festival, and the line-up included a diverse range of artists from different countries, including the United States, Canada, and Europe. The festival was a great success, and it was widely praised for its innovative programming and the high quality of the performances. The festival was seen as a way to promote cultural exchange and to bring people from different parts of the world together in a shared appreciation of music.
GAITHERSBURG, Md.—Although Kemp Mill Music was NARM's retailer of the year award in March, chain executives emphasized to store managers that they must get better if they want to stay ahead of the competition.

That was the key message delivered by chain president Stanley Wailer at the company's convention, held Sept. 8-9 at the Marriott Hotel here. About 75 Kemp Mill employees and about 200 vendors attended the convention.

In his opening address, Wailer pointed out that the 96-unit, Washington, D.C.-area chain had a very successful year, including winning the award from the National Association of Record Merchandisers, which he labeled a great acknowledgement from the industry. "We had been nominated four of the last five years, and finally won it," he said. "It was one of the most personally rewarding achievements in our company's history."

In the last year, Kemp Mill also rolled out Ticketmaster booths in its stores, which add revenues and introduce new people to the chain's stores, Wailer said. Also, the chain improved its employee benefits during the year.

Moreover, the company continues to implement successful marketing promotions, including its "Hip City" campaign, which broadened the chain's demographics, he added.

On another front, the company formed an inventory-control committee, headed by senior VP Marc Appelbaum, which is planning for the eventual rollout of a point-of-sale system.

While he praised Kemp Mill staff for their contributions to the company's success, he warned them that the chain would be hit with a price and turf war come 1996.

Circuit City sells all CDs for $11.99 or less; Nobody Beats The Wiz advertises The Billboard 200 at $11.99; and Best Buy, another electronic hardware/entertainment software discount, is countering to town, Wailer said.

"On the turf side ... many of our stores will be directly challenged," he added. "HMV is opening in Georgetown, almost across the street from us on Wisconsin Avenue. Tower is opening in Chantilly [Va]. Best Buy is opening four of these, including Columbia [Md.] Chantilly, Laurel [Md.], and Springfield [Va]. Blockbuster has announced that it's going to be opening in Manassas [Va.] and Rockville [Md.]." Both"s also is expanding in the marketplace, he said. "We have to get better, to remain profitable," Wailer said.

To meet the anticipated heightened competition, Kemp Mill has lowered its prices on all hit product to $11.99, with 98.95 super deals. While that will affect profit margins, it should increase market share and overall sales, he said.

To compensate for the lost margin, Kemp Mill will continue to improve its cutout presentation. The company already has dramatically improved cutout sales by increasing selection, enhancing product presentation, improving placement, and increasing advertising. But Wailer added, "We are committed to build on our successful cutout sales and increase them significantly."

Besides cutouts, Kemp Mill has added another buyer to the staff who will concentrate on adding high-margin product to the chain's offerings.

In another effort to improve margins, Kemp Mill will enter the used-CD business sometime within the next 90 days, Howard Appelbaum, executive VP with the chain, told Billboard in an interview. "It is too big a business not to be," he said. "The customers are looking for it, and we need to meet customers' expectations."

Chains also are re-committing themselves to improving customer service, Wailer said in his address. "Many stores are very good with service, while others could use a little help," he noted. "We are introducing a customer service plan to improve quality services to every Kemp Mill chain."

"We'll have rollouts of listening stations and I-stations, he said.

On the real estate front, the company plans to open two or three stores in the next year while refurbishing existing stores, Wailer said. "We are constantly purging the weakest stores and upgrading. Since the 1969 format, the chain has opened six stores, including two replacement outlets, for a net gain of four units.

In the coming year, Kemp Mill will add a second floor to its Georgetown outlet, doubling the square footage to 4,000 square feet; totally renovate the Potomac Mills [Va.] store; and double the size of its Springfield Mill store to 1,000 square feet.

Kemp Mill has enlarged its stores generally over the last few years, bringing the average store size up to about 2,000 square feet, according to Appelbaum, with the largest store measuring 6,200 square feet. The larger stores allow the chain to carry more inventory, with stores averaging about 50,000 SKUs, he said.

Kemp Mill also will try to fight off competition by emphasizing its stature as the local store, Appelbaum added.

"We are the local record store," he said.

(Continued on page 57)

Music Millennium Goes The Competition Roots-Music Specialist One Of Nation's Most Visible Indies

PORTLAND, Ore.—Music Millennium may have begun life in 1969 as an underground record store, but 25 years later it is one of the most visible independent music retailers in the U.S.

Music Millennium, which now takes in two 6,000-square-foot locations in this city, is widely known in the music industry as a deep-catalog account that specializes in roots music such as blues, folk, and world genres as well as the ultimate roots music, classical. It also has a healthy reputation for selling alternative rock.

Last year, the store received a lot of publicity when the used-CD controversy came to the attention of the national media. During that brouhaha, Music Millennium principal Jerry Currier protested Garth Brooks' support of Cema's anti-used CD policy by roasting the singer's CDs during public barbecues.

Today, with that industry controversy less than a memory, Music Millennium is concentrating once more on doing business—that is, selling music.

As a full-catalog store, Music Millennium tries to keep its customers satisfied by carrying 80,000 titles in its main location and about 40,000 titles in its downtown location.

"A majority of our clientele are between 20 and 50 years old and have grown up with the store," notes Currier. "We don't sell a lot of hits, but we sell a lot of categories of music that other stores hardly carry. One of our objectives is to turn our customers on to artists that they don't get to hear on the radio."

"We carry everything and anything," Currier adds. "To give you an example of how wide our customer base is, our top 10 albums are, in order, by Sugar, Shawn Colvin, Neil Young, Sheryl Crow, Dinosaur Jr., 3 Tenors, Everything But The Girl, Boys II Men, Eddies Brickell, and the 'Natural Born Killers' soundtrack."

One of the ways Music Millennium turns people on to music is by playing albums in-store over the sound system. At the downtown store, which moved to its current location in 1992, Currier says he deliberately placed couches and chairs around the store so that people can sit and listen to the music overhead. Also, each store has a listening chair—a barber's chair in the original store and a dentist's chair in the downtown store—with speakers mounted on them. "Eventually, we will have a listening area with headphones and multi-cassette CD players," he adds.

Millennium created the ultimate listening area back in 1973 when it opened up a classic record store in the same building that houses the original store. Another merchant occupied the space between the two stores, but Music Millennium eventually took over that space as well.

Today, both stores house separate classical music rooms. That strategy has paid off, because classical now comprises 17% of the company's total volume.

Another key ingredient in turning customers on to new music is Music Millennium's employees, which number 65 between the two stores. "One of the reasons we have a lot of employees is so that we can talk with the customers about music that they might not hear about otherwise," he says.

A good number of Music Millennium's employees are 20-25 years old, but the company also tries to entice older people—who know about genres popular in the past—to work at the stores. In all, the company employs about 10 people who are over 40.

Currier concedes that "it's a bit hard to find people who know everything about music, but, collectively, we feel we should be able to answer any question that arises, whether it be about Black Flag or Bix Beiderbecke." For the uninstructed, Currier explains that Beiderbecke was a popular trumpet player of the 1920s. "I probably sell 20 or 30 of his records a year, but in most other record stores, you won't find him."

That, of course, was the original strategy when Music Millennium opened on March 15, 1969. The poster used to advertise the store's opening stated that Music Millennium...
ROOTS SPECIALIST MUSIC MILLENNIUM COOKS THE COMPETITION

Promoting Pops. Erich Kunzel, conductor of the Cincinnati Pops, makes an in-store appearance at Dearborn Music in Dearborn, Mich., to promote his new album, Telarc, "Kunzel's Top 20." Shown, from left, are Rich Girod, Midwest Rep, Telarc Records; Mona DeQuis, classical buyer and manager, Dearborn Music; Kunzel; Dawn Sexton, public relations, the Detroit Symphony; and WORS Detroit on-air personality Pat McElroy.

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Retail

Retailers Fuming Over Labels' Alternative Distribrib Schemes

WHAT'S GOING ON HERE? The music retail community used to have the perspective that any album sold through direct marketing and not through stores represented a double-cross on the part of the manufacturers. For example, three years back, when the Warner Music Group sold an edited version of the Dixie Chicks' album via a 900 number advertised in a TV commercial, it got under retailers' skin. Or when Sony Music included an 800 number in a recent promotion and tried to entice customers that bought her album in an retail store to buy the rest of her catalog directly from the label, it got retail's blood pressure up.

It has taken some time, but with all the talk about digital delivery to the home and other direct-marketing efforts, retail accounts in the last year have finally come to grips with the fact that the majors are looking at, and will continue to explore, alternative distribution channels to expand music sales.

Conceding that point, all retailers ask in return is for a level playing field. (Also, they ask that major artists at least have the decency to refrain from stealing retail customers by placing direct-marketing advertisements inside albums sold through their stores.)

Over the last month—from retailers' point of view—there have been two instances of manufacturers egregiously disregarding retail's request: EMI Records is conducting a promotion with McDonald's, selling special CDs by Garth Brooks, Elton John, Tina Turner, and Roxette for $5.99 ($3.99 for cassettes); and Sony Music Distribution has put together a promotion whereby Blockbuster Video receives an exclusive version of the new Steeplechase video that contains an extra song.

At the very least, both promotions annoy retailers, and one of the campaigns completely pisses them off. But, oddly enough, there is some disagreement over which one is despised more. About half of the retail executives Track talked to are jumping up and down about the Sony/Music video Blockbuster promotion and wondering why the other half have steered clear of putting the album in the stores. Meanwhile, EMI/McDonald's promotion, and vice versa. EMI and Sony's reasons for doing the deals are well documented in the last three issues of Billboard. Sony calls its deal with Blockbuster an experiment, while EMI believes its artist's share of the profit from the $15 million-$20 million advertising campaign launched by McDonald's. Also, when promoting executives in both companies acknowledge that the deals are viewed as providing incremental revenues.

Regardless of which promotion has received the ire most, retailers feel that both campaigns ignore the concept of the level playing field. In the case of the EMI/McDonald's promotion, music retailers are incensed that EMI, first, has chosen to create special product exclusively for McDonald's; and secondly, that the CD product was priced at $5.99, or $11 less than the average list price equivalent assigned to superstar product.

Retailers already are fuming that record clubs' ads tout eight CDs for a $20 discount, which they say develops a catalog situation and makes it look like they are gouging their customers when they charge $17 per CD. The McDonald's deal adds to this perception, retailers charge. Also, for years retailers have been saying that CD prices are too high and deal that, if they were low enough, the business would grow so exponentially that overall profits would make up for the lost margin. With the McDonald's deal, EMI proved that you can release mess of albums in a very short time if you deep-discount them and advertise it. Why, retailers wonder, won't they try this kind of experiment with record stores?

Retailers don't wait for that answer before rattling off the next thing about the McDonald's deal that annoys them. The promo included a coupon for $4 off CDs and $2 off cassettes. The albums by the four artists that could be redeemed at stores in the music industry, giving that merchant an unfair advantage in the way of incremental business.

Similarly, with the Sony/Blockbuster promotion, the main gripe among retailers is that Sony is creating an unfair advantage for one of their competitors—in this case, one that is not in the music industry but already is perceived as a Goliath with unlimited resources.

To be sure, any deal that is unique to a certain chain infuriates the excluded merchants.

Another retail exec says of the campaigns, "In both instances, the manufacturers are taking a short-term view. One thing by itself doesn't bother me at all that much, but there is a pattern of these types of promotions emerging. In its own way, each deal creates confusion for the music-buying public. I can't imagine that these deals are in the long-term best interests of our industry."

Overall, the main message that retailers are trying to get across to the manufacturers is that if they must search for alternative distribution channels, they should at least make the same product available to retail at the same price.

MOMENTUM is energy that escalates to a climactic finale. So it goes for the momentum behind Walt Disney Records' new release titled, Mickey Unrapped.

To start the momentum, we launched a direct response TV commercial to air a month before the street date. Take note, the telephone lines have been hot and consumer awareness is rapidly increasing. On top of that, we added a full-scale PR bit campaign with coverage including Entertainment Weekly magazine, and a nationwide satellite TV tour.

And now, in concert with Bellmark Records, a full-scale urban radio single and music video campaign is about to begin! These latest two elements will take the momentum that has begun and boost it to the next level with broad exposure and airplay on radio and TV! Mickey Unrapped has the momentum—be a part of it by contacting your Walt Disney Records sales representative.

MAKING TRACKS: Track hears that Bill Kennedy, VP of sales at Hollywood Records, is moving over to head up sales for Alternative Distribution Alliance, the independent distribution arm half-owned by Warner Music Group... Vito LaZauskas, previously Cema's Los Angeles regional branch manager, has joined Navarre... Mickey Unrapped's country cousin is Wrapline, former Midwest sales manager of AEC Music, is seeking opportunities and can be reached at 612-724-1898.

www.americanradiohistory.com
BAD IS BEAUTIFUL: As a lover of all that is strange and aweful in American popular culture, DI could not resist a phone call from the aforementioned Steve Kaplan of New Brunswick, N.J.'s Performance Records, one of our favorite record labels. As he says, "unusual musical endeavors.

Kaplan, whose affection for the bizarre seemingly knows no bounds, is revved up about the imminent release of director Tim ("Batman") Burton's biographical feature "Ed Wood," which stars Johnny Depp as the real-life hero, director Edward D. Wood, Jr.

We first became enamored of Wood's work years ago, when we promosoted some of his features at a Los Angeles revival cinema. Wood was the auteur of a ghastly, unintentionally hilarious series of ultra-low-budget movies that starred the late Bela Lugosi, whom the director befriended in the mid-'30s, when the Hungarian horror actor was a virtually unemployable heroin casualty in Hollywood.

For their last project together, the filmmaker and thespian were united for what most film buffs refer to with cheerful reliash as "the worst movie ever made," the virtually incomprehensible sci-fi film "Plan 9 From Outer Space." Shot on a shoestring, "Plan 9" — which purports to tell the "truth about grave robbers from outer space" — is distinguished by an unfathomable and howling-provoking script, cardboard sets, horrifying photography and editing, ludicrous performances (by Lugosi, who died four days before production, and so many others), and support such worthy as TV horror hostess Vampira, psychic-to-the-stars Crisswel, and ex-wrestler Tor Johnson, and literally dime-store special effects. Burton has re-created several high-camp scenes from the picture in his film bio.

Kaplan, with the enthusiasm of a true believer, is convinced that "Ed Wood" will spark new interest in Performance's "Plan 9" soundtrack. We hope so, for this outstandingly nutty catalog item contains much that is wonderful about the movie: cheesey music, sound effects for the outside world, and other bits "preposterously hammy, meaning, and cheap sound effects. As soundtrack albums go, this one is in a class entirely (and maybe thankfully) by itself.

Needless to say, we recommend the "Plan 9" soundtrack highly to retailers who clientele tends fearlessly in left-field.

QUICK HTS: Veteran label executive Ray Anderson, a major player in marketing and promotion at Epic, Columbia, and RCA in years past, has been named president and managing director of Orange, Calif.-based Doctor Dream Records. Founder and former president David Hayes will now assume the title of CEO. ... Indie labels Trauma Records and Acme Records have merged, and have announced an exclusive distribution deal with Hanover Park, Ill.-based M.S. Distributing. Trauma has just released "Johlicification," a new album by former MCA act the "Turtles." New York-based developer, former Hollywood Records marketing VP and Enigma Records president Jim Martone has joined Sherman Oaks, Calif.-based Trauma in the head marketing role. ... Independent National Distributors Inc. will now distribute Hicksville, N.Y.-based Design Records and its reissue imprint, the Collector's Pipeline, exclusively. ... Debut albums that are new releases by Martin Nevel and Andy Partridge (the mini-album "Let's Kiss," a sequel to the duo's critically praised album "The Greatest Living Englishman "), the power-pop/punk compilation "Scene ... Made In N.Y.C.," and sets by Sunshot and Valentine Saison. Collector's Pipeline will issue sets by Grand Funk Railroad, the Runaways, Animation, Soft Cell, and the Sweet. ... Kick out the jams, L.A.'s Epiphany Records has signed "Brother Wayne Kramer, former lead guitarist for Detroit's MC5 ... San Francisco's adult alternative/everyone group, Of Space, which celebrates its 10th anniversary in October, has inaugurated a new imprint, Fathom Records, to handle ambient, electronic, and "multi-cultural music."

FLAG WAVING: Over five years, Seattle's Gas Huffer has developed its rep as a hard-touring punk-rock unit. So it came as no surprise to learn that singer Matt Wright was packing away bags for a six-week American tour, which began Sept. 16 in glamorous Missoula, Mont.

The band—which also includes gui- tarist Tom Price, bassist Don Black- stone, and drummer Joe Newton—has conveyed some of its thoughts about life on the road in a 24-page comic book (the third that the band has created) that is included in vinyl copies of "One Inch Masters," its first album for Epiph- any after two long-players for home- town indie Emily Records.

"We all do some drawing," Wright says. "I'm probably, of the four of us, the least technically skilled in the realm of cartooning."

Wright says that both Blackstone and Newlon have contributed covers to some 7-Inch singles, and the latter has had his work exhibited at Seattle's Vox Populi Gallery.

The comics are an outgrowth of the band's indie ethos, Wright says. "Part of the fun of doing a band at the inde- pendent level is you can do stuff like that. It's fun to design T-shirts and in- clude extra things ... it's a little gookie, like a toy."

The comic's tales of bad roadside food and occasional aberrant behavior are derived from the group's own adventures. Spending that much time on the road, that's our main batch of expe- rience in life," Wright says. "It's to let people know it's not a wonderlufl, glam- orous fun all the time."

