Smashing Pumpkins Shatter Doubts On Virgin Double Set

**BY CRAIG ROSEN**

LOS ANGELES—On Oct. 21, Virgin Records worldwide will release the Smashing Pumpkins’ “Mellon Collie And The Infinite Sadness,” a sprawling, two-CD opus of new material that will likely separate the Chicago-based band from its alternative rock peers.

It’s a risky move for Virgin and the Pumpkins. In the CD era, double-disc packages are usually reserved for greatest-hits sets or live albums, not 24 new songs. In fact, few rock artists have dared to release so much new material at once since the CD became the dominant configuration for recorded music.

EU’s Int’l Oddity: Trans-Shipment

**BY JEFF CLARK-MEADS and MARC MAES**

LONDON—The first high-profile test of the practical effects of Europe’s new trans-shipment phenomenon is now taking place.

Under the European Union’s newly established open borders, retailers in any EU country can purchase their stock from any supplier in the 17 EU countries.

Diving Into Shibuya’s Heady Music Microcosm

**BY STEVE MCLURE**

TOKYO—Shibuya means “bitter valley” in Japanese, but it is where some of Japan’s sweetest sounds can be found.

The Tokyo district is the epicenter of Japanese youth culture, where new music, fashion, and other pop trends are born and picked up by the media. It’s home to what is billed as the world’s biggest record store and myriad smaller outlets that make it one of the best places on the planet to buy music.

Shibuya’s “live houses” offer pop pickers a chance to catch tomorrow’s superheroes while they’re still paying their dues. Its larger clubs and halls feature a bewilderingly rich array of established acts from Japan and around the world.

Despite the media’s best efforts to define a Shibuya “sound,” the essence of Shibuya is its sheer variety. Reggae, rap, acid (Continued on page 121)
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American Society of Composers, Authors & Publishers
Megamixer Poses Myriad Questions

Time Warner/Turner Execs Jockey For Position

BY EILEEN FITZPATRICK

LOS ANGELES—The merger of Time Warner and Turner Broadcasting System will create the second-largest video company in the world, but how its eight individual companies will mesh may be determined by who can check their egos at the door.


Time Warner chairman Gerald Levin has already put HBO operations under the Turner umbrella. Levin explained that move would impact Michael Fuchs, who heads HBO, in addition to serving as chair- man of Warner Music Group.

“Everyone’s jockeying for position,” says an industry source, “and they all want to be king of the hill. As big as the combined companies will be, they will still be overshadowed by Buena Vista Home Video.

According to Carmel Valley, Calif.-based Adams Media Research, after the merger Time Warner/Turner will have a 17.7% market share, which includes rental and sell-through revenues.

Buena Vista, which earned more than $1 billion in revenues during the first six months of 1995, maintains a healthy 38% share.

“With the rest of the industry making up only 60% of the sell-through business, it would be tough for anyone to catch [Buena Vista],” says Adams Media Research president Tom Adams.

Industry analysts say the megamerger is unlikely to produce significant layoffs. “Time Warner is not incurring a significant amount of debt,” says Steve Cesinger, VP of media at Los Angeles-based investment bank, Price Waterhouse & Co. “It’s a goal to expand the company, and that’s where the pressure is.”

Cesinger says the challenge will be to determine each company’s strengths and weaknesses and to “reposition/development” to gain maximum efficiency.

The executives are focused on both sides who are competitive, and the ego factor is a significant obstruction,” says Cesinger. “The ones with the best skill set will rise to the top.

Among the eight separate company heads, a few stars are clearly on the rise, including Warner Home Video president Warren Beatty, Turner executive VP Stan Speyer, New Line president/CEO Stephen Einhorn, and Warner/Vision president Stuart Hersch.

Lieberfarb is a major contender for overall leadership, in light of his aggressive stance on digital video, which is expected to re-define video for the next century. Turner’s acquisition of New Line and the explosion of releases from both companies since the union automatically put Snyder and Einhorn at the top of the list.

Hersch, on the other hand, has taken Warner/Vision from a fledging special-inter- est-entertainment area surging nearly 70% of the exercise video market.

“On the Turner side they’ve done a good job at growing the video division, but New Line is where 90% of the business is,” says a source familiar with the company. “Snyder, however, has taken the high road and established himself as the face of the business.”

In addition to personnel issues, consolidation is more immediate in such areas as di- sposition and distribution. Warner uses Tech- nicolor Video Services, and Turner uses West Coast Video. WEAT Distribution handles pick, pack, and ship operations for Warner’s video labels and could take on Turner and New Line to consolidate those functions.

Some observers think the eight units could be combined into two.

Cesinger says, “Competing companies want to differentiate product, and they don’t want to dilute ‘A’ product with ‘B’ product.”