Lest we forget, the music on "One Inch Masters" is dandy, too. "We consider ourselves a contemporary punk band that gathers influences from all sorts of places—garage, surf, rockabilly," says Wright, who adds that the Huffers have put to- gether another group, a surf combo known as the Del-Lagunas. "It's our top-secret alter-ego band," he says, confessing, "It's not very good."

Rest assured, the wound-up, bris- ting tunefulness of Gas Huffer is very good indeed. The group will be carrrng across the country from late Sep- tember through early October, winding up at home Oct. 28. Catch 'em if you can.

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Radio's KidStar Going National In April
Launch Will Create 2nd Children's Network In U.S.

**STAR PERFORMER:** The Children's Media Network will launch a national rollout of its multimedia children's radio concept, KidStar, in April. A Seattle-based company, which bowed its first KidStar station (AM 1250) there 15 months ago, will add AM stations in New York, Los Angeles, Chicago, Dallas, Indianapolis, Philadelphia, Detroit, Washington, D.C., Dallas, Boston, and Houston. Currently, the only other national children's radio network is Windham Hill's National Children's Network, whose flagship station (and format namesake) is Radio AAHS, which is marketed, he says, “as a fun, family-oriented station.” KidStar, whose programming is integrated with a quarterly magazine, a phone system, and computer access, has “already been designed for national play,” says Bill Koenig, company co-founder and president. Programming will be delivered via digital satellite files “and national sales,” allowing for a greater diversity of programming than conventional satellite delivery.

Koenig says that “we’ve looked over $1 million in advertising revenues” since KidStar debuted, says the caliber of advertisers—including McDonald’s and Cellular One—has “validated a key premise of KidStar: that we deliver parents as well as children.” Since Arbitron does not measure “several younger items,” he says, “we know going in that it would be an obstacle. We created a one-to-one relationship with our audience through our free membership program.”

“In Seattle,” he adds, “more than 90,000 members are signed up, which is a substantial lower audience.

Members can use KidStar’s “Phone Zone,” playing games via telephone and responding to on-air questions—with their responses later aired as part of KidStar’s programming. Each member imprints demographic information upon signing up, which is reported back to advertisers. “We tell them more than what they could learn from Arbitron,” says Koenig, adding that he believes Arbitron will eventually measure the 12- and under audience.

Koenig says that the format, which runs 5 hours-police-based Children to the National Network. He says that “we’re looking to expand that nationally.”

Koenig says that KidStar’s aim is not to use Radio AAHS, three of whose affiliate cities—L.A., Dallas, and Washington—will also have KidStar in the spring. “We give Radio AAHS a lot of credit, but our approach is different,” he says. “It’s a win-win situation. We’re trying to get in a sparring match with Radio AAHS.”

Radio AAHS, incidentally, is launching its own magazine in February. The new effort, called Chipmunks, will have “games, fun, and a lot of tie-ins with the station, but will be independent of it as well,” says editor Katherine Palser. “We’ll make the voices and characters of Radio AAHS come alive in its pages.”

**THE VISION THING:** The former heads of sales and marketing for Discovery Music—Tonya Santor and Jingle Bells: The crop of new children’s Christmas albums includes Walt Disney Records’ Spanish-language “Navidad En Las Americas,” an American Records’ Spanish release featuring Luis Miguel, Domingo, Tito Puente, Jose Feli- ciano, Celia Cruz, Juan Gabriel, Luis Enrique, and others, due Nov. 8, and its predecessor, Chimpanzees, a Top 10 Christmas album in 13 years (the carollers have moved more than 20 million Christmas records in the past year). A “Kid’s Christmas” will be released Sept. 13 on Epic Records/Sony Wonder. Also released Sept. 13 was “Snowmen Toys,” the first in a “Snooky’s Classics On Toys” series to be released by Lightyear Entertainment/BMG Kids.

**KIDBITS:** One of the most wonderful kids’ releases of the year is A Wonderworld, a lyrically enthralling set of jazz-pop written and performed by actress Jessica Harper ("My Favorite Year”), available from Alacazam/Alacazam. A Wonderworld has a red hot cartoon series of the same name (a big item on college campuses, Child’s Play).

Susan Entertainment’s Cool Kids Records and TWK Kids have bowed three of five-quarter-Mighty Morphin Power Rangers” line: “The Power Rangers: Day Of The Dumper” (a 3-D Read Along), “On Fins And Needles” (the first in an “Audible Power Pack” line, which is packaged with Morphin trading cards), and “The Album: A Rack Adventure.” “Island of Illusion,” the second in the series, is due in October, and “Christmas Raft- Sing-Along” debuts in November. Walt Disney Records’ hip-hop parody “Ricky Misbehaved” (under the name Unquipe), released Sept. 13, stars features stars like Tag Team and Whoopi Goldberg jammin’ with Mickey, Donald, and Goofy. First single “video is “Whoops! (There It Went)” (see page 42 for details). Former “Entertainment Tonight” host Mary Hart has released audio titles; Hart sings Lullabies From The Heart,” on Madacy Records, Saint-Louis, Quebec, Canada. The Roches are among the latest young artists to release a kids’ record. Called “Will You Be My Friend,” it’s awhile from Baby Boy Boom, Minneapolis...Canadian guitarist Stan Samole has bowed a described “children’s, jazz, and new age” nursery rhyme album called “Children’s Christmas Jazz Inspiration Records. Toronto... Songwriter Cathy Block, whose songs have been covered by Diana Ross and Al Jarreau, has released an original family album, “Timeless,” on IIM Records, Chicago... Educa- torent Zielke/Frank’s latest is “Teacher’s Pets,” which is available with accompanying work, from Springhouse, Westchevile, Ohio.

**TOP NEW AGE ALBUMS (CONTINUED)**

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<td>49</td>
<td>LED ZEPPELIN IV</td>
<td>Led Zeppelin</td>
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**Collectibles**
HMV has opened a memorabilia display at its store on New York's Upper East Side. The collectibles include concert tickets for Elvis Presley, the Rolling Stones' first American tour, the Beatles at Shea Stadium, and Jimi Hendrix. Also on display is the signed album artwork from 12 of the acts that performed at the original Woodstock festival in 1969. Prices start at $100.

Pictured, from left, are Jim Freeman, GM/HMV/BBCI, New York; Erin Yasgur and Rob Santos, co-creators of the HMV Memorabilia collection; Rob Goldstone, HMV's VP of marketing, and HMV marketing manager Kathy Angstadt.

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**KEMP MILL**
(Continued from page 52)

noted, "We build on that strength with our strategic associations with [modern rock station] WHFS. We sell their merchandise in our stores, and they mention it three or four times a day.

"Also, [R&R outlet] WPIC, the No. 1 station in our town, has set up a booth at our Inwood Mall store, and they broadcast from there once a week. Artists come by to appear on the show. It's a wonderful promotion between Kemp Mill, radio, and the labels."

Appelbaum says that the service offered by Kemp Mill distinguished it from other chains. Also, as the local merchant, Kemp Mill is more in tune with the market, allowing it to react more quickly to local trends than the chains that locate their buying outside the marketplace.

To ensure that its staff is in tune with the music, Kemp Mill allowed the six majors to put on product promotions during the convention. Among the acts that performed during the presentations were God's Child (Quest), Dionne Ferris (Columbia); Dee'see (Soul Music/Epic); Timbuk 3 (High Street); Dillon O'Brien (RCA); and Tony Terry (Virgin). Terry's performance was a hit of the convention, Kemp Mill employee awards were announced. Wes Kittrell of the Springfield Mall location won manager of the year, and Dave Martin, manager of the Manasas store, won rookie of the year. The store of the year award was presented to the Georgetown outlet. Also, service awards were presented to Mike Miller, special orders manager, recognizing his 20 years with the company; and Al Morris, A & R and supply manager, and Derek Van Gemeren, MIS manager, who were acknowledged for their 10 years of service. In closing his keynote address, Wahler said, "We are in a war, but it's a war we can win."

At Kemp Mill, "You are survivors," he added. "We have been through price wars, the bank crisis of 1982, a leveraged buyout, major litigation, and more than one recession."

He reminded staffers that Kemp Mill has a game plan to fend off the competition. 'We all have to work hard to execute it," he said. "We need your contribution to win."
**VARIOUS ARTISTS**

**Album:** Born Killers: A Soundtrack For An Ol' Time Story
**Producer:** Joel Egnatz, Ant Mardin, Rhett Arkin, John Keane
**Label:** A&M

This is a film and TV soundtrack, so the review centers on the quality of the music. The songs range from bluesy rockers to more acoustic arrangements, with some tracks featuring soulful vocals and others showcasing instrumental performances.

**Shirley Horn**

"I Love You, Paris" (from *The Valley of Love* by Shirley Horn)

This track is a bluesy, soulful number with a strong horn section that complements Shirley Horn's smooth vocals, creating a warm, inviting atmosphere.

**Marcos Roberts**

"Get Her Where" (from *Get Her Where* by Marcos Roberts)

Markos Roberts' improvisational piano work is a highlight here, with his playing complementing the other instruments in a way that elevates the overall sound of the track.

**Luther Vandross**

"Baby, I Love You" (from *Gettin' Funky* by Luther Vandross)

Vandross's soulful vocal delivery is paired with a rhythmic, upbeat production that makes this a standout track from the album.

**Bebé & Cece Wins**

"Here and Now" (from *Here and Now* by Bebe & Cece)

This track features harmonious vocals and a catchy, pop-oriented rhythm that makes it a popular release from the album.

**Bud Powell**

"The Bud Powell Song" (from *The Complete Bud Powell On Verve*)

Bud Powell's intricate piano work is showcased here, with his improvisations adding depth and nuance to the composition.

**CLASSICAL**

**John Taverner**

"Antologia Thaumaturgica" (from *Antologia Thaumaturgica* by John Taverner)

Taverner's classical compositions are given antxenic interpretations here, with the performers capturing the essence of the music and bringing it to life in a fresh way.

**CLIMATE CHANGE**

**David Mullen**

"Kakhal" (from *Kakhal* by David Mullen)

Mullen's experimental approach to music is evident here, with the track featuring a mix of instruments and sounds that create a unique atmosphere.

**AMERICAN RADIO HISTORICAL SOCIETY**

"Time and Place" (from *Time and Place* by the AMERICAN RADIO HISTORICAL SOCIETY)

This historical piece gives a glimpse into the past, with the music reflecting the societal and cultural context of its time.

**COUNTRY**

**Waylon Jennings**

"Where You've Been" (from *Where You've Been* by Waylon Jennings)

Jennings' classic country sound shines through here, with his vocal delivery and the accompaniment creating a nostalgic and comforting atmosphere.

**R&B**

**WALTER DAVIES**

"I Can't Give You Anything But Love" (from *Dance With Me* by Walter Davies)

Davies' soulful vocals and the smooth production make this a highlight from the album, with the music reflecting the R&B genre of the 1940s and 1950s.

**JAZZ**

**GLORIOUS GIANTS**

"Don't Mind" (from *Don't Mind* by Glorious Giants)

The Glorious Giants' fusion of genres is evident here, with the music incorporating elements of soul, R&B, and jazz to create a unique sound.

**DANIELA GALAS WITH JOHN PAUL JONES**

"The Sporting Life" (from *The Sporting Life* by Daniela Galas with John Paul Jones)

This track features Galas' powerful vocals and Jones' dynamic guitar work, with the music reflecting the passion and energy of the performers.

**POPPY**

"A Girl From Ipanema" (from *A Girl From Ipanema* by PoPpy)

PoPpy's lush vocal delivery and the smooth production make this a standout track from the album.

**REGGAE**

**DINO VALENTINO**

"Right On" (from *Right On* by Dino Valentino)

 Valentino's inventive approach to reggae is evident here, with the track featuring a mix of instruments and sounds that create a unique atmosphere.

**R&B**

**BRIA CRONIN**

"If I'm Lying" (from *If I'm Lying* by Briar Cronin)

Cronin's soulful vocals and the smooth production make this a highlight from the album, with the music reflecting the R&B genre of the 1940s and 1950s.

**TECHNO**

**VARIOUS ARTISTS**

"A Love So Right" (from *A Love So Right* by Various Artists)

This track features a mix of genres, with the music incorporating elements of R&B, soul, and jazz to create a unique sound.

**CLASSICAL**

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This historical piece gives a glimpse into the past, with the music reflecting the societal and cultural context of its time.
**NEW & NOTEWORTHY**

**LIVING JOY**

**Dream (5:37)**

**PRODUCERS:** Cordero, LaBrie, Green, Weller, Shira

**PUBLISHERS:** Sony/ATV, Chrysalis, BMG Chrysalis, Universal, Backstage

**LEO RAY PARNELL**

**The Power Of Love (3:39)**

**PRODUCERS:** Scott Hendrick

**PUBLISHERS:** Sony/ATV, KMI, BMG Chrysalis

**JESSE HUNTER**

**Long Legged Hannah (From Butte, Montana) (2:56)**

**PRODUCERS:** Todd Tipton, Mike & Levi, Matt Slocum

**PUBLISHERS:** MCA/Music, Mike & Levi, Sony ATV

**VAMPIRE WEEKEND**

**Cape Cod Summer (6:13)**

The title says it all. This three-chord tribute to a vampire is received as “a worthy piece of a washing machine” isn’t an feminine anthem, at least for you are looking for a zany dancefloor flyer that’ll put an audience into the spin cycle, look no further.

**RIDE COMMUNITY FEATURING ROXY**

**Love To Die (6:31)**

**PRODUCERS:** A.J. Martorano, Autumn Attwood, Jonny Ayres, Attila Rahovec

**PUBLISHERS:** Southern Sound/CBS Records, Sony ATV, UMG/Universal

European D/BM musician collective blurs the lines dividing world-beat, dance, and hip hop on this unclassifiable, meditumemo. Framed by a slightly guitar line reminiscent of a classic Chili Peppers, hastily atmospheres with enigmatic African chants, English rhymes, and wriggling break beats. Ultra-danceable, and the catchy single is destined for the kind of widespread acceptance previously given to Everything But The Girl’s “缺” .

**JASON CANNON**

**Miss Lonely Heart (2:32)**

**PRODUCERS:** Kluver, Mullen, Milonas, Goss, Charnesky

**PUBLISHERS:** Sony ATV, A&M Music, BMG Chrysalis

**ROCK TRACKS**

**COLLECTIVE SOUL**

**Breathe (3:03)**

**PRODUCERS:** Bawden, Hargrove, Efrata, Depression, Parnell, Bland, Boyette, Haber

**PUBLISHERS:** Universal/Republic, Atlantic 5711 (cassette single)

This is a truly unique single, filled with Eastern influences and a world-beat feel. It’s a perfect mix of dance and rock, and the lyrics are poetic and thought-provoking.

**BRITNEY SPEARS**

**I'M A SLAVE**

**PRODUCERS:** Marques-Mitchell, Brown

**PUBLISHERS:** Sony ATV, BMG Chrysalis

**DANCE**

**RED ROXY**

**Love To Die (6:31)**

**PRODUCERS:** A.J. Martorano, Autumn Attwood, Jonny Ayres, Attila Rahovec

**PUBLISHERS:** Southern Sound/CBS Records, Sony ATV, UMG/Universal

This is a dance track with a modern pop sound. The lyrics are catchy and the beat is upbeat and energetic. It’s sure to get people on their feet and dancing.

**oints (b): New releases with the greatest chart potential: CRITICS’ CHOICE (#1). New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and noteworthy artists or recordings. RAP: New releases that require more of attention. Comments (c): Additional reviews. All releases available to radio and retail in the US. If eligible for review, send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W, Nashville, Tenn. 37203.
NEW YORK—First you start with a story. The rest is a world of options. That’s the increasingly common merging of popular multimedia entertainment companies when it comes to developing “properties” in the “multimedia age,” a time when entirely new kinds of exploitation are being mapped while well-traveled ones are being revitalized through the synergies of spinoffs, co-developments, and cross-promotions.

On the former front, spinoffs from games have taken a number of different paths lately, from books to TV to films. One notable deal reached this summer centers on the top-selling Broderbund CD-ROM game “Myst,” developed by Cyan’s Rand and Robyn Miller, which will be turned separately into a book and a film. TV shows, such as “The Number 1 Pand,” will also become video games, and video games such as “Street Fighter” are becoming films. Films, of course, have long been prime fodder for game development.

Co-development is the new buzzword, however, as properties are not so much scaled off as knitted together from the start.

7th Level Helps

NEW YORK—And now for something “new and different.”

Innovative software publisher 7th Level is releasing its CD-ROM “Monty Python’s Complete Works Of... The Life Of Time.” The disc has packed it with some—what else?—highly unusual features.

It is “a disc that is expected to go to retail at about $59.95, includes more than 30 sketches from the BBC-TV show, including the classics ‘Life of Brian’, ‘Heather & The Cheese Shop’, as well as such humorous hulakines as ‘The Lumberjack Song’ and ‘Spam.’ Arcades, game rooms and ‘收集ing’ of flying pigs are among the other presumed, er, highlights.

You’ve been warned. You can go away now.

“...we have now built into our product a feature that when we look at a project, we automatically say, ‘What other applications are there?’” says Terry L. Hershey, president of Time Warner Interactive’s entertainment division. “If we feel there are other applications, we will bring in our sister companies and see if they are interested in pursuing it.”

Time Warner Interactive, a subsidi- ary of the media conglomerate Time Warner Inc., has joined in the CD-ROM protocol into action. This fall, it will launch a CD-ROM version of the classic “Peter & The Wolf” at the same time that Warner Books publishes a print edition and Time Warner Audio/ books debuts its cassette edition, narrated by actress Kirkice Alley. An audio CD is also possible.

While the multiple-product launch will be simultaneous, the “Peter project was not a CD-ROM develop- ment. This one began life as an inter- active product, Hershey says, and then drew attention from the book and audiobook divisions, which deci- ded to pursue it.

The first “pure” co-project will come next year, when Warner Books and Time Warner Interactive each launch their own version of a new story now being written specifically for dual life as a novel and a CD-ROM.

“Mirage,” which co-author Matthew Costello describes as a “Hitch- cockian” story, “will be launched next fall as a hardcover novel by Warner Books imprint Warner Aspect and as a CD-ROM from Time Warner Interactive. Both novel and CD-ROM are being written by Costello and fellow novelist F. Paul Wilson.

“It’s a story about two very different sisters who have been estranged for many years. One of the things that has happened to the one sister, and the other has to go into her mind and uncover the mystery of what has happened by probing her memories,” says Costello. As she gets closer to the heart of the story, she also gets closer to the heart of the mystery.

Music—everything from opera to classical to alternative rock—will play a key role in triggering memories, Costello says. The CD-ROM also will include filmed images, game ele- ments, animation, and more in evok- ing the surreal inner “dreamscape.”

But it all comes down to the story, in both media. “People want good storytelling,” they want to be moved, they want to be touched, they want to cry, they want to feel things,” he says. “And a CD-ROM simply allows you to write an interactive process, but not in the sense of branching storylines. That is abdicating story- telling.

A novel and ROM will tell similar stories, with some unique twists in each.

“Our sense is that the novel has got to be a stand-alone—it’s got to tell the story by itself, and vice versa,” says Costello, whose résumé includes the CD-ROMs’ “7th Guest” and its up- coming sequel, “11th Hour,” as well as a number of traditional novels. “But there will be surprises in each, the idea being that each will give you the that other can’t. So I think each will whet your appetite for the other.”

Rather than cannibalizing sales, this will spur them,” she says. “Consumers will be more likely to buy the other product if they have bought one—not less likely.

Although “Mirage” is in the early stages of development, and thus extra animations. The game environ- ment encourages extraneous explora- tion, allowing users to either follow the story word for word or deviate from its linear path with numerous on-screen distractions. An example is the constant presence of three lady- bugs who, when clicked, deliver a pro- phecy or some strange antics, ranging from a squeaky cheering routine to tossing a paper airplane. It’s pretty weird stuff.

A miniboke, accompanying book dis- cote that kids can read along with the story. The online narrator reads in English or Spanish, and the disc even features a code that can be played on any audio CD player.

Brett Atwood

The Encyclopedia

BRAVE NEW WORLD: Compton’s New Media has rewritten its classic to keep pace with the changing times. The book, which is marking the fifth anniversary of its popular “Compton’s Interactive Ency- clopedia” CD-ROM, which the company sold more than 2.2 million units to date, by “rebuiding it from the ground up,” according to president/ chief executive officer Frank Costello.

The “radically new” 1995 version of the flagship encyclopedia gets a new captain in the person of Patrick Stewart, William Shatner’s “Star Trek: Next Generation,” who will act as an on-line guide through the disc, which boasts a new interface, 256 colors, and local color commentary.

Among the added features, in ad- dition to Stewart’s guidance, are a “CIE ation” that will create their own multimedia shows by combing videos, articles, pictures, and sound with personal narration or recorded messages; “recent events” slide show; such new learning environments as a newscroom, a playground, a space ship, and an interactive atlas and interactive timeline.

It also got a new, lower price.

The disc, launching now for Windows and in January 1995 for Macintosh, car- ries an “upgrade” price of $49.95 and is expected to retail at $79.95, according to Stewart. Earlier versions had mi- grated downward this year, but still carried a $149 suggested retail tag.

And an CD and Versions of the Encyclo-pedia are due by Christmas.

In other Compton’s news, the com- pany has appointed Steve E. Marder, director of licensing, affiliate labels, and strategic relations for music and entertainment. Marder, whose background in music li- censing, will play a key role in develop- ing the company’s newly formed Enter- tainment Distribution Company, according to a company executive.

“Orchestering multimedia music deals involves a fine-tuned, cooperative effort between the artists, record pro- ducers, video producers, music publish- ers, artists management, and the CD- ROM production and distribution com- pany,” says James Longson, newly named executive VPGM. “Steve Marder has joined our team to make such orchestration happen.

NEARLY HALF OF ALL adults are familiar with the term “multimedia,” even among the less informed as computers and women thinking of it in terms of inter- active television. Eight percent of U.S. households own a mini- “PC,” defined as a computer with speaker- s, sound board, and a CD-ROM drive.

So says a new survey conducted by the Santa Monica Group of the Indus- tries Assn. The survey also found that 33% of U.S. homes now own at least 16 GB, with 1995 expected to be one. Ten percent plan to buy a PC by the end of 1995.

In that gap between PC and multimedia “household owner” and “multimedia market,” the survey suggests.

The survey included telephone inter- views with 1,500 heads of households.
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ECVS Ups Ante With Retailers, Vid Suppliers

BY SETH GOLDSMITH

NEW YORK—Hollywood is paying more attention to the East Coast Video Show this year than in years past. Once considered the poor relation of the Video Software Dealers Assn.'s annual convention, ECSV has begun to receive the recognition it deserves as a meeting place for mom-and-pop retailers and small chains that haven't made the trip to Vegas and probably won't be seen in Dallas when VSDA convenes there in 1996.

The Atlantic City show, scheduled for Oct. 18-20, had more than 4,800 registrants as of mid-September, about double the 1995 pace. Show manager Diane Stone of Exponent Management Associates in Fairfield, Conn., won't predict final attendance, but expects the figure to easily surpass the 4,000 who came last year.

(Continued on page 66)

4th Quarter To Yield Retail Bounty

Key Is Not Overstocking Sell-Throughs

BY EILEEN FITZPATRICK

LOS ANGELES—Retailers big and small are ready to harvest sales of what is guaranteed to be a huge selection of fourth quarter sell-through releases, but they'll have to work hard to ensure the bumper crop yields profits.

Stores should avoid the obvious, buying more copies than are needed. That isn't as easy as one might think, given the temptation of rock-bottom wholesale discounts on new releases such as "Jurassic Park," "Snow White And The Seven Dwarfs," "Speed," and others. However, consumers are also bargaining, trying to wring the titles available everywhere—and this knocks the bottom out of profits.

The key, dealers say, will be to leave a chunk of the open-to-buy budget available for catalog sales, then steer customers to the staples.

"When there's a lot of big titles, it forces us to maximize our catalog sales," says Target's divisional merchandise manager, Bob Pollack.

"We're working diligently and aggressively planning to make that happen.

To avoid overbuying, Pollack says the mass merchant carefully monitors daily sales on new releases on a store-to-store basis. "If something moves 60,000 units on the first day, we find a similar-model title and order accordingly," he says.

Other retailers say that some hit titles are bound to lose steam. "It's nice having a lot of hits, but there are going to be winners and losers," says Tower Video VP John Thrasher.

"Nevertheless, pulling back on new releases isn't always easy," Thrasher says all new releases will receive maximum exposure through the end of the year, which cuts into the attention paid to familiar titles. "We're putting a lot of money on catalog product, but it may not be as deep, and that's a real danger," he says.

Peter Sauer, West Coast Entertainment's director of product management, agrees. He says the chain will have to realign its catalog buying to accommodate the new releases.

"In the past, we went out of our way to bring in breadth, but it's just not possible this year," he says. West Coast won't hold back on perennial favorites like classic movies, so nontea-

rical releases may suffer, Sauer says.

There are a lot of special-interest titles I've had to pass on," says Title Wave video buyer Leslie Kennedy. "It's definitely an issue this year, and I've had to turn down some orders for it.

Some retailers, knowing that best sellers can generate profitable sales, are taking precautions.

And the airlines on the catalog product, Suncoast Motion Picture Co. president Gary Ross says the chain will create in-store displays using new releases as drawing cards.

"You sell an actor or actress and the films in which they appear, and merchandise like product together," he says. For example, Suncoast plans to place its dinosaur videos next to "Jurassic Park," and display Keanu Reeves this also beside his movie "Speed." On one hand, we're excited to see so many titles come in," says Ross. "On the other hand, we're not too excited about making money on those titles." He thinks the chain has the potential to increase sales by 20% over last year's fourth quarter, without relying on the new releases.

Event marketing will be the centerpieces of Virgin Megastore's strategy, says VP of operations Stephen Hamilton.

The retailer has elaborate plans for "Jurassic Park," which is expected to attract enough people into the store so they'll spill over to the oldies section.

"I think consumers will spend more money on video this year, and that they will spend more time browsing in the catalog section," says Hamilton. "From a budget standpoint, we've prepared for it and won't let it fail. That would defeat the purpose.

Sell-through merchants aren't the only dealers looking to cash in on video's biggest year to date. Retailers also want a piece of the action.

"They're not willing to let the fourth quarter pass them by," says Steve Covelli, president of New York-based Flash Distributors. "They're much more conscious of marketing programs and will use the buzz of 'Jurassic' to sell the mass merchant." 

Some specialists plan to dispense free rentals when consumers buy a title at a specialty store, Blockbuster has advertised one such program, offering 10 free rentals with the purchase of a copy of "Jurassic Park" (Billboard, June 19).

Others are going head-to-head with the mass merchant, advertising just a dollar to the price they're paying for sell-through. Scatteri notes.

"They are trying to use the hit titles as tools to get customers back into the store," he says. "We've been preaching those kind of ideas for a long time, and this year, they aren't letting it go by.

The chain-wide event has become an industry fixture every holiday season. But that doesn't mean the sales machine is working on all cylinders, especially in comparison to the mass merchant. In fact, Blockbuster hasn't determined the proper (Continued on page 64)
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<td>1994</td>
<td>PG-13</td>
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<td>27</td>
<td>THE HOUSE OF THE SPIRITS</td>
<td>HBO Home Video 69886</td>
<td>Mari Stenep, Jeremy Irons</td>
<td>1994</td>
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<td>28</td>
<td>ROMEO IS BLEEDING</td>
<td>PolyGram Video 8063044553</td>
<td>Gary Oldman, Lisa O’Hare</td>
<td>1993</td>
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<td>29</td>
<td>THE CHASE</td>
<td>FoxVideo 8063140050</td>
<td>Charlie Sheen, Kristy Swanson</td>
<td>1994</td>
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<td>SEARCHING FOR BOBBY FISHER</td>
<td>Paramount Pictures Paramount Home Video 32767</td>
<td>Joe Mantegna, Laurence Fishburne</td>
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<td>31</td>
<td>MY MOTHER THE HERO</td>
<td>Touchstone Pictures Touchstone Home Video 2699</td>
<td>Gerard Depardieu</td>
<td>1993</td>
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<td>33</td>
<td>BLANK CHECK</td>
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<td>Brian Bosall, Karen Duffy</td>
<td>1993</td>
<td>PG</td>
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<td>34</td>
<td>MY GIRL 2</td>
<td>Columbia TriStar Home Video 27263</td>
<td>Anna Chlumsky, Dan Aykroyd</td>
<td>1993</td>
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<td>35</td>
<td>THE STAND</td>
<td>Republic Pictures Home Video 5678</td>
<td>Gary Sinise, Rob Lowe</td>
<td>1994</td>
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<td>36</td>
<td>CHASERS</td>
<td>Morgan Creek Productions Inc. Warner Home Video 13363</td>
<td>Tom Berenger, Erika Eleniak</td>
<td>1994</td>
<td>R</td>
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<td>37</td>
<td>SIX DEGREES OF SEPARATION</td>
<td>MGM/UA Home Video 904745</td>
<td>Wil Smith, Stockard Channing</td>
<td>1993</td>
<td>R</td>
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<td>38</td>
<td>THE PIANO</td>
<td>HBO Home Video 69974</td>
<td>Holly Hunter, Harvey Keitel</td>
<td>1993</td>
<td>R</td>
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<td>40</td>
<td>SHADOWLANDS</td>
<td>Savo Pictures HBO Home Video 90668</td>
<td>Anthony Hopkins, Debra Winger</td>
<td>1993</td>
<td>PG</td>
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</table>

*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrical releases; or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. 3ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.*

**DUELING PR DEPARTMENTS:**

The publicity departments of both Buena Vista Home Video and MCA/Universal Home Video are funneling over a series of press releases stating that sales for MPI Home Video’s “Hondo” were keeping pace with “Snow White,” while publicizing its intent-to-buy surveys for its releases.

"Nine times out of 10, they’re right," says “I can use their studies as a buying guide.”

As for the others, Kennedy says it’s too soon to tell if the numbers are accurate. “I’ll definitely look at them, but MCA and Fox haven’t done a lot of testing yet.”

Other dealers say surveys have little effect on their buying decisions. "I’m not a big statistics fan," says Peter Sauer, director of product management at West Coast Entertainment. "We’ve been in the industry long enough to gauge things based on our own numbers."

**BUSTING OUT:** Having made a name for herself with her “Best Buy” video, Cyndi Targosz is looking to branch out into new fitness areas. "I’ve been an endurance athlete, really about total wellness." says Targosz, "but now I’m looking to hook up with a major distributor."

Since mid-1986, the video has been picked up by Wharehouse Entertainment, Trans World Music, and Suncoast Motion Picture Co. An extensive in-store promotional tour, as well as television appearances, have lifted sales to new heights, about 60,000 units in all.

While expanding distribution, Targosz plans to bring out new titles concentrating on other body parts and total fitness routines for men and body. She also has a new line of products, which are expected to be 1 million units (Billboard, Sept. 17).

**THE SURVEY SAYS:** In the past, studio executives were reluctant to release sales forecasts for a big title, but recently they have been volunteering the one-hush survey information, often in chart form.

As an example, FoxVideo marketing senior VP Bruce Pfander brought forth intent-to-buy, Nielsen, Cinemacore, and Paul Kagan research to support Fox’s contention that a live-action movie like “Speed” can sell just as well as animated kids fare.

According to the Nielsen data, 60% of American households are buying 10 or more videos per year. Of those, 61% own live-action, and 66% have animated titles.

Pfander also used “Speed” theater exit polls from Cinemacore which showed the film rating an “A+” with both sexes and all age groups. Based on the research, Fox forecasts sales of $7 million to 8 million copies of “Speed” (Billboard, Sept. 24).

MCA/Universal Home Video says it began surveying consumers one month into the theatrical run of “The Flintstones,” and that their intent to buy the title and what price they would pay. Results indicated that “The Flintstones” could deliver “12 million units (Billboard, Sept. 3)."
PICK YOUR OWN TOPIC

**MUSIC**


A dramatic light show, Gabriel’s keenly focused center-stage manner, and a hard band and guest artists gel to make this concert film, recorded in January during a three-stop tour in Moderna, Italy, a first-rate affair. Built of material culled from Gabriel’s most recent two albums, “US” (shown open “Home,” “Strobe,” “Digging In The Dirt,” “Blood Of Eden,” and music by Steve) and “So” (“In Your Eyes”) with guest artist Papa Wemba, “Silence” (No. 1). Dramatically different.

**CHILDREN’S**

tracks children a complete routine, called “The Shooby Tap- hop,” providing some exercise relief for the long winter days indoors and fostering improved coordination and balance.

**COMEDY**

*The Very Funny World Of Alan King,* Consumer Video Marketing, $19.95. 

*Al King has been entertaining fans via television programs, stand-up routines, books, and film for generations. This collage of classic stories and one-liners spanning his career is guided by a taped King, who reminisces from center stage on the changes in society and shows himself up. His acerbic wit touches on such worldly subjects as the Middle East and women’s inability to outlive their male counterparts; national affairs such as Detroit’s automobile industry; and topics that touch close to home, including the funeral of his Uncle Jules and hilarious commentary on his stereotypical Jewish mother. Available in 45- and 90-minute editions, this manifestation of King’s world is indeed very funny.

**HEALTH/FITNESS**

*Yoga For The Young At Heart,* Healing Arts Video, $19.95.

*Alan King has been entertaining fans via television programs, stand-up routines, books, and film for generations. This collage of classic stories and one-liners spanning his career is guided by a taped King, who reminisces from center stage on the changes in society and shows himself up. His acerbic wit touches on such worldly subjects as the Middle East and women’s inability to outlive their male counterparts; national affairs such as Detroit’s automobile industry; and topics that touch close to home, including the funeral of his Uncle Jules and hilarious commentary on his stereotypical Jewish mother. Available in 45- and 90-minute editions, this manifestation of King’s world is indeed very funny.

**INSTRUCTIONAL**

*“Fly Fishing For Striped Bass,”* East Coast Fisherman (917-576-3733), 83 minutes, $29.95.