In Ceasinger’s scenario, Time Warner could set up two divisions, in which one would handle high-profile titles from New Line and Warner and the other would handle Turner and HBO made-for-cable movies and special- interest content.

But Cesinger and Adams say Time Warn- er will take its time deciding how to restruc- ture the staff, “I don’t see anything happen- ing in the near term,” says Adams. “Time Warner will be thinking about it quite hard for about a year.”

According to a statement from Turner, the deal should take six to nine months to close, and until then “it’s business as usual.”

The megamerger is unlikely to have any effect on Warner’s music business, as Turner does not operate any labels or music publishing companies and its cable networks don’t pro- gram music videos (Billboard, Sept. 9).

GIANT RECORDS REDUCES STAFF, NUMBER OF YEARLY RELEASES

BY DON JEFFREY

NEW YORK—Having extended a joint-venture agreement through the year 2001 with Warner Bros. Records, Giant Records is under- going a restructuring that has resulted in at least 19 layoffs and a one-third reduc- tion in the number of projected album releases per year.

Irving Azoff, Giant’s founder and chair- man, says that no members of senior manage- ment have been laid off, but that some positions will be changed or are now under negotiation.

Giant has employed approximately 80 sta- ffers. Among the factors in the fate of the Medicine Label, a joint venture with Giant, is in questioning, “We’re having discussions,” says Azoff. “The situa- tion is unresolved at the moment.”

Azoff says a downsized Giant can handle only two or three Medicine releases a year, rather than the five or six the label has plated in the past.

“Irving and I are figuring out how to deal with Medicine,” says the label’s founder, Kevin Patrick. “I don’t want to drop acts, but Medicine doesn’t fit into the limitations he has. So we’re looking for another home for the Medicine Label.”

The 3-year-old New York-based Medi- cine has a six-act roster that includes the Cramps and Green Jellÿ.

In addition, some departments within Giant Records are being reorganized. In R&B, which underwent a restructuring earlier this year (Billboard, Jan. 14), A&R executive Jeffrey Brown has been laid off. (Continued on page 118)
Video Nets, Ticketmaster Fight AIDS
LIFEbeat Show Raises $500,000 For Cause

■ BY BRETT ATWOOD

LOS ANGELES—VH1, MTV, and BET are teaming with LIFEbeat and Ticketmaster to raise awareness and money to combat HIV/AIDS. The music video networks are participating in a series of high-profile, cable-cast promotions aimed at educating viewers about the threat of HIV/AIDS, as well as netting donations for the nonprofit organization.

On Aug. 22, VH1 cablecast the 90-minute special “The LIFEbeat Benefit Concert—The Beat Goes On 2,” which raised approximately $100,000. However, the response to this year’s event was considerably larger.

To lure more donations this year, LIFEbeat and VH1 offered an incentive package of five CDs and a collector T-shirt, which was created by fashion designer Todd Oldham, for a donation of $39.99. As a result of the promotion, VH1 raised $500,000 for LIFEbeat. Ticketmaster donated a fully staffed toll-free phone line as well as fulfillment and processing costs for the incentive promotion.

“This really shows the power of TV,” says VH1 president John Sykes. “This response was incredible. The people who should get credit for this are concert artists and the audience, who showed that they were willing to reach into their pockets to show their support.”

(Continued on page 100)

Sales Frenzy Expected For ‘96 Pocahontas Release

■ BY SETH GOLDSTEIN

NEW YORK—Buena Vista Home Video has picked a quiet time on the self-sell-through calendar to release its first hot title of 1996.

“Pocahontas” will arrive at retail March 6 at $25.99, with two cross-promotions offering a price by $10. Mass merchants and other discounters are expected to whittle the suggested list to Buena Vista’s minimum advertised price of $19.95. Consumers applying the full rebate would get the title for less than $7.

The Disney animation will street almost a year to the day after “The Lion King,” the current theatrical and home video record-holder.

But trade sources who doubt that sales lightning will strike twice believe “Pocahontas” will settle at 14 million-16 million cassettes, far short of the 25 million copies of “The Lion King” that reached retailers. “Pocahontas” has a base of $140 million at the box office, versus $800 million for “The Lion King.”

Even 15 million tapes, however, should bring Buena Vista wholesale revenues of $240 million-$250 million, which would be difficult for any competing studio to equal.

Buena Vista thinks that it could do better.

Wootton’s Mission: Save U.K. Indie Retailers
New BARD Chief: Small Stores Can’t Compete With Chains

■ BY JEFF CLARK-MEADS

LONDON—The new leader of the U.K.’s music dealers is on a mission to reverse the dramatic decline of the independent retail sector.