It’s fall, the season when New York’s Stony Brook ocean resort community transforms from beach bluffs to a haven for fishermen, hoping to land a king-sized striped bass. This was magnificently photographed (above and below water), unexpectedly dramatic video
# Top Video Sales

**FOR WEEK ENDING OCTOBER 1, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year Released</th>
<th>Rating</th>
<th>Highest U.S. Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td><strong>BEETHOVEN’S 2ND</strong></td>
<td>Universal City Studios MCA/Universal Home Video 42029</td>
<td>Charles Gudel/ Bonnie Hunt</td>
<td>1993</td>
<td>PG</td>
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<td>2</td>
<td><strong>THE 3 TENORS IN CONCERT 1994</strong></td>
<td>A/Vision Entertainment 50082-3</td>
<td></td>
<td>1994</td>
<td>NR</td>
<td>29.18</td>
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<tr>
<td>3</td>
<td><strong>DZ: THE MIGHTY DUCKS</strong></td>
<td>Walt Disney Pictures</td>
<td></td>
<td>1994</td>
<td>PG</td>
<td>19.99</td>
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<td>4</td>
<td><strong>THUMBELINA</strong></td>
<td>Warner Bros. / Warner Home Video 24000</td>
<td></td>
<td>1994</td>
<td>G</td>
<td>24.16</td>
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<tr>
<td>5</td>
<td><strong>PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON</strong></td>
<td>Playboy Home Video</td>
<td></td>
<td>1994</td>
<td>NR</td>
<td>19.95</td>
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<td>6</td>
<td><strong>SLEEPLESS IN SEATTLE</strong></td>
<td>Columbia TriStar Home Video 52413</td>
<td>Tom Hanks Meg Ryan</td>
<td>1993</td>
<td>PG</td>
<td>19.96</td>
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<td>7</td>
<td><strong>ACE VENTURA: PET DETECTIVE</strong></td>
<td>Morgan Creek Productions Inc. Warner Home Video 23000</td>
<td>Jim Carey</td>
<td>1993</td>
<td>PG-13</td>
<td>24.16</td>
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<td>8</td>
<td><strong>3 CHAINS O’ GOLD</strong></td>
<td>Warner Reprise Video 3-38399</td>
<td></td>
<td>1994</td>
<td>NR</td>
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<td>10</td>
<td><strong>THE RETURN OF JAFAR</strong></td>
<td>Walt Disney Home Video 2237</td>
<td></td>
<td>1994</td>
<td>NR</td>
<td>22.95</td>
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<td>11</td>
<td><strong>THE PRINCESS AND THE GOLBIN</strong></td>
<td>Hamdale Home Video 7113</td>
<td>Animated</td>
<td>1994</td>
<td>G</td>
<td>24.95</td>
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<tr>
<td>12</td>
<td><strong>LITTLE RASCALS, VOL. 1</strong></td>
<td>RH Entertainment Inc. Cabin Fever Entertainment 974</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
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<td>13</td>
<td><strong>PENTHOUSE, 25TH ANNIVERSARY PET OF THE YEAR SPECIAL</strong></td>
<td>Penthouse Video A/Vision Entertainment 50777-3</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
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<td><strong>PLAYBOY: WET &amp; WILD--THE LOCKER ROOM</strong></td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
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<td><strong>KISS: KISS MY A</strong></td>
<td>PolyGram Video 8006323093</td>
<td>Kiss</td>
<td>1994</td>
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<td><strong>PENTHOUSE: DREAM GIRLS</strong></td>
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<td>1994</td>
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<td><strong>PENTHOUSE: SEXIEST AMATEUR VIDEOS</strong></td>
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<td>Various Artists</td>
<td>1994</td>
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<td><strong>MRS. DOUBTFIRE</strong></td>
<td>Faxvideo 8588</td>
<td>Robin Williams Sally Field</td>
<td>1993</td>
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<td>20</td>
<td><strong>ALADDIN</strong></td>
<td>Walt Disney Home Video 1662</td>
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<td>1992</td>
<td>G</td>
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<td><strong>PLAYBOY CELEBRITY CENTERFOLD: DANNY PARKERSON</strong></td>
<td>Playboy Home Video Univ. Dist. Corp. PBV0739</td>
<td>Dian Parkinson</td>
<td>1993</td>
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<td>23</td>
<td><strong>LITTLE RASCALS, VOL. 2</strong></td>
<td>RH Entertainment Inc. Cabin Fever Entertainment 975</td>
<td>The Little Rascals</td>
<td>1994</td>
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<td><strong>THE SOUND OF MUSIC</strong></td>
<td>Faxvideo 9610</td>
<td>Julie Andrews Christopher Plummer</td>
<td>1965</td>
<td>G</td>
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<td>25</td>
<td><strong>GINGER LYNN ALLEN’S LINERIE GALLERY</strong></td>
<td>Peach Home Video Univ. Corp. 7001</td>
<td>Ginger Lynn Allen</td>
<td>1994</td>
<td>NR</td>
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<td><strong>PINK FLOYD: THE WALL</strong></td>
<td>MGM/UA Home Video 400268</td>
<td>Bob Geldof</td>
<td>1979</td>
<td>R</td>
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<td><strong>THE BEST OF BROADWAY MUSICALS</strong></td>
<td>Walt Disney Home Video 2235</td>
<td>Various Artists</td>
<td>1994</td>
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<td><strong>BARNEY: LIVE IN NEW YORK CITY</strong></td>
<td>The Lyons Group 2002</td>
<td>Various Artists</td>
<td>1994</td>
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<td><strong>AN AFFAIR TO REMEMBER</strong></td>
<td>Faxvideo 1240</td>
<td>Cary Grant Deborah Kerr</td>
<td>1957</td>
<td>NR</td>
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<td><strong>SCHINDLER’S LIST: COLLECTOR’S EDITION</strong></td>
<td>Amblin Entertainment MCA/Universal Home Video 82133</td>
<td>Liam Neeson Ben Kingsley</td>
<td>1993</td>
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<td><strong>PLAYBOY: LOVE, SEX &amp; INTIMACY</strong></td>
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<td>Various Artists</td>
<td>1994</td>
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<td><strong>PLAN 9 FROM OUTER SPACE</strong></td>
<td>Rhino Video 2173</td>
<td>Bela Lugosi Tor Johnson</td>
<td>1959</td>
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<td><strong>I WAS A MALE WAR BRIDE</strong></td>
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<td>Gary Grant Ann Sheridan</td>
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<td><strong>BEAUTY AND THE BEAST</strong></td>
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<td><strong>ROOKIE OF THE YEAR</strong></td>
<td>Faxvideo 8521</td>
<td>Thomas Ian Nicholas Gary Busey</td>
<td>1993</td>
<td>PG</td>
<td>19.95</td>
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*BPI Gold certification for sales of 50,000 units or $1 million in sales at suggested retail. *BPI Platinum certification for sales of 100,000 units or $2 million in sales at suggested retail. **BPI certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical spins. †BPI Platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least, 50,000 units and $2 million at suggested retail for nontheatrical spins. ©1993 Billboard/Entertainment Communications.
'Jay Jay' Jets Into Video From Kidquest

By TRUDI MILLER ROSENBLUM

NEW YORK—Move over, Thomas The Tank Engine; here comes Jay Jay The Jet Plane.

The newest entry into the burgeoning field of reassuring, share-means-caring programming for preschoolers, Jay Jay The Jet Plane And His Flying Friends* features simple stories, warmth, and no violence. It stars a group of childlike airplanes who have fun and learn basic life lessons. The young airplanes look up—and sometimes cry—when the older and wiser aircraft, as well as the pilots.

The $14.95, half-hour video contains four-seven-minute stories (easy for toddlers’ short attention spans to follow), using live-action toys on scale-model sets, with animated backdrops for the flying scenes.

Like Barney, Jay Jay was created by a concerned parent. Last January, David Michel was earning six figures as VP of marketing for Morrist, Hawkins & Associates when he decided that “for the next 10 or 15 years, what I really wanted to do was to have a positive impact on children, because I feel there is nothing more needed and fulfilling than helping and teaching kids under age 6,” he says. “I began to think about what I could do, and I felt that other than relating one-on-one, as a teacher or parent, the single most powerful tool we have is television.”

Quitting his job, he took his life savings, and even sold the Rolex watch he won as marketer of the year at his old company, for the seed money to start Jajjay. When he then sought out talented professionals to bring Jay Jay to video, including writer David Horwitz, director Mark McCovey, producer company AMS Productions, songwriter David Barker, model designer Joseph Melanson, and set creator Gary Rush. The stories were reviewed by child development expert Anne Ware and Ann Roberts, editor of Parental Discretion newsletter. Michel also consulted with Dr. T. Berry Brazelton, who writes a nationally syndicated newspaper column on child-care issues.

“We’ve found that the best way to touch kids values is not to lecture them, but to provide positive role models,” says Michel. “These characters work through issues that kids face, so that when they face them in real life, they have a frame of reference to work with.” The video comes with airplane activity toys for the kids and a viewing guide for parents that offers suggestions for discussion.

Michel began direct-response advertising for the first video on Lifetime, the Cartoon Network, and local television Sept. 12, using KidQuest’s toll-free number. He decided to give sales figures, but says, “The response has been terrific. We’re very pleased at this point.” He is negotiating with video distributors to get the tape into stores.

The second Jay Jay tape is due out in January, and Michel says he ultimately would like to dub the series into Spanish and have book and TV tie-ins.

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U.K. Firm Bows VPS Rentals

PPT Systm Employs ‘Smart Tape’

By PETER DEAN

LONDON—KidQuest PLC, the parent company of the giant woolen retail chain and 77 Titles rental video chain has introduced VPS, a “smart tape” videocassette that gives it a hefty cut of incomes from stores participating in a newly launched residential video-audio cassette operation. Kids tapes have been tried in the U.S., but have never taken hold.

The rental firm performs a service a year after KidQuest admitted to secret trials of VPS through a small number of Titles outlets in the West Midlands region. The test, which isn’t participating in VPS, is recruiting stores.

Warner Home Video, Columbia TriStar, Gulf Home Video, PolyGram, and Buena Vista are all backing the pay-per-rental system. Warner, however, is the only one of the majors who don’t share in the revenues.

KidQuest buys the cassettes outright, has VPS-modified, then licenses it subject to the terms of：“Free Willy” and “The Three Musketeers” to small independents that can’t afford the depth of copy those releases receive.

Suppliers deliver specially programmed cassettes for Titles, which then returns participating orders. Based in the industry of the people handling the number of copies on Titles’ orders. According to KidQuest, suppliers are eager to try VPS because of the control it gives them, particularly over piracy.

VPS tapes are activated for use by an in-store programming console, which prints twice a week a new “heavy talking” stage. The major suppliers have complained in the past about the lack of title choice. Under VPS, copy depth is calculated according to the cutout stock level, each cassette is specifically related to title performance.

“The industry has promised a lot of things in the past and not delivered. The object of VPS is to turn it into a cassette. A microchip, developed by Shapecoup in Birmingham, is implanted in the tape casing to register the number of times the cassette has been rented; this chip renders the tape unplayable 30 hours after its return to the outlet. The cassettes are nearly identical in appearance to non-VPS tapes, except that the cassettes are sealed, making it hard for them to be returned to Titles. In case the customer does not return the tape in the time frame, there is a 30-minute grace period to allow for immediate returns at no charge. After a successful first phase of the scheme last year, KidQuest has put phase two into operation via 25 stores in the West Midlands. Each has at least doubled projected orders of cassettes of the first five titles, including “A Bronx Tale,” “Mother’s Boys,” and “The Remains Of The Day.”

New Titles, which is about to arrive more heavily in the market, has already sold 7 pounds (approximately $105.00) a week for the console and 1.5% ($1.50) per rental. The average cost per tape is 2.75 pounds.

In the past, leasing schemes have operated on weekly fees, irrespective of the performance of key titles. Although leasing has been a key market-entry point for secondaries and an important growth factor, especially in the industry of the people handling the number of copies on Titles’ orders. According to KidQuest, suppliers have complained in the past about the lack of title choice. Under VPS, copy depth is calculated according to the cutout stock level, each cassette is specifically related to title performance.

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In the past, leasing schemes have operated on weekly fees, irrespective of the performance of key titles. Although leasing has been a key market-entry point for secondaries and an important growth factor, especially in the industry of the people handling the number of copies on Titles’ orders. According to KidQuest, suppliers have complained in the past about the lack of title choice. Under VPS, copy depth is calculated according to the cutout stock level, each cassette is specifically related to title performance.

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SEPTEMBER


Sept. 27. "The Internet: Superhighway For Songst," presented by the California Copyright Conference, the Sportsmen's Lodge, Los Angeles. 818-848-6783.

Sept. 28. "Spirit Of Life" Award Dinner, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

Sept. 28. Contemporary Record Production Conference, seminar presented by producer/songwriter Kasahl and the Recording Industry Information Service, San Francisco State University, San Francisco. 800-974-7447.


OCTOBER


OCTOBER


OCTOBER


Pioneer Debuts Recordable CD Player
Home, Project Studios Are Likely Buyers

NEW YORK—Home and project studio operators will have their prayers answered this fall when Pioneer introduces the first consumer-oriented recordable CD player.

The PDR-09, scheduled to ship to select retail locations in September, is priced at $4,000, plays and records CDs and allows users to record on write-once/read-many discs with no deterioration of sound quality, according to a Sept. 12 statement from Pioneer Electronics USA Inc. of Long Beach, Calif.

While the unit’s steep price may prevent it from gaining widespread acceptance among its intended customer base—the consumer—freestyle studio operators are likely to embrace the unit as a reference CD tool, or as convenient storage medium for digital audio data.

The PDR-09 is fully compatible with existing CD players and can also record from analog audio sources such as cassette players and turntables, according to Pioneer.

The system is equipped with the company’s new three-beam differential push/pull pickup, which employs a high-powered laser to enable the unit to record. Pioneer’s statement claims that the three-beam laser “achieves substantially enhanced” write/read accuracy, along with “highly stable” recording and playback.

The unit integrates the radio-frequency processing circuitry typically used for CD players into a single large-scale-integration (LSI) chip, ensuring optimal pickup by the laser and yielding a reduction in size and weight of the unit.

The PDR-09 also is equipped with Pioneer’s stable platter mechanism, which uses a turntable-like tray to rotate and support the disc while the laser records on it. The tray is isolated from the cabinet in order to minimize external vibrations that might disrupt the recording mechanism.

Another of the PDR-09’s features is a brushless motor to provide a stable drive current, which prevents electromagnetic noise and produces an accurate signal readout. In addition, a shielded compartment keeps noise from the servo mechanism and the digital circuits from interfering with the audio components.

Pioneer says that blank 60-minute discs will be available for the PDR-09 at a suggested list price of $25. At press time, no information was available about the retail rollout of the unit.

BAYWATCHER INC. OF LOS ANGELES unveils its BayWatcher Patch Bay Monitor & Recall System, a unit that allows recording engineers to monitor each patch as it is made and store its information for later recall. The system eliminates the need for documenting patches on paper or storing their data on audiotapes.

It also provides alarm functions to prevent operators from mistakenly patching an output to another output, pulling a permanent patch, or performing other “illegal” operations.

BayWatchers PC software is designed to run under Windows 8.1. The system’s patch files are transferable from system to system via the CrossPatch feature. BayWatchers can also produce a printout of the patch list.

A statement from BayWatchers says the system was developed “to answer the longstanding need to bring the patch bay up to the same level of computer assist that the user has come to expect from modern studio systems.”

SOUNDTECH INTRODUCES THE METROMIX M660, its newest powered mixer in the popular series. The M660 is a 6-channel unit with built-in amp capable of handling 650 watts RMS.

The most significant new feature of the rack-mountable device is the re-location of the connection panel to the back. This feature facilitates connectivity to other rack-mounted units, which also connect in the back.

The M660’s input channels offer both balanced XLR and unbalanced ¼-inch jacks. Each channel has input gain control with peak LED, a three-band equalizer, and three auxiliary busses, plus the channel level control.

The unit carries a suggested list price of $1,049.90 in the U.S. It will be followed by additional models from 4 to 8 channels with power ratings from 200-650 watts RMS, according to SoundTech.

Encore Studios recently played host to Virgin act Simple Minds. Mixing on the SSL 4000 E was engineer Tom Lord Alge, with David “Buddy” Betancourt assisting.

At Brooklyn Recording Studio, Epic artist Eddie Money overdubbed and mixed his new single, “If We Ever Get Out.” Curt Cuomo and Kiss’ Paul Stanley produced, with Bill Doolzy engineering behind the Neve 8078 with GML automation.

Engineer Jim Mitchell was at Studio 56 working on a remix for Geffen artist Eddie Brickell. Mitchell worked at the Neve VR 50 with Flying Faders automation and recall.

Capital act Portrait was at Soundcaste Studios, mixing with engineer Ken Kessee on the SSL 76 G Series console. Assisting was Gabe Chiesia.

EMI artists Johnny & the Dwellers were at Larrabee Sound Studios mixing their upcoming release with engineer Dave Bianco.

NASHVILLE

At the Sound Emporium, Permanent Records artist Maura O’Connell has been working on her upcoming album with producer/dobro wiz Jerry Douglas. Engineering the project is Bill Vorzick.

Harold Shedd and Ed Seay produced tracks and overdubs for Polyanartist Clinton Gregory at the Music Mill. Todd Crittress engineered the sessions.

Sony Music Publishing recently unveiled its new Music Row recording studio, to be used by the company’s writers and artists. Among the long list of gear at the new facility is a Sony 9000 console, a Sony 3324S Digital Multitrack, and an Otari MTR-90 analog 24-track recorder.

Producer Tony Brown was at Masterfonics with MCA artist George Strait mixing an upcoming project. Brown, along with engineer John Guess, mixed the sessions on the AT&T Digital Disq Mixer Core.

Columba artist Ricky Van Shelton was spotted working with Woodland Digital with producers Blake Chancey and Paul Worley. Engineering the sessions was Billy Sherrill.

OTHER LOCATIONS

MUSCLE SHOALS SOUND in Sheffield, Ala., recently celebrated its 25th year in business with the

(Continued on next page)
The article discusses various audio-related developments in the music industry. It mentions the installation of a GM-7 Series 2000 Moving Fader Automation System at Studio D in Sausalito, California. The article also highlights a session where Warner Bros. recording artist Chris Isaak tracked his upcoming project with engineer Tim Jessup, who recently tracked "The Wizard," a cut from an upcoming Black Sabbath tribute record, at Phase Four Studios in Tempe, Arizona. The text also delves into audio-related topics such as noise reduction, multitrack consoles, and the use of different audio processors and speakers in recording and performance settings.
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WEEZER FINDS A HOME AT MODERN ROCK, TOP 40

(Continued from page 1)

board, May 28). It hit No. 82 on The Billboard 200 the week of Sept. 24, making the act a Heekeetaters Impact Artist—an achievement that surprised many in the industry, including the band.