Mike Wootton, who was elected chairman of the British Assn. of Record Dealers Sept. 21, is uniquely qualified for the task: as the head of a one-store operation, he is the quintessential indie.

Wootton’s election is unusual, since most of BARD’s previous presidents have come from the ranks of the U.K.’s largest record retailers.

Wootton’s background makes him acutely aware of the critical decline of the small indie retailer and the potential repercussions this has for all other parts of the record industry.

(Continued on page 117)

Alison Steele, FM’s ‘Nightbird,’ Dies

■ BY ERIC BOEHLERT

NEW YORK—Alison Steele, a pioneer who helped to shape rock radio and break down industry barriers for female air personalities, died Sept. 27 from stomach cancer. She was 58.

A veteran of the airwaves for more than 30 years, Steele became a New York phenom in the 1960s and 1970s as “the Nightbird,” captivating late-night listeners with her sardonic brand of burlesque, and later hosting overnights at classic rock WXRK (K-Rock) New York. In June of this year she was forced to leave the station because of her illness.

Ironically, Steele’s big career break came not at a rock station but at then-struggling WNEW-FM, which in 1966 was putting together the air staff for its all-women format. (At the time, FM stations were the poor stepchildren of AM powerhouses and often searched for programming gimmicks.) Steele was selected from among 500 applicants.

Less than two years later, WNEW-FM switched to progressive rock. Steele was the lone woman to make the transition and was given the overnight slot. The “Nightbird” was born. “She decided to make the best of it,” says jock Jo Maeder (“the Rock ‘n Roll Madam”), who befriended Steele during the early ’80s at K-Rock.

At the height of her popularity, Steele won Billboard’s FM Personality of the Year award in 1976, the first woman to capture that prestigious honor.

Steele remained at WNEW-FM during the ’70s, at one point adding music director duties. Through the years she added many lines to her resume as one of VH1’s first VJs, an entertainment reporter for CNN, and a jock at both WNEW-AM and WPIX in New York.

Born in Brooklyn, Steele worked hard to mask her thick city accent, which was belied by her sophisticated on-air delivery. Over the years she received numerous offers to leave New York but remained in her hometown.

(Continued on page 28)

Roadrunner, Next Plateau Form ‘A&R-Driven’ Venture

■ BY CHRIS MORRIS

LOS ANGELES—Independent label Roadrunner Records and rap/urban label Next Plateau Records, which is headed by veteran producer and A&R executive Eddie O’Loughlin, forged a new partnership, described by O’Loughlin as “a 50-50 joint venture.”

Roadrunner was founded in Amsterdam in 1981 by Cees Wessels; in 1986, the company opened its U.S. offices in New York. The U.S. operation, headed by Doug Keogh, experienced its initial success with metal and hard rock acts but has diversified in recent years to encompass such groups as goth-pop unit Type O Negative and roots-rock band Blue Mountain (Billboard, Oct. 22, 1994).

Keogh sees the partnership with Next Plateau as both an expansion of Roadrunner’s genre scope and a fresh infusion of A&R savvy.

“There’s a level of consideration that’s beyond musical genres, which is where we excel,” Keogh says. “We are an A&R-driven company, and our artists, as our A&R people bring them in, lead us into new growth. In this case, it’s going to be major growth, because it’s a major development for us—it’s a new type of”

enchanting night cocktail reception Thurs.-day, Oct. 12, at the Supper Club, with live酣吟 from A&R recording artist Joshua Kadison.

Sessions open the following morning with radio group heads Dan Mason (Group W), David Pearlman (American Radio Sys
temas), Herb Mc Cord (Granum), and Scott Ginsburg (Evergreen) gathering into the heading “By Next Year One Of These Men Will Own Your Station,” to discuss the dawn of deregulation and the end of blockbuster deals sweeping the ra
dio landscape.

Here is a rundown of other sessions:

• Modern rock programmers Bill Gamble (WKQX Chicago) and John

(Continued on page 119)

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“I graduated high school with very high numbers and matching low esteem for just about everything but music.”

Holmes Sterling Morrison, PhD
Country music has had five years of major growth. As an industry, we might do well to reflect on our achievements and come to terms with it, a year that is generally understood to be flat. If it is true that record sales and hard ticket sales will not push the country music industry to new levels, should 95 be viewed as a breather in an overall growth pattern, or do we engage in hand-wringing about the present and, worse, the unknown?

I would suggest that we can only study a chart reflecting growth in the overall, and the achievements of our recent past will serve as a platform for continued growth. Yes, there are more artists that the potentialtional at radio can handle, but this simply reflects the nature of our capitalist system. Since there is unrestricted access to the marketplace, the industry will continue to put out more records until oversaturations result in diminishing profits and the need for the less successful to pull out.