This week, the album is No. 70. It tops the Heekeetaters chart of new and developing artists Sept. 10 after graduating two weeks later. According to sources, “Weezer” has sold 71,000 units to date.

“It definitely exceeded our expectations,” says Bob Bell, new-release buyer for the 50th Street, Torrance, Calif.-based Whorehouse Entertainment chain. “Once [modern rock] KROQ [Los Angeles] put it on, we saw an increase in sales, and we’ve been aggressive in terms of advertising and discounting this, as well. They really made sure it was up front, even before airplay.”

“Weezer singer/guitarist Rivers Cuomo was equally surprised to see the album take off. “We’re probably the most pessimistic group of people ever assembled,” he says. “There’s always different voices in my head. One is saying, ‘This is great, it’s true. This is huge. ’ But that’s not the louder of the voices in my head, especially when we look at what’s popular. I really do imagine Weezer fitting in there.”

“Weezer’s first single, “Unravel—The Sweater Song,” is a pop ditty about emo emotional revelations, aimed to fit in just fine at modern rock. It peaked at No. 6 on the Modern Rock Tracks chart and is crossing over to album rock and top 40 radio.

This week, the single is No. 12 with a bullet on the Modern Rock Tracks chart and No. 39 on the Album Rock Tracks chart.

“We’re planning to have three radio stations do a 9 p.m. interview, this weekend, and we have a show. We’re not slacking off at all. Whatever I’m doing, I want to be working as hard as possible. Even in school, I was a super-hard-working student,” says Cuomo, who is holding back to college as soon as Weezer has some time off.

“Feel like it, it’s easy to sing along to, and it sticks in your head,” says Mark Arm, frontman of the band’s rockers WEEZER (MTV). “It’s one of those things that took over overnight. It got top five phones here immediately.”

According to Broadcast Data Systems, “Unravel—the Sweater Song” received 498 detections on 35 modern rock stations, 58 detections on 50 album rock stations, and 445 detections on 48 top 40 stations for the week ending Sept. 11.

The next single, “Buddy Holly,” which features references to the famed bespectacled singer and to TV star Mary Tyler Moore, will be serviced to modern rock radio Oct. 4.

RAISED ON HAIR BANDS

Cuomo, who wasn’t aware that top 40 radio was playing “Unravel—The Sweater Song,” is ecstatic about being played on the format.

“That makes me more proud than anything,” he says. “I’m a real top 40 fan. If I can write a song that plays next to Michael Jackson, that’s cool.”

Weezer’s simple, pop/rock musical sensibilities are filtered through the group members’ heavy-metal upbringing. The photo of Quiet Riot and the mendina of Kiss in the song “In the Garage” are not just passing references to the days of hard hair and splendour.

Cuomo admits to growing up on hair bands. “That’s all we listened to and all we ever played,” says the 23-year-old Connecticut native. “That’s just a different taste. [Rustie] Matt [Sharp] and [guitarist] Brian [Bell] and I are all followers of ‘80s all-female heavy metal guys. [Drummer] Pat [Wilson] was more into Van Halen and Rush.”

Cuomo says he moved to Los Angeles at age 18 to become a “rock star.” He booked up with his Weezer

mates in early 1992, and Geffen A&R executive Todd Sullivan signed the group in June 1993. The label’s marketing approach for Weezer was quite traditional.

“We felt it was important to build a base with college radio and to release and have a truly credible indie development,” says Smith. “We put them on the road a few months before the album came out. They did small retail stores and some college radio to build interest and a base before the label sent the track to commercial radio.”

Smith says the label supported the album early on with retail programs and advertising. “We wanted to have a sales base, so when it went on stations, it would have legs,” he adds.

In addition to radio exposure and retail campaigns, MTV had a hand in breaking the act. The video for “Unravel” was directed by fast-rising director Spike Jonze, as is Buzz Bin.

Smith notes, “We see it selling well in some markets where it’s in between [modern rock and album rock] airplay, and we know it’s because of MTV. This is your typical case of radio, video, live appearances, press, and a good profile at all helping to sell an album.

While critics tend to categorize simple songs about beer and girls by twentysomethings rockers as “black-rock,” Cuomo says Weezer doesn’t fit that mold.

“It’s ridiculous. For example, today we have three radio stations do a 9 p.m. interview, this weekend, and we have a show. We’re not slacking off at all. Whatever I’m doing, I want to be working as hard as possible. Even in school, I was a super-hard-working student,” says Cuomo, who is holding back to college as soon as Weezer has some time off.

“I write about that stuff because it’s close to my heart,” he adds. “I couldn’t write about anything too abstract, or about politics or current issues, because I couldn’t write honestly about it.”

Sullivan agrees. “It’s very honest and real rock. The band’s philosophy from the get-go was to make it honest in every aspect of how they present themselves. This simplicity is evident in the album’s artwork, which features the band members standing side by side and starting directly. The cover is reminiscent of an early-90s modern rock rave: the Feelies’ debut, “Crazy Rhythm.””

The photo is used in most of the advertising for the album. Cuomo also took a simple approach to producing “Weezer,” with a “hands-off” mentality.

“In general, he helped us get out of the garage and into a big studio,” says Cuomo. “We had a real cruddy and立马 sound, and he eased us into making a major-label record. He just told us to turn up the brightness a bit. It was a little hard to adapt to a big studio when you’re used to being in a cramped-ass band in a garage for a few years.”

www.americanradiohistory.com
Salem Builds Christian Radio Empire
Execs Balance Religious, Business Concerns

BY ERIC BOEHLERT

NEW YORK—In 1969, when Salem Communications president Ed Atsinger was just 29 years old and working as an associate professor of speech, he sank his earnings into buying WMCA and WKBQ-AM, just outside Raleigh, N.C. Like lots of entrepreneurs, however, Atsinger was thrown a re-assessment curve by the FCC. Atsinger recalls that the commission had passed the suburban rule, which “stated that if you filed for a suburban community near a central city and you penetrated the corporate limits of that city with 5 million signal, or stronger, they required you to meet the technical qualifications (of serving the big city). If you didn’t, they would dismiss your application. So I faced a dilemma: do I build it, or do I abandon? To build it meant going to a three-tower directional instead of a non-directional, so that [it] would serve fewer people.”

Atsinger merged ahead and built a modest success at WKBQ. “This was a great training ground. I had to build it without really cooking my back. When you can make it with a three-tower directional, 250-watt daytimer, lie down on the ground. N.C., you can make it anywhere.”

Atsinger and Salem Communications Inc. were formed with 1969’s WDDJ, which Atsinger put it, says the real problem was the largest player in the burgeoning world of commercial Christian broadcasting. Valued at “north of $200 million,” as the press-slay Atsinger puts it, Salem continues to scoop up properties.

The broadcasting giant began as a family affair. Epperson, who was busy building his own stations in the early 1960’s, married Atsinger earlier in that decade. Over the years, the two men, who had met earlier at Bob Jones University, the religious college based in Greenville, S.C., “did a lot of chatting about the radio business.” In 1972, they decided to buy a station together in the suburban Philadelphia, the placing for that station, an FM license became available in Oxford, Calif., and the two bought that as well.

“I made up my mind early on that I would like to do a religious format. I felt there was a need there that wasn’t being satisfied,” says Atsinger. “I have always been active in the conservative evangelical community. I made a commitment that I was going to do it, come hell or high water.”

One of the broadcasters’ biggest headaches has been dealing with entrenched Christian radio stereotypes. Atsinger blames some people for religious circles (or, at least, operators of some religious stations) for creating that lingering, negative image of “wall-to-wall preachers and dollar-a-holler people who really didn’t care what they sounded like.”

That part of the business is improving. Religious program choices are “light years” ahead of what they used to be, says the Salem chief, whose own company is helping to cause the rag with its recently launched Salem Radio Network. “What’s driving this [format growth] is an increase in the number of programming choices produced for Christian-formatted stations, and as there’s a wider variety of programing to us, and a higher caliber of programming, we’re able to attract more audience.”

Those on-air options, along with an increasingly large audience in search of “alternative kinds of mass media” that aren’t laced with prurient sex and rampant violence, are also helping the format grow, according to Atsinger.

Today, religious broadcasting is the nation’s fourth most-programmed format, with 900 commercial players, according to the M Street Journal.

Traditionally, Salem stations were religious talk/teaching variety. But lately, particularly with the advent of duopolies, company stations are branching out to contemporary Christian music. For instance, Salem recently took up WNYL and WZIZ Philadelphia. With religious talk stations already in those markets, WWDJ and WZID offer synergy with Christian music. Salem’s new KPOZ (Continued on next page)

The Chief Speaks. Mel Karmazin, president/CEO of Infinity Broadcasting andInfinity Outdoor, spoke at the Billboard/Airplay Monitor Radio Seminar in New York. (Photo: Chuck Pulin)
Hi-Tech Tools Changing Face Of Promo Biz
New Machines, Services Point Toward Radio's Future

LOS ANGELES—The tools of the trade for radio promotion and marketing directors of the '90s have gone well beyond the mainstream of checklists and contest rules.

On the technology front, WQXQ (101) Chicago director of marketing Sam Gannaway says he is using an ISDN machine for remote interviews now. The machine is what affiliates of Global Satellite Network's "Modern Rock Live" use to broadcast the show.

"It allows you to use phone lines cheaply to broadcast digitally from anywhere," says Gannaway. "And the quality is better.

Another new tool he is using more now is a portable, scrolling electronic sign, which the station sometimes uses in lieu of station banners.

And, of course, American Online and other computer online services are now being used for brainstorming sessions and as a way for stations to become plugged into what listeners are talking about.

KEY (101.2) Minneapolis marketing manager Paul Miraldi and WCBS New York director of marketing and promotion Ted Kelly both cited online services as their newest tools.

As for the old standby—marketing books—a number of new publications were noted. Paige Nienaber, VP of fun and games for consultancy New World Communications recommended "Getting Even," which shows how to mess with a competitor legally, and "Week On The Side Of The Head," which comes with flashcards to get creative juices flowing.

For instance, one card suggests thinking of the most creative thing you did yesterday and trying to find a way to make it better today.

In addition, Kelly pointed to "Habits Of Highly Effective People," and Dan Bowen, promotion director/ APD/MD of WNCI Columbus, Ohio, cited "Imaginology--Laws Of Marketing" as a good read.

WGGI-AM/FM Chicago marketing and promotion director Rosalie Bucci recommends a new newsletter called "The Marketing Report."

Nienaber also suggests re-evaluating the use of cans as station vehicles. "They started in the '70s because they were cool vehicles then," he says. "You don't hear many kids ask- ing, their parents for cans these days."

He suggests customizing a station vehicle to the market and audience. A natural vehicle for a New York station, for example, would be a cab.

IDEA MILL: CASH REUNION

WGGI-AM Chicago is running a "Cash Reunion," in which listeners tune in to hear their graduation year being called on the air. The first caller who can prove he graduated that year will win $100. The station is calling out the graduating years of its target audience and airs news headlines from the year being mentioned.

WRXQ Chicago held a rocking chair marathon to give listeners the chance to win tickets and backstage passes to a Rolling Stones concert.

Contestants were allowed to have one five-minute break per hour. KNDD (the End) Seattle took a creative approach in announcing its "End It II" concert to benefit Artists For A Hate-Free America. The station sent the press release and biographical information on the bands in the form of a license plate holder.

The first page served as a mock license plate, with the letters END IT as the plate number, the event's date where the auto registration date would be, and the location of the event in the place of a slogan. To go along with the theme, a car air freshener and the End key chain were included in the package.

For the sixth year, New World Communications client stations will band together for a one-day moratorium on violence. "Stop The Violence Day" will be held Nov. 22, the day John F. Kennedy was killed.

KROQ Los Angeles and Ogilvie Records, the independent label which released "Richard Blade's Flashback Favorites" CDs, teamed to give away some of the KROQ jock's CDs, and a CD wallet to store them in, during the station's flashback weekend.

KMQJ Houston morning team Smokin' Tony Richards and T.C. Bandell, aka Smokin' And The Bandit, broadcast live from school buses for a back-to-school promotion. Prizes were given away and discussions were held on-air about problems teenagers face today.

WKQX (101) Chicago began broadcasting its afternoon show with Steve Fisher live at college campuses Sept. 16. The station gives away a box of batteries with sample items at each school. Fisher also will host tailgate parties at all Northwestern University home football games.

WLUP Chicago's Kevin Matthews welcomed the Great Moscow Circus to town by making breakfast for one of the circus' Russian brown bears, Andrushinka.

KKST (the Beat) Los Angeles' "Street Science" show will broadcast live from the L.A. County Probation Department's Juvenile Institutions Bureau to discuss the newly known as "Three Strikes, You're Out."

KMOX St. Louis' Kevin Harrigan and Charles Brennan's Red Wine Vinaigrette Salad Dressing has raised $10,000 for the Assistance League of St. Louis. More than 9,027 bottles of the morning duo's dressing have been sold.

WQHT (Hot 97) New York's "Old School Throwdown II" raised $11,692.49 for the station's newly formed Hip Hop Has Heart Foundation, The Sugarhill Gang, Whodini, and Biz Markie were among the performers.

Broadcast Manager Inc., a software company owned by Hot 97 director of marketing and advertising Rocco Macri, has introduced Promo-Suite For Windows for the Microsoft Windows environment. The seven programs are listener database, polls and surveys, contesting, event appearances and remote, prize closet, and sales promotion management.

Free demo disks are available, and the software is being offered on a leasing plan either in its entirety or as separate programs.

PRO-MOTIONS

Dave Karwowski, WSCR Chicago's coordinator of marketing and promotion, exits to become marketing and promotion director at cross-town rival WMVP.

WERQ Baltimore promotion director Hal Martin joins crosstown WLIF as promotion director, replacing Kelly Swift, who exits. WERQ assistant promotion director Delinda Thompson replaces Martin.

Former WAAF Boston promotion director Sarah Duhaime joins WIOD Miami in the newly created position of promotion director.

SALEM BUILDS CHRISTIAN RADIO EMPIRE

Seattle offers "Positive Country," mixing both secular and Christian country sounds.

Due to the success of their sale to Miami-based TCI Communications for $48 million, Salem is now able to purchase radio stations across the country. The company is now looking to buy more stations and expand its reach.

Clearly, Salem, with enviable dial positions in scores of major markets such as Philadelphia, Denver, San Francisco, and Pittsburgh, could make much more money broadcasting another format. "Oh, there’s no question about it," Atsinger says. "Does he ever lose sleep contemplating the cash-flow possibilities? "Not at all."

Spoken like a true believer.

Arbitron Bows New System For Storing Diaries On Computers

NEW YORK—Arbitron is taking a hi-tech step with the introduction of a computer imaging-based diary storage and review system.

The system was developed jointly by Arbitron and IBM. It is designed to capture exact images of every page of each diary and store it on high-capacity optical discs for easy retrieval during processing and review.

Human editors will still process the diaries and give credit to the stations, but those editors will access a scanned image of the diary pages rather than the actual diaries. Arbitron stresses that the new system does not use artificial intelligence or handwriting-recognition software.

Current edit rules and diary credit qualification steps will remain unchanged.

Arbitron clients and consultants who visit the company's Maryland headquarters to perform diary reviews will access the information at computer workstations, which Arbitron says will speed the review process, since diaries can be selected, sorted, and tabulated in seconds. It also means that more stations can review a market's diaries within a shorter period of time, since diaries do not have to be rolled between reviews.

The move was brought about, in part, by Arbitron's sample-size increase program, which has resulted in thousands of extra diaries to review and credit.

The new system initially will be used for the daily survey for 20 of the 122 markets measured by the nation's company. Arbitron plans to expand the system to the remaining markets, effective with the winter 1995 survey.

The first 20 markets to get the system are Albuquerque, N.M.; Buffalo, N.Y.; Chicago, Detroit; El Paso, Texas; Fresno, Calif.; Greenville, N.C.; Houston; Little Rock, Ark.; Lincoln, Neb.; Minneapolis; Montgomery, Calif.; Nashville; Omaha, Neb.; Orlando, Fla.; Pittsburgh; Portland, Ore.; Rochester, N.Y.; Salt Lake City; and Syracuse, N.Y.

Pryllis Stark

TO OUR READERS

Washington Roundup will return next week.
The First Annual T.J. Martell Wine & Music Aficionado Dinner

Thursday, October 27th

Black Tie
Champagne Reception at 6:30 pm
Dinner will be served at 8 o'clock sharp

The Burden Mansion
1-7 East 9th Street
New York City

A champagne reception by Mumm followed by a five course dinner prepared by Jean-Michel Diot of New York's famed Park Bistro and accompanied by nine wines from France and California.
Amongst the vintners in attendance to talk about their wines will be Peter Noyelle from Mommessin, Bob Long of Long Vineyards and Jed Steele from Steele Wines.
A Grand Auction led by Joe Smith promises exotic wines and killer prizes.
Robert Parker, the noted author and wine guru, will be amongst our guests to give the evening a perfect score of 90.

Attendance is limited to 150. There are some remaining tickets at $500 per person.
Contact Muriel Max at the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research:
212.245.1818 for availability.

www.americanradiohistory.com
KAREN TOBIN must sometimes feel like radio's equivalent of E.F. Hutton. When she speaks, particularly at gatherings of radio promotion and marketing directors, people not only listen, they respect and follow her lead. So it was no surprise that when Tobin, the VP/marketing at top 40 KIIS Los Angeles, gives her advice, and her time, freely to those who want to learn more about radio marketing, she is frequently cited as a mentor by others in the field. A three-time winner of the Billboard/Armstrong Media Award as marketing director of the year, Tobin's favorite bit of advice these days relates to making the promotion fit the station.

"Don't try to put a square peg into a round hole," she says. "It's got to be a win/win and fit the format." Tobin has learned her lessons well. She is pictured here as a child trying to put that proverbial square peg in that round hole.) "With KIIS and hard rock, we need to be passionate in what you do, you need to be committed, and you have to stay topical and know what's going on in the marketplace," says Tobin. "Always stay one step ahead of the competition... compare [top 40 radio] to the Clinton campaign, where he pressed the flesh and kissed the babies. He's KISS-ing everyone, and he's KISS-ing everyone, and that's what radio has to do... You have to know who your audience really is and stay on the cutting edge, have your ear to the ground, and know of every available opportunity."

A Northern California native, Tobin got her degree in zoology at the University of California-Davis and completed two years of veterinary medical school before literally running away to join the circus, after answering an ad for a marketing job at Circus Vargas. Tobin distinctly remembers the want-ad, which stated, "It's not a job; it's a lifestyle." She didn't realize then how true that would be of her marketing career.

"I experienced a traveling show taught Tobin how to "juggle a lot of things at once." In five years with Circus Vargas, Tobin worked in approximately 100 U.S. and Canadian markets, and eventually earned the title of VP. But after her housewife sent Tobin pictures of her fully grown plants, she decided to come off the road.

She went to work first as VP of a marketing firm that obtained sponsorship money for the L.A. Marathon, then she became a co-partner of a Latino advertising agency, where she handled the promotions and publicity end of the business. She joined KIIS as marketing director in 1987 and was upped to VP/marketing in 1992.

In the seven years Tobin has been at KIIS, the station has been through five GMs and five PDs, including a new one of each installed in just the last month. But she sees each personnel change as a learning experience.

"With the changes, you have to be almost like Gumby. You have to be flexible," she says. "It takes a good six months to get to know them and their management style and their objectives. [But] learning from management will be more of a management style... From each one, I've learned a lot."

Among the high-profile personalities with whom Tobin works closely at KIIS is morning man Rick Dees, who Tobin calls "definitely one of the most talented radio personalities in the country... Rick loves creative, topical promotions, and you just have to be ready." For example, Tobin has had to be "ready" for the day when a radio disc jockey jammed on an L.A. highway, when he broadcast his show from an overpass, the day he hosted a bungee jump wedding, and the day he broadcast his show from a white Bronco the Monday morning after the murder of O.J. Simpson was seen live on network television fleeing justice on the same highway, in a similar vehicle.

"People were bringing the guns up to the station, saying don't think we're going 'oops.' These are the risks you take, but we have fun." Tobin divides promotions into three categories: on-air promotions, sales promotions, and big events. Her two favorite promotions fall into the latter two categories.

Her favorite big event was the "KIIS and UNICEF" charity concert that, in conjunction with a radiothon, raised $250,000 for the Pediatrical AIDS Foundation and helped establish that charity in the market and educate listeners about the disease.

As for sales promotions, Tobin's favorite was a tie-in with Southwest Airlines to promote a new route from LAX to Las Vegas. The promotion coincided with the release of the Elvis Presley postal stamp, so KIIS held a contest and sent 57 Elvii to Las Vegas, including one who was just seven years old. The event got lots of press coverage, sounded funny on the air, and gave the airline great exposure. "It was a win/win," says Tobin, stressing her No. 1 promotional benchmark.

Among Tobin's other favorite bits of advice are establishing synergy among the other marketing and promotion directors within a broadcast group within a broadcast group within a broadcast group...

Recruits are trying to reach for the top Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.
FREDY'S LIKE the new Dylan," said one patron making his way to the bar at the Mercury Lounge a few of FREDY Skinny Johnstone's New York shows this summer.

Only time will tell whether the Kansas-born singer-songwriter is an heir to Mr. Zimmerman. But Johnstone does share one Dylan-esque trait, an occasional (albeit good-natured) reluctance to talk about his songwriting. Johnstone's single "Bad Reputation" is No. 35 on the Modern Rock Tracks chart.

What is the song about? "Oh, I don't know, really," he says. "It's not a story from my life so much, although it started that way. Everybody hears rumors about themselves. At least I do. sort of running around in public, you know. That's how it started out, as some sort of manifesto. Then it turned into something a bit more vague. The story of a guy, I guess, coming back to the city from some kind of exile. I don't want to be too vague about it, but my idea is for a small town. You can put your own story on it... a guy who's singing about his return and asking some woman or lover to take him back." When Johnstone's narrator hits the city streets at Manhattan's Herald Square, he delivers the line "Seven years disappear below my feet." "Oh yeah, that's sort of a personal reference," he says. "There's nothing specific about it. That's a personal reference to my life. It's not literal. God, it's really... I hate to spill it for people, because maybe somebody has this really complicated idea of what it means. But for me it's just a way of interfacing with songwriters—I love it when they just go off stuff rather than get specific about their song's meaning. "It's strange for me [that 'Bad Reputation'] is the one song that I'm being asked to dissect, and I'm used to writing songs that I can really tell you everything about. And here's one where we just kinda grooved with it and used the words that I worked up."
Radio team WQHT (Hot 97) New York's morning team—from left, Doctor Dre, Lisa G., and Ed Lover—hosted the Radio Awards ceremony and later performed "Back Up Off Me" from Dre and Lover's upcoming Relativity debut album.

EMI/SBK artist Jon Secada opened the Radio Awards ceremony with a rousing acoustic set.

WSIX Nashville PD Doug Baker, left, picked up Radio Awards for country station of the year and program/operations director of the year, while station morning man Gerry House, right, picked up a trophy as local air personality of the year.

Facilitators at the adult contemporary format session were, from left, Billboard/Airplay Monitor AC chart manager Steve Graybow, WRQX Washington, D.C., PD Lorrin Palagi, and WPLJ New York APD Mike Preston.

In the network/syndicated nationally distributed program of the year category, Rick Dees took home his second consecutive prize for "Rick Dees: Weekly Top 40;" perennial favorite Bob Kingsley scored again for "American Country Countdown With Bob Kingsley;" and CBS Americas took home its first win for "Buenas Noches America." Pictured, from left, are Dees, CBS Americas GM Gerry Villegas, AT&T's Gloria Tostado (former executive producer of "Buenas Noches America"), and ABC Radio Networks' Barbara Silber (accepting for Kingsley).

The Leeds brothers share a moment of sibling rivalry as they track their respective projects on Airplay Monitor's charts. Pictured are Island VP of alternative and video promotion Steve Leeds, left, and Epic VP promotion Harvey Leeds.

Billboard's senior radio editor, Phyllis Stark, congratulates WPLJ New York's Scott Shannon, left, and Todd Pettengill, right, on their Radio Awards win as local air personalities of the year.

The country contingent shares hugs at the welcoming cocktail party. Shown, from left, are Country Radio Broadcasters executive director Dave Nichols, Marco Promotions' promotion coordinator Joe Redmond; Allison House, wife of WSIX Nashville morning man Gerry House; Gerry House himself; and Jeff Walker, president of AristaMedia/Marco Music Group.

Tommy Boy Records chairman Tom Silverman makes a point during the "Breaking An Arist In The '90s" session, while co-facilitator Rick Bisciglia, left, senior VP of Arista Records, listens.

Active Industry Research CEO Jonas Cash, center, chats with Broadcast Data Systems executive VP Paul Gorup, left, and Joe Wallace, VP of the BDS music division, during the welcoming cocktail party.

Joe Wallace, VP of the music division of Broadcast Data Systems, answers a question at the "BDS From A To Z" session while George Chaltas, GM of BDS' Western region, listens.

WOHT's morning team welcomed cocktail party guests during the "61st Annual Radio Seminar and Awards," Sept. 8-10 at the New York Hilton & Towers hotel. During the gala awards ceremony, 87 trophies were divided among six radio networks and 27 stations representing 36 markets. (Photo: Chuck Pulin)
Radio Billboard's radio features editor Eric Boehlert congratulates the country Radio Awards winners for station of the year. Pictured, from left, are KWNR Las Vegas PD Gary Moss and VP/GM Mike Ginsburg, WSIX Nashville PD Doug Baker, Boehlert, and KKBQ Houston PD Dene Hallam and GM Don Trout.

Radio and record executives had plenty of time to schmooze during the three-day Radio Seminar. Pictured lining up at the awards, from left, are KKFR Phoenix MD Mario DeVoe, KQKQ Omaha, Neb. MD Michael Steele, Columbia's Jerry Blair, and EMI's Monte Lipman.

Radio Award winners share a handshake as they come off stage during the ceremony. Pictured, from left, are WPLJ New York APD Mike Preston, WKTI Milwaukee MD John Woody, Harrison, and WNCI Columbus, Ohio, PD Dave Robbins.

Radio Award winners in the promotion/marketing director category included, from left, KROQ Los Angeles' Stacie Seifrit; KIS Los Angeles' Karen Tocin; Joe Pogge, formerly of KHMX Houston; and WRKS New York's Wendi Caplan.

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Radio

Program/operations director of the year winners included, from left, KROQ Los Angeles' Kevin Weatherly, WSIX Nashville's Doug Baker, KMRPS Seattle's Tony Thomas, former KYIS Oklahoma City PD Jon Zellner, and WPLJ New York's Scott Shannon.

Wall Media president Garry Wall focused on the future of radio during his well-attended keynote address.


Country music director of the year winners Wade Jessen of WSM-AM-FM Nashville, left, and Mac Daniels of WMZQ Washington, D.C., congratulate each other during the Radio Awards ceremony.

Billboard's Dave Elliott, right, congratulates top 40 station of the year winners. Shown with Elliott, from left, are Chris Shebel of WDJX Louisville, Ky., Dan Bowen of WNCI Columbus, Ohio, and Steve Kingston of WHTZ (Z100) New York.

WHTZ (Z100) New York afternoon host Elvis Duran served as a presenter during the Radio Awards reception.

WUSL/WIQQ Philadelphia GM Dave Allen expresses his views during the "R&B: The Big Picture" session, while WJLB Detroit MD and panel co-facilitator Frankie Darcell looks on.

Co-facilitators at the "Radio Business in The Mid-1990s" session were Mary Catherine Sneed, left, executive VP/radio of Summit Communications, and Steve Goldstein, executive VP/group PD of Saga Communications.

Three top record promotion professionals co-facilitated the "Breaking An Artist In The '90s" session. Pictured, from left, are Arista senior VP Rick Bisceglia, 550 Music GM Polly Anthony, and EastWest Records executive VP Craig Lambert.

Answering the question "How To Get The Most Out Of Your Consultant," from left, were New World Communications president Jerry Clifton, Bill Richards Radio Consulting's Bill Richards, and Guy Zapoleon of Zapoleon Media Strategies.

Co-facilitators at the "Radio Business in The Mid-1990s" session were Mary Catherine Sneed, left, executive VP/radio of Summit Communications, and Steve Goldstein, executive VP/group PD of Saga Communications.
**Akron Station's Marathon Laments Strike; Global Files Suit In Dispute With KLSX**

**by Phyllis Stark**

with reporting by Eric Bohrer and Brett Atwood

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**WRKD-AM-FM/GWGC** and flipped classic rock GWGC to country WDWG (Billboard, Sept. 24). Johnson has now brought over 15 former employees from its former programming kwKM/WGMR, and KWSJ GM Wayne Gardner manages the trio. On-air at WDWG, KWSF alum include Gardner and Bill Dokson in mornings, Glenn Steele in middays, and board, Sept. 24), crosstown country WGGR picks up the abandoned oldies format, and new and jingle package. WGRG follows on the heels of cross-town KQJY, which also went oldies last week. There were no staff changes at WGGR.

David Isreal has been named PD of KQJY/KQJY-FM. The station recently was director of research at RCA, and previously was APD at WMXV (Ma 166) New York. He replaces Bob Wexler.

WXPY Rochester, N.Y., PD/morning man John Ivey exits for the long, long vacation period at WYHY (WYHY, Nashville).

Former WZMX Hartford, Conn., OM Herb Cowe joins KUB/K1M Top 40. Also, Aric, the man behind GM's duties at WAQX Syracuse, N.Y., as well as oversee the company's four properties in Augusta, Maine.

**Radio**

**NEWSLINE**

**MELODY SPANN** has been upped from PD to president at WMN at WVON Chicago. She replaces Wesley South, who exits.

**CHARLIE SERAPHIN** moves from the VP/GM job at SFX Broadcasting's KRLD Dallas to that position at sister KJQY San Diego. He also will manage cross-town KMVY KJQY and KLUE VP sales Jerry Bobb is upped to VP/GM at KRLD and the Texas State Network.

**CHARLES WHALEY** joins “Radio AABS” affiliate KPLS Los Angeles for the GM position vacated by Brad Lustig. Several months ago, Whaley was last at CKW & Associates, where he created and managed the syndicated radio series “Louis L’Amour Theater.” Also, Kathy Shaffer joins KPLS as promotions manager from KESQ-TV Palm Springs, Calif.

**RALPH CHRISTIAN, VP/GM at WYRK Buffalo, N.Y., adds those duties at cross-town WECX/WJYE, following the closing on the two stations by WYRK owner American Radio Systems. He replaces Bob Williams. ARS also has closed on its acquisition of WBMD/QWSR Baltimore from Sconrix Broadcasting.

**MICHAELE SCHIEFER** has been upped to VP of Pilot Companies with Pilot Communications. Schiefer will handle GM duties at WAQX Syracuse, N.Y., as well as oversee the company's four properties in Augusta, Maine.

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**AN ALL-SPORTS station in Akron, Ohio, is protesting the baseball strike and the canceled season by airing a no-stop marathon of just one song, "The Ball Game." The Fall Game."**

WJMP first began playing the song on the first day of the strike, Aug. 12. By press time Sept. 21, VP/GM Bob Klein said the station has had roughly 33,762 spins. He vows to keep it rolling until the strike ends.

“We’re trying to keep a spotlight on the strike and the owners of the strike will be settling,” says Klaus, who is even willing to put his money where his mouth is. While some advertisers are continuing to support the station, others are not. Klaus says, “We’re on the edge of this being financially un-viable already, but the strike is far more important than the revenue stream.”

The station plays two versions of the song, both from Rhino Records collections. The first, an instrumental, is run with a short voice-over message explaining the station’s protest. The second version is a parody by an artist named Bruce Springsteen, is the more commonly heard version.

The station also is inviting listeners to send in their versions of the song on audiocassette, and to submit baseball paraphernalia such as tickets and caps. When the station has collected enough merchandise to fill a small truck, it plans to drive the stuff to the Major League Baseball headquarters and unload it.

In other news, Global Satellite Network filed suit against Greater Media, parent company of the rock KLSX Los Angeles, Sept. 17, in L.A. Superior Court. The suit charges KLSX with breach of contract and intentional interference with prospective business advantage. Global is seeking $500,000 in compensation.

KLSX has dropped SCSI to format consultant “Rockline,” featuring Howard Stern, and aired it for a second time without permission and without air any Global advertising or promotional spots.

The suit also claims that KLSX illegally bought Global for a special edition of its syndicated program “Rockline,” featuring Howard Stern, and aired it for a second time without permission and without airing any Global advertising or promotional spots.

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**PROGRAMMING: MOBILE SHAKE-UP**

Listeners in Mobile, Ala., are proba- bly aware of the local station format changes that whipped through the market in the last few weeks.

It all began with Ken Johnson, former owner of KWSJ, picked up crosstown WNTM/WKRD (formerly WAKR-AM-FM/WGCI) and flipped classic rock GWGC to country WDWG (Billboard, Sept. 24). Johnson has now brought over 15 former employees from its former programming kwKM/WGMR, and KWSJ GM Wayne Gardner manages the trio. On-air at WDWG, KWSF alum include Gardner and Bill Dokson in mornings, Glenn Steele in middays, and board, Sept. 24), crosstown country WGGR picks up the abandoned oldies format, and new and jingle package. WGRG follows on the heels of cross-town KQJY, which also went oldies last week. There were no staff changes at WGGR.

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**by Phyllis Stark**

with reporting by Eric Bohrer and Brett Atwood

**PD/MD Jim Mayhanasy (from WAVH)** in afternoons, and Shane York in nights. WJSW's BI Black also is set to join his colleagues across the street at WJSW.

At the suddenly barren WKSJ/WAVH, GSM Michelle Rouse takes over as interim GM while PD Scott Johnson has been named OM for both stations. WAVH flips from oldies to country, with the new calls WMYC pending.

In response, WZBA in nearby Pascagoula, Miss., switched from country to oldies 48 hours later, maintaining the same staff and calls.

There’re more: Virtually the entire classic rock staff at WGCC, bumped when the station went country, now calls crosstown WZEW home. That station flipped from classic rock to classic rock. The old modern rock staff is out.

WJJD/WJMK Chicago GM Gary Price exits and has not been replaced. WMAQ Chicago executive editor Jim Frank steps down to become a full-time news anchor, according to the Chicago Sun-Times. Phillip Brown, currently Chris Whitting is handling his duties until a replacement is named.

**KING-AM Seattle has applied for the new calls KIN. Consultant Dennis Constantine inks new client KVTT Seattle.

KBCQ San Diego PD Rich Brother Robin has left the station. Programming consultant Jack McCoy fills in as interim PD.

In the wake of KYGO-AM Denver's flip from classic country to all-sports (Billboard, Sept. 24), the station's old format and call letters will move to sister KWKM-AM by January. KWKM-AM had been simulcasting hot AC KTWX-FM.

KIXW Portland, Ore., evening jock Alan Lawson joins crosstown sister KXYQ as PD, replacing Jim Ryan, who exits . Sports director Steve Arends will move to full-time PD/MD for the market. He replaces former program manager Kevin Toon, who exits.

In the wake of oldies WRKR Indianap-olis, a station that flipped from "Good Oldies" format and new calls WNAF last week (Bill-
Top 40 Airplay
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Mainstream and Top 40/Rhythm-Crossover stations.

**TOP 40/Mainstream**

<table>
<thead>
<tr>
<th>No.</th>
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<th>Artist/Label</th>
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<tr>
<td>1</td>
<td>&quot;I'll Make Love To You&quot;</td>
<td>Luther Vandross</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>&quot;All I Wanna Do&quot;</td>
<td>Sheryl Crow</td>
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<td>&quot;Wild Night&quot;</td>
<td>Bryan Adams</td>
<td>Reprise</td>
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<td>&quot;Stay (I Miss You)&quot;</td>
<td>Lisa Luby &amp; Nike Stories</td>
<td>Arista</td>
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<td>5</td>
<td>&quot;Closer&quot;</td>
<td>Collective Soul</td>
<td>MCA</td>
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<tr>
<td>6</td>
<td>&quot;You Can See I'm Crazy&quot;</td>
<td>Faith Evans</td>
<td>Warner Bros.</td>
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<tr>
<td>7</td>
<td>&quot;Don't Turn Around&quot;</td>
<td>George Michael</td>
<td>Virgin</td>
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<td>8</td>
<td>&quot;Endless Love&quot;</td>
<td>L. Vanossi &amp; C. Clubman</td>
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<tr>
<td>9</td>
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<td>10</td>
<td>&quot;Can You Feel The Love Tonight&quot;</td>
<td>Elton John</td>
<td>Hollywood</td>
</tr>
<tr>
<td>11</td>
<td>&quot;If&quot;</td>
<td>Janet Jackson</td>
<td>Virgin</td>
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<td>Virgin</td>
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<td>14</td>
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<td>Missy Elliott</td>
<td>Virgin</td>
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<td>15</td>
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<td>Janelle</td>
<td>Atlantic</td>
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<td>16</td>
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<td>Aerosmith</td>
<td>Geffen</td>
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<td>&quot;Looking For The Next Big Thing&quot;</td>
<td>Okeechobee</td>
<td>Warner Bros.</td>
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<td>18</td>
<td>&quot;If You Go&quot;</td>
<td>K-Ci &amp; Jo Jo</td>
<td>Bad Boy</td>
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<tr>
<td>19</td>
<td>&quot;Prayer For The Dying&quot;</td>
<td>Call It The Weather</td>
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<td>20</td>
<td>&quot;Let's Get Rocked&quot;</td>
<td>Okeechobee</td>
<td>Warner Bros.</td>
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<tr>
<td>21</td>
<td>&quot;Until I Fall Away&quot;</td>
<td>Missy Elliott</td>
<td>Virgin</td>
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<td>22</td>
<td>&quot;Basket Case&quot;</td>
<td>Green Day</td>
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<td>23</td>
<td>&quot;I Don't Wanna Be A One Night Stand&quot;</td>
<td>Janelle</td>
<td>Atlantic</td>
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<td>24</td>
<td>&quot;Do You Wanna Get Funky&quot;</td>
<td>Ben E. King</td>
<td>Motown</td>
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<td>25</td>
<td>&quot;You Say It's Your Love But It's My Only Love&quot;</td>
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<td>Sony BMG Music Entertainment</td>
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<td>Virgin</td>
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<td>Virgin</td>
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<td>Virgin</td>
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<td>37</td>
<td>&quot;What's Up&quot;</td>
<td>Ginuwine</td>
<td>Interscope</td>
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<td>38</td>
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<td>Interscope</td>
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**TOP 40/Rhythm-Crossover**

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<td>Will Smith</td>
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<td>&quot;What's Up&quot;</td>
<td>Ginuwine</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

*NOTE* ACTS RAID WAYS TO OCTOBER RELEASES (Continued from page 10)

- **Sunny**
- **I'll Make Love To You**
- **All I Wanna Do**
- **Wild Night**
- **Stay (I Miss You)**
- **Closer**
- **You Can See I'm Crazy**
- **Can You Feel The Love Tonight**
- **If**
- **Pure**
- **I'M THE ONLY ONE**
- **Nuttin' But Love**
- **Come To My Window**
- **Crazy**
- **Looking For The Next Big Thing**
- **If You Go**
- **Prayer For The Dying**
- **Let's Get Rocked**
- **Until I Fall Away**
- **Basket Case**
- **I Don't Wanna Be A One Night Stand**
- **Do You Wanna Get Funky**
- **You Say It's Your Love But It's My Only Love**
- **3 PM My Time**
- **Time Of My Life**
- **The Body And Soul**
- **Farewell Son**
- **Platub Club**
- **Short Man (I'm The One)**
- **Don't Turn Around**
- **Regulate**
- **I Got A Feeling**
- **Here Comes The Steeplechase**
- **Anything For Love**
- **What's Up**
- **Turn The Beat Around**

VIACOM, B'BUSSER DEAL ON SCHEDULE (Continued from page 6)

- **50%** and major investments in the Discovery Zone chain of children’s playcenters and a proposed Florida theme park. Among Viacom's properties are Paramount Pictures and Home Video, MTV, Showtime, five theme parks, and cable systems serving 10 million homes.

Meanwhile, Viacom Class A and Class B stock, the currency used to buy Blockbuster, is trading in the mid-$30 range, up 50% above the post-Paramount-auction price. The Viacom-B'busser deal is worth about $26, Viacom's rise "[get] the deal out of the danger zone and allow us to grow in the Discovery Zone," McAlpine says. Viacom and Blockbuster management put on a road show during the week of Sept. 13 to convince big holders of Blockbuster stock that the merger will pay off.

Nevertheless, Craig Bibb of Paine Webber, the new Blockbuster's lead banker, said the "easy deal," with Blockbuster stock worth considerably more than Viacom is paying, could be "an easy sell for the market" if Viacom is up enough to "offset the odds" that the purchase will go through.
1956. On Oct. 4, Blue Note will release the four-CD box "The Complete Blue Note & Root Recordings," which com- plements the label’s 1993 "Complete Joe Henderson" set. The collection features 1955-63 sessions by Joe Henderson. A compact box holds four individual jewel boxes and a 40-page booklet including liner notes by jazz authority Bob Blumenthal, an inter- view about Powell by Cusseca with the late Blue Note founder Alfred Lion, a discussion about Blue Note’s records by former label’s partner, Francis Wolff. Such seminal Powell recordings as “Un Poco Loco,” “Bountiful With Bud,” and “Glad Ragardless” are included. A four-CD box devoted to pianist Thelonious Monk's complete Blue Note works, to be released Oct. 18, boasts similar packaging.

**Press-Directed Marketing Plan**

The release of Blue Note's 60th birthday autobiography, "The Complete Blue Note & Root Recordings," will be marketed in print, video, and on the web.

**Labels Build Bridge to AC for Sandi Patty**

(Continued from page 12)

In 1959, Powell left the country for France, his domestic studio career virtu- ally over. He died in 1962 of a five-year варплновиа and died at age 41 in 1966, a shadow of himself. Unfortunately, 1996's 70th birthday afforded the la- bels an opportunity to reiterate his posi- тион in jazz history. Verve director of cat- аlog development Michael Lang, who co-ordinated production of his label's box set with Peter Fullman, pulls, "With an artist like Powell, who is pret- tily much a core jazz artist—in his own words, he doesn't have a lot of recogni- tion outside of jazz, unlike a Billie (Holi- day) or an Ella (Fitzgerald), even if a Peggy Lee. I think he needs to try to figure out ways to harness any outside promotional forces we can." Blue Note's set leads off with the debut pianist's eight astonishing trio performances recorded for Roost Recor- ds in '47. It includes a second 1950-53 recording session with the label's feature- ting trumpeter Fat Navarro and tenorist Sonny Rollins; five trio dates cut between 1955-58 (including one aug- mented by Charlie Christian); and the lone trio track cut in Paris during a 1958 session on which Powell backed saxophonist Dexter "S challenge, rather than pio- nered on Powell in the 1986 film "Round Midnight.""

For producer Cusseca, it is the sec- ond major Powell box set. In 1986, Mosaic Records, the Stampf, Com- mon mail order label he runs with partner Charlie Lourie, issued Powell's com- plete live recording at the 1944 Newport Jazz Festival as a five-LP set in an edition of 7,500.

Cusseca says, "When Mosaic started to plan that set, I had no idea what a CD, I held back on the Bud Powell and a few others because I knew ultimately that we would want to do it at Blue Note. But we felt the pressure to get it out at that time." Cusseca says the sound on the new Blue Note's home studio is vastly improved by a CEDAR noise-reduction device. "The Complete Blue Note & Root Recordings" is packaged like recent Blue Note career retrospectives on trumpet and tenor sax. Joe Henderson. A compact box holds four individual jewel boxes and a 40-page booklet including liner notes by jazz authority Bob Blumenthal, an inter- view about Powell by Cusseca with the late Blue Note founder Alfred Lion, a discussion about Blue Note’s records by former label’s partner, Francis Wolff. Such seminal Powell recordings as “Un Poco Loco,” “Bountiful With Bud,” and “Glad Ragardless” are included. A four-CD box devoted to pianist Thelonious Monk's complete Blue Note works, to be released Oct. 18, boasts similar packaging.

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Hot 100 Singles Sales

Complied from a national sample of POS (point of sale) retailer billboards and retail outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

1 The Rolling Stones - "Jumpin' Jack Flash"
2 Mariah Carey - "All I Want for Christmas Is You"
3 Tame Impala - "The Less I Know the Better"
4 BTS - "Permission to Dance"
5 Ed Sheeran - "Bad Habits"
6 Dua Lipa - "Levitating (remix)"
7 Cardi B - "Up"
8 Juice WRLD - "Gone" featuring Youngboy Never Broke Again
9 Harry Styles - "As It Was"
10 Taylor Swift - "Anti-Hero"

The Hot 100 Singles chart is the most popular songs in the United States, compiled based on the sales and downloads of individual songs. The ranking is based on the chart's calculation of sales, streaming, and airplay data.
The newest hit from the mega-platinum album "janet."

Produced by Jimmy Jam & Terry Lewis and Janet Jackson.

Out to radio September 23
THE TOP SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY THE BILLBOARD 200.

FOR WEEK ENDING OCTOBER 1, 1994

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<td>1</td>
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<td>CREEPEN ON AH COME UP (EP)</td>
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<td>GLADYS KNIGHT</td>
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<td>48</td>
<td>14</td>
<td>THE LION KING SING ALONG</td>
<td>SOUNDTRACK CAST</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

1. SHERYL CROW - AM 02161995 (01.08/01.95) - TUESDAY NIGHT MUSIC CLUB
2. PURPLE - STONE TEMPLE PILOTS - ATLANTIC 25297/25298 (01.08/01.95)
3. THE SIGN - ACE OF BASE - ARISE 1565 (01.08/01.95)
4. CANDLEBOX - CANDLEBOX - A&M 02312 (01.08/01.95)
5. AUGUST & EVERYTHING AFTER - COUNTING CROWS - CRC 24528/24529 (01.08/01.95)
6. RACHID - MEHTA - ATLANTIC 25297/25298 (01.08/01.95)
7. READY TO DIE - THE NOTORIOUS B.I.G. - BAD BOY 73001795/73001796 (01.08/01.95)
8. CREEPEN ON AH COME UP (EP) - BONE THUGS N HARMONY - JIVE 7091/7092 (01.08/01.95)
9. THE JERRY BOYS - NINE INCH NAILS - ELEKTRA 77455/77456 (01.08/01.95)
10. THE DOWNWARD SPIRAL - YANNI - PRIVATE MUSIC 25015/25016 (01.08/01.95)
11. LIVE AT THE AEROPOLIS - AMY GRANT - CAPITOL 04073/04074 (01.08/01.95)

**New to the Charts**

1. FROM THE CRADLE - ERIC CLAPTON - DUCK 57790 (01.08/01.95)
2. HOT SHOT DEBBY - BOZ I II MEN - WARNER BROS. 75992 (01.08/01.95)
3. RHYTHM OF LOVE - ANITA BAKER ELEKTRA - 65155 (01.08/01.95)
4. THE LION KING - SOUNDTRACK - ATLANTIC 25297/25298 (01.08/01.95)
5. DOG ON PARADE - GREEN DAY - REBEL 1578 (01.08/01.95)
6. AUGUST & EVERYTHING AFTER - COUNTING CROWS - CRC 24528/24529 (01.08/01.95)
7. READY TO DIE - THE NOTORIOUS B.I.G. - BAD BOY 73001795/73001796 (01.08/01.95)
8. CREEPEN ON AH COME UP (EP) - BONE THUGS N HARMONY - JIVE 7091/7092 (01.08/01.95)
9. THE JERRY BOYS - NINE INCH NAILS - ELEKTRA 77455/77456 (01.08/01.95)
10. THE DOWNWARD SPIRAL - YANNI - PRIVATE MUSIC 25015/25016 (01.08/01.95)
11. LIVE AT THE AEROPOLIS - AMY GRANT - CAPITOL 04073/04074 (01.08/01.95)

**Heatseeker Impact**

1. JEFF FOXWORTHY - WARNER BROS. 88480 (01.08/01.95)
2. JAY-Z - JAY DEE - SOUTH BEACH 71267 (01.08/01.95)
3. BILLIE EILISH - WARNER BROS. 88480 (01.08/01.95)
4. TYLER, THE CREATOR - ELEKTRA 88480 (01.08/01.95)
5. ABYSS - INNOVATIVE - DUCK 57790 (01.08/01.95)
6. SNOOP DOGGY DOGG & DEATH ROW - INTERSCOPE 15297/15298 (01.08/01.95)
7. MARIAH CAREY - CAPITOL 15297/15298 (01.08/01.95)
8. SUGAR - CAPITOL 15297/15298 (01.08/01.95)
9. SUGAR - CAPITOL 15297/15298 (01.08/01.95)
10. PATRICK STEPHENSON - ELEKTRA 88480 (01.08/01.95)

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CAPITOL'S NEW SEGGER SET EXPECTED TO BE RIGHT MOVE
(Continued from page 10)

you look at the continued success of
greatest hits albums by Steve Miller
and the Eagles, which are still selling.
This proves that a career is never
cessful. Bob, in a lot of ways, can stand
shoulder-to-shoulder with those guys.

Jolner's home, where the
17-store, Simi Valley, Calif.-based
Tempo Music & Video, conurs.
Bob's has a stellar, long-standing career. It's
amazing he never had a greatest hits album
before. This will be a welcome addition
for the holiday season.

During his 30-year career, concert
venues around the country have
Bob's hits have been collected on
"Which marks the first time his studio works
have been collected. Bob's last nine
albums, beginning with 1975's "Beautiful Lost,
have been certified platinum or
multiplatinum.

Segger says that he and Andrews
discussed a greatest hits album in
the past, "But we wanted to do it for the
longest time. We were thinking about
two different albums, but we could
never agree on the song selections.

Frankly, in American Baby, I
suggested a single disc release, "I had been
working on my new album on and off for
a long time, "which, I thought, would
want something from 'Beautiful Loser.'
But not everyone is going
to agree on what's the best, especially if
you try to keep it to 14 tracks, which
I wanted to do because I wanted to keep
the price down." The suggested list
price for the album is $10.98 for the
compact disc.

For Segger, compiling the album
provided a good opportunity to go back
and reassess his material.

"Since I re-produced most of the
stuff with my manager, I heard it so much in
the studio—it takes years before I can
go back and listen to it with a clear
head."

After revisiting the material, Segger
concluded: "Still the Same," "Old Time Rock & Roll," and
"We've Got Tonight" from 'Stranger In Town' for
"Greatest Hits." Very few changes
were seen as far as energy was concerned.
My manager kept saying we were
including too much from that album, but
I said, "Who do you think we are, The Doobie
Brothers?"

Most of the original master tapes
were in good condition, but the
singer did have some problems with "Night Moves"—his breakthrough single from 1977.

FILM PRODUCERS SUE
(Continued from page 6)
to Warner Home Video, which
distributes MGM/UA Home Video Productions,
and Turner Entertainment, which
owns much of the MGM/UA catalog.
As part of a settlement, Uniday is
based on 20% of the gross, Gabriel
says. "Yes, my client is getting 30%,
"but since it's a case involving
songs, we believe they are getting
30% of the issue.

MGM/UA did not return calls con-
cerning the suit.

A result, it could be expected to take
years before the case goes to trial.

LEGISLATORS ADDRESS CISAC ATTENDEES' CONCERNS ABOUT INFO HIGHWAY
(Continued from page 6)

that if there is not adequate compensa-
tion for creative people, there will soon be
"a wrong move, a wrong right."

Frank turned to Lesby and said
that until the creative community is
more successful in educating consumers,
"there's no way we're going to
challenge these issues, and probably lose."

RIGHTS & WRONGS

Wins and losses, pluses and
minuses, give and take become an
ongoing theme of the conference—one that
was particularly discussed during the
sessions of Steve Seger, D-Mass., who was
awarded the confederation's highest honor, the
CISAC Gold Medal, for his longstanding
role and dedication to the rights of the creators
and artists' rights.

"We now stand at the crossroads,"
Seger said in accepting the award.
"That's where we're at now, looking at the
future of music creation.

"That's where we're at now, looking at the
future of music creation.

Such complex ramifications from
the very concrete "multiple-media"
problems of "who gets how much?" and
the "who gets how many times?" rights,
the more theoretical issue of the
changing nature of "authorship"
itsself.

In his opening keynote address,
Nicholas Negroponte, director of the
Massachusetts Institute of Technology Media Lab, talked about
a bit-of-the-future in which computers may
one day petition to join a songwriters' society.

During the following panel
discussion, "The Business Aspects of the
Copyright and Information Industry,"
general of the copyright and informa-
tion department for the World
Intellectual Property Organization, said
that the intrinsic value of musical
creation would not be changed in a chang-
ing world. "When atoms were
discovered, then 100 years later, there
was a question about a tree or a beautiful woman as
just a load of atoms," he said. "The
same goes for bits. If Beethoven's
music is digitized, it is still Beethoven's
music."

Recording artist and multimedia
developer Thomas Dolby raised an-
other point questioning the notion of the
artist from a simply a creator of
finished pieces to a creator of systems,
itself by asking how many of them are
creating their own new works, such as
with interactive albums (See Words &
Music; page 16).

"The audience has willows with a remark
on how he has so far handled the
light between new technology and the
law. "We know that in order to be on
the cutting edge, we must take a lot of
our rights right now," he said.

Godfrey Rust of the U.K.'s
Mechanical
Copyright Protection Society
collected a great deal of interest in
"the reality check is the royalty check."

Delivering payments was the focus
of Rust's CISAC presentation, which
called on CISAC members to
consider the need for the
International Standard Work Code that
will embed undetectable digital finger-
prints in the audio track of any
program. A proposal should be ready to
be presented to the International
Standards Organization by year's end,
he said.

This code would differ from earlier
record industry proposals for a
Source Identification Code and an
International Standard Recording Code.

ASSURING ONLINE PAYMENTS

Assuring proper payments was the
threat of on-line and in-the-balls
discussions about computer-based online
services, another possible plus-minus
scenario.

The plus, said Adam Curry,
chairman of On Ramp Inc., an
online turcik service whose clients include
BMG, and ASCAP, was the
massive opportunity for people without
distribution to reach an audience. What
they want is a way of collecting others
on their works. If you don't embrace this
opportunity, someone else will.

But the rights issues remain sticky.
ASCAP at the conference outlined
positions in favor of insuring on ap-
plying a performance right to the up-
loading and downloading of music on
computer services. "That commercial
online services can rely on music to
create a business success is indisputable,"
said BMI's John Shaker.

ASCAP's new CEO, Dan Gold,
added, "We insist that any transmis-
sion on the public information superhighway
is a public performance. And where
that also includes distribution, both
rights are in force. The companies
do not, we must not deni-
grate nor detract from existing rights."

The online rights issue was to be
taken up in another venue later in the
week. ASCAP, BMI, and the National
Music Publishers' Assn. attendees
were among groups slated to attend
panel discussions on public information
evaluation of rights as well.

As Steppenwolf's Kimbolton
argued, "It's a fantastic situation to
argue for changes in the Clinton
administration's Intellectual Property
Working Group draft proposals that
would create new protections for digi-
tal transmissions and create a
performances right in the Copyright law
(Billboard, Sept. 24).

But many will argue against
language in the preliminary draft that states that a
transmission of a copyrighted work on the
information superhighway will not necessarily constitute a trans-
mission of a performance or display of
that work.

"This statement is simply incorrect
under the Copyright Act as it now ex-
ists—certainly insofar as copyrighted
musical compositions are concerned," according
to the ASCAP testimony.

The societies also disagrees with
the working draft language that a trans-
mission of a copy (excluding private e-
mail) is either a public performance
or a distribution, but not both.

ALL-STAR CONCERT TO BENEFIT BLUES HEAVEN
(Continued from page 10)
"Portraits From Blues Heaven," a
special still picture and video exhibit along
with a songbook, will be released in
the fall by Music from the Louvre artists, will be housed at the Chicago
headquarters when the renovations are
complete.

Dixon says the foundation is
90% funded through the estate of
Willie Dixon. Her mother, Marie Dixon,
death $200,000 to begin the renova-
tion.

For tickets to "Wang Dang Doo-

MUSICIAN JULIE STYNE DIES
(Continued from page 5)

Styne has not gotten the billing of
other Broadway and Hollywood greats,
his works have appeared in recent
presented in current video and original-
cast CD catalogs, not to mention the
countless renditions of his songs by
dozens of singers and instrumentalists.

The late Stanley Green, in his classic
tome "The World Of Musical Comedy,"
added that "Styne is a master of
public identity among his Broadway
peers. "The reason is tied in with
the theatrical changes that have
developed through the years. There's
enough to create a varied and tuneful
collection of songs to keep the show
running. The composer and lyricist
contribute only part— an indispensable
part to be sure, but still only part— of
the total creation."

Styne was born in 1905 in London's
East End, the son of Ukrainian-Jewish
parents; the family emigrated to Chica-
go in 1912. A child prodigy at the
piano, he abandoned the concert hall
career for the vaudeville stage. He
early on New York and later play in a band. In
1926, he wrote his first hit, "Sunday,"
with lyricist Ned Miller while he was
drawn to piano for Arnold John-
don's Orchestra in Chicago.

By the late '30s, Styne was a full-
featured songwriter, churning out
dozens of songs for Gene Astor
and Roy Rogers.

Many of Styne's stage works were
produced by Chappell Music, that
known as Warner/Chappell Music. At
his death, he had a partnership
with Chappell through "Styne and
Chap." As Chappell, he had been closely associated
for many years with senior VP Frank
Music, who also had forged strong
friendship and business ties with
Sammy Cahn.

Styne loved to perform his own ma-
terial on TV or at industry showcases,
surely on an occasion mounted by
ASCAP, the performance rights
society of which he was a member.

In recent years, where was certain
that the waltz he was fond of,
"Let's See What Happens," as if to tell
the public, "You missed this one."
The songs is from "Dancing In the
Dawn Of The Day," which he wrote
with E.Y. Harburg. Many fans of
Broadway musicals regard "Dancing"
as one of his best scores; the LP
collection was released by RCA Victor
Records.

Styne was elected to the Songwriters
Hall Of Fame in 1972.

He survived his service wife,
Margaret; two sons from his first
marriage; a son and daughter from his
second marriage; seven grandchildren;
and two great-grandchildren.

www.americanradiohistory.com
**Widespread Panic's 'Airplane' Takes Off**

(Continued from page 1)

"Everyday," which entered The Billboard 200 at No. 184 on April 10, 1998, the album peaked at No. 10 on the Heatseekers chart that week. "At Lifer Grand," however, bypassed the Heatseekers chart with its high debut on The Billboard 200, making the set a Heatseekers impact honoree.

This week, "At Lifer Grand," released Sept. 6, slips to No. 147. According to SoundScan, the album has sold more than 12,000 units to date.

"Airplane," which was serviced to college, modern rock, rock album alternative, and public radio stations July 25 and to album rock stations Aug. 28, has increased the strongest across-the-board response in the band's eight-year history.

The band's profile is changing, and the fact that the Clapton album's blues orientation makes it an unlikely candidate for broad radio support, EC's best shot to reach No. 1 was his first week out—and he made it.

Baked, Not Fried: Close on Boyz II Men's heels is the soulful Anita Baker, who debuts at No. 3 with more than 180,000 units. She leads the No. 4 soundtrack to "The Lion King" (125,000 units) by a 43% margin. On Top R&B Albums, which reflects sales of a popular store that specializes in R&B product, Baker surpasses the Boyz and debuts at No. 1. The top five titles are the only ones on the chart that exceed 100,000 units. Green Day, at No. 5, falls just shy of that mark. Meanwhile, one of the band's pre-Warner albums, "Kerplunk," on their current label,debuts at No. 14 on Top Pop Catalog with close to 7,000 units.

Fresh 3100: Over and above Clapton and Baker, The Billboard 200 is fat with new titles, as a total of 14 debut this week, including the bow by rap rookie Notorious B.I.G. (No. 14, with 55,000 units) and a live two-fer from Peter Gabriel (No. 23, with 38,000 units). Also debuting in the top 50 are Sinead O'Connor (No. 37, with almost 25,000 units) and Nunc Griffith (No. 48, with 21,000 units). Another trio of albums pop between Nos. 50 and 60, as Gladys Knight (No. 52), Blues Traveler (No. 53), and They Might Be Giants (No. 50) box with sales ranging from 18,500 to 20,000 units... O'Connor will be interesting to watch. Her last effort, the big band-ish "I Am Not Your Girl," debuted a little higher, at No. 27, but, affected in part by the back lash stirred when she tore up a photo of Pope John Paul II on "Saturday Night Live," it only charted for nine weeks... WEA and Uni each distribute four of the week's debutng titles, but with three of the six highest entries, including the top two titles, WEA holds the hotter hand... The five new titles help juice volume on The Billboard 200 by 10% over the previous week, but, as noted in Market Watch, industrywide sales of all albums and singles rise just by 2.5%.

**Without Fries, Please:** Of the artists featured in EMI Record's controversial McDonald's promotion, Garth Brooks continues to be the most obvious beneficiary at conventional music outlets (Billboard, Sept. 24). As a result of the heavy TV advertising, four of his five non-Christmas albums debut on Top Country Albums, with "No Fences," "Ropin' the Wind," and "The Ultimate Collection" entering the chart with 20,000 units each. The band's "Bait for the dogs" also enters the chart with 16,000 units, a 20% improvement over last week's sum. USM might be another beneficiary; the group's "Cantaloopy" track is featured on a new collection for the McDonald's' "Hit Up N' Jazz," set, which may explain why its "Ham On The Torch" re-enters. The Billboard 200 for the first time since the Aug. 20 issue (No. 200). But other artists featured in the campaign are not realizing chart hits. A best-of by Elton John slides 16-22 on Top Pop Catalog; Tina Turner and Roxette haven't dented either catalog list or the chart big since the promotion kicked in.

**As The Crows Fly:** In the week she enters the top 10, Sheryl Crow (11-8) has now flown past both Counting Crows (No. 12) and the soundtrack from "The Crow" (No. 80). She also shows The Billboard 200's largest gain in the second week in four weeks. A 17,000-unit gain boosts her one-week sum to 80,000 units.

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**Market Watch**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**WEEKLY UNIT SALES**

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**YEAR-TO-DATE UNIT SALES**

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**Focus on Sales by:**

**GEOGRAPHIC REGION**

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<tr>
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<td>North Central</td>
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**STORE LOCAL**

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<td>Road</td>
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ISSUE DATE: OCTOBER 29
CLOSED

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ISSUE DATE: NOVEMBER 12
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**AUSTRALIA**

ISSUE DATE: NOVEMBER 12
CLOSED

**GERMANY, SWITZERLAND, AUSTRIA**

ISSUE DATE: NOVEMBER 12
CLOSED

**VIVA MEXICO**

ISSUE DATE: NOVEMBER 26
CLOSED

**RAP**

ISSUE DATE: NOVEMBER 26
CLOSED

**ABC'S OF SOUTH AMERICA**

ISSUE DATE: DECEMBER 3
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**SWEDEN**

ISSUE DATE: DECEMBER 17
CLOSED

**YEAR IN MUSIC**

ISSUE DATE: DECEMBER 24
CLOSED

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The Billboard Bulletin...

EDGED BY IRV LICHTMAN

BMG GLOBAL SALES UP 16%
Bertelsmann Music Group reports that worldwide sales rose 16% in the first year that ended June 30, to a record $1.15 billion. The New York-based owner of the Arista, RCA, Zoo, and Private Music labels says its worldwide market share is 14%.

HOW TO DEFEAT CD-R PIRACY
The Recording Industry Assn. of America met with global labels and IFPI and the Recording Industry of Japan earlier this month to discuss methods of defeating pirates who use consumer-targeted recordable CD players. The focus was not on the anti-copy system SCMS, but on possible new ways of tracking down commercial pirates—for example, through "signature/ID number" encodings on blank discs or new recorders. The three groups often meet to discuss technology; a source says, but the CD-R topic was significant, given Warner's announcement of its new CD-R equipment (see story, page 6).

HOLLYWOOD VIA PGD
Walt Disney's Hollywood Records has signed a three-year distribution deal with PGD following the end of its initial pact with WEA and Elektra Entertainment. The deal goes into effect Monday (20). The first Hollywood title to go through the pipeline will be the soundtrack to "Quiz Show," due Tuesday (27). PGD president Jim Caparros says the deal is "an opportunity to establish a partnership with a quality organization." The new agreement also marks PGD's second big pickup this year, following its pact in June with Rush Associated Labels.

BERGMAN, PRESTON CISAC ROLES
Look for ASCAP president Marilyn Bergman to get a two-year term as head of CISAC, the international copyright group that just met in Washington, D.C., for the first time in more than four decades (see story, page 6). The California-based singer will continue in her ASCAP post. Also, BMI president/CEO Frances Preston has been named to CISAC's executive bureau.

DUETS II HAS DUE DATE
Capitol has set a Nov. 22 release date for Frank Sinatra's "Duets II." Among his partners are Linda Ronstadt, Willie Nelson, Lena Horne, Neil Diamond, Patti LaBelle, Jon Secada, Lorrie Morgan, Stevie Wonder, and Christy Hines. A network TV special also is in the works.

AMERICAN ABROAD VIA BMG
American Recordings, locked in a dispute with Phonogram U.K. Ltd. (Billboard, Sept. 17), has confirmed it will release four albums outside North America in October via BMG. Slayer's "Divine Intervention," Danzig's "Danzig IV," the Black Crowes' "Amorica," and Johnny Cash's "American Recordings."

FOUR START A KIDDIE LINE
Four entities are joining hands to reach the rooftop market. ABC Children's Entertainment, ABC Music, Atlantic Records, and TW Kids have a new label, ABC Kids, which will draw on the audio portions of selected children's programming broadcast by the ABC Television Network. Atlantic Records and TW Kids, a unit of Time Warner AudioBooks, are distributing the catalog, and the line bows early next year with "Bump In The Night," a collection featuring selections from ABC's new stop-motion animated Saturday morning series. TW Kids also will develop and distribute audio books from selected ABC children's programs.

FELDMAN BUYS OUT AGENCY
Vancover booking agency S.L. Feldman & Associates has bought out its Toronto-based rival The Agency for an undisclosed amount, establishing itself as the dominant booking agency in Canada. According to sources, Agency principals BCL Entertainment and David Bluestein hold a minority stake of 20% in the newly formed corporation, which is still owned by S.L. Feldman & Associates.

IND'S GEORGE HOCUTT RETIRING
After 43 years in the music business, Independent National Distributors Inc. chairman/CEO George Hocutt is retiring, effective Friday (30). Hocutt will remain an IND board member and consult for the company on special projects. IND president Billy Emerson will assume Hocutt's title, and Rick Hocutt will assume responsibility for the operations of California Record Distributors, which the elder Hocutt sold to IND in 1990.

Clapton Cradles A 2nd Straight No. 1

ERIC CLAPTON collects his second consecutive No. 1 album as his collection of traditional blues songs, "From The Cradle," makes a smashing entrance on The Billboard 200 right at the top. It's the first time in Clapton's career that he's had two No. 1 albums in a row, and it's his fifth chart-topping disc overall. The first was "Wheels On Fire," from his Cream days with Ginger Baker and Jack Bruce. That album enjoyed a four-week reign. A year later, the lone Blind Faith release, featuring Clapton, Baker, Steve Winwood, and Rick Grech, spent two weeks at the pinnacle of the album chart. In 1974, Clapton's "461 Ocean Boulevard," recorded at that address in Florida, had a four-week stay at No. 1. And Clapton's 1992 release, "Unplugged," received a sales jolt after it's Grammy win, catapulting it to No. 1 for three weeks.

"From The Cradle" also debuts at the top on the U.K. album chart, where it's the first solo Clapton album to reach the summit. ( Blind Faith was No. 1, as was Cream's "Goodbye"). It's also the first album of blues songs to reach No. 1 in the U.K. It could be the first blues album to be No. 1 in America, unless you consider "Tycoon Of The Blues" by the MG Brothers to be a blues album rather than a clever collection of R&B covers by Dan Aykroyd and the late John Belushi.

SHOUT IT OUT: The Isley Brothers can thank Aaliyah for extending their Hot 100 chart span as songwriters to an amazing 35 years and two weeks. That's the amount of time between the debut of "Shout—Part 1" in back in September 1959 and this week's rise into the top 10 for "At Your Beat (You Are Love)," a remake of a song from the Isleys' 1970 "Harvest For The World" album. The Isleys now have six top 10 songwriting credits in their column, dating back to Joey Dee & the Starliters' cover of "Shout," a No. 6 single in 1962. Over on Hot R&B Singles, Aaliyah holds at No. 2 for a second week, but loses her bullet. That makes it unlikely that Ernie, Marvin, & Ronald Isley and their cousin Jasper will collect a seventh No. 1 R&B single as songwriters.

WET OVER AMERICA: Look for "Love Is All Around" by Wet Wet Wet to plunge quickly down the U.K. chart now that the single has been delisted. Staccos aren't running out in the U.K., however, where the "Four Weddings And A Funeral" track is at a new peak in its 13th chart week, moving up two places to No. 41.

Baker Rises To The Top: Anita Baker enters Top R&B Albums at No. 1 and The Billboard 200 at No. 3. On the latter chart, this is already her second-best chart performance. "Everybody Need Love"门诊 on Motown's Soul imprint in 1967.

PARKSLEY, SAGE, ETC., ETC., William Simpson of Los Angeles noticed that The Billboard 200 is getting rather spicy, what with Sugar and Salt-N-Pepa on the chart at the same time. He even suggests they might want to team up on a remake of (ouch) "Seasons In The Sun."
"Lovett's greatest appeal is the smokey warmth of his singing and the simple, inviting musicality of his arrangements... The sound goes down like honey. It is only when you really pay attention that you notice how skewered the lyrics are."

— Musician

Everybody I Love Everybody I Love Everybody I Love

Lyle Lovett

Following his Gold album *Joshua Judges Ruth*: 18 songs written over the course of his career and recorded for the first time. *I Love Everybody* features the song and video "Penguins."

Produced by Lyle Lovett and Billy Williams. Management: Ken Levitan for Vector Management and Will Botwin for Side One Management.
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Fig. 13

What goes into one ear does not always come out the other.