I sincerely believe that in all of this, ultimately, is a higher level of artistry as competition dictates that only the best will get to grow and consistently connect with the consumer. At radio, we seem to be at a period in which the passive listener, with an indifferent or negative reaction, is given more clout than ever, while the active voice—the one who buys tickets and records and dials the request line—has a reduced role in affecting airplay. Even through this approach at radio is concerning in the short term, the marketplace will ultimately dictate that exciting, not "safe" programming, will drive the Arbitron ratings.

The vitality of this music will transcend borders. Bruce Hinton is chair- man of MCA/Nashville.

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**LETTERS**

Alan Werner

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For more information and a detailed schedule of all the live broadcasts, seminars, and listening series during the Radio Festival, contact Chris Catanese, Radio Festival Coordinator at (212) 621-6735 (fax (212) 621-6765). Audience participation is encouraged during seminars.

Major funding for the First Annual Radio Festival has been provided by The Hearst Corporation, Infinity Broadcasting Corporation, The Interrep Radio Store, and Norman J. Pattiz, Chairman, Westwood One Inc. Additional support has been provided by The Arbitron Company, EFM Media Management, and Gannett Broadcasting. • The Museum would also like to thank Ralph Guild and Robert F.X. Sillerman for funding the position of Radio Festival Coordinator.

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Grateful Dead Live ’72 Set Selling briskly

Arista Marketing Band’s Catalog Under New Deal

**BY TRUDI MILLER ROSENBLUM**

NEW YORK—Arista’s new distribution move for its new label, Atlantic Records has formed a division geared specifically toward marketing its releases to gay and lesbian record buyers.

Noted music journalist Peter Galvin has been tapped to head the division as VP of product development, gay market. He will focus on developing a series of new releases for the label and its associated companies, and on promoting its initiatives through social media and other channels.

Galvin will also explore other avenues of promotion for the label, including direct-mail, sampling, and coupon giveaways, and magazine subscriptions.

This is about inclusiveness and acknowledgement of a market that has been largely ignored," Galvin says. "As the first major label to create a department devoted to the gay market, Atlantic is sending a very public signal that it is a company that values gay consumers and is dedicated to promoting its products to this demographic."

Atlantic senior VP Vicky Gerard sees the department as an effort to better serve an individual demographic, much in the same way the label has served the African-American or Latin markets. "This is a community that has been largely ignored by the music industry," she says. "It is long overdue for a major label to be sensitive to its interests—and to develop the myth that it has narrow musical interests."

(Continued on page 120)

Arista’s Take That Grabs for Elusive U.S. Market

**BY LARRY FLICK**

NEW YORK—As the single “Back For Good” continues to climb the Hot 100, Arista’s vocal quartet Take That is gearing up for its first major tour in the U.S. The band has been building a strong fan base in the U.K. and other Europe countries, and is now looking to make a splash in the U.S. market.

Arista is promoting the release of a new album, “Live & Kicking,” which features a mix of hits and new material. The album has been serviced to radio and country music outlets, and is expected to debut in the top five on the Billboard 200 chart.

(Continued on page 119)

Bill Miller Spreads Wings On Rockin’ Reprise Debut

**BY DEBORAH EVANS PRICE**

NASHVILLE—Bill Miller’s new album, “Raven In The Snow,” released Sept. 20 on Epic/Legacy, represents several changes for the singer/songwriter. His major-label debut, “The Red Band” on Warner Western, paid tribute to his Native American heritage and earned him an opening slot on Tom Jones’ Under The Pink tour. “Raven In The Snow” is a more rock-oriented project and is being produced by Warners’ progressive music producer.

Miller says he told Warner Nashville president Jon Ed Norman that he felt “real limited” at Warner Western. “I said, ‘I want to rock. So can I get out of this contract?’ He said, ‘There’s big field out there. Take a run.’ I really credit Warner for giving me the freedom to do this album.”

Norman is enthusiastic about the Nashville-based singer’s latest album and says that the label will use all its resources to expose Miller’s music to “the widest possible audience.”

Norman hopes that “everyone who has ever been a fan of Bill Miller goes right along with him in his exploration of his art.”

Miller grew up in poverty in the Stockbridge-Munsee Indian Reservation in Central Wisconsin. At a concert approximately 15 years ago, he met Michael Martin Murphey, who encouraged him to move to Nashville.

In the years that followed, Miller released five independent albums and toured extensively on the college club circuit before finally signing with Warner Western.

(Continued on page 119)

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**CD Pads Becky Sharp’s Resumé ‘Beach Ball’ First Way Cool Release**

BY JIM BESSMAN

NEW YORK—Hard-rocking, hard-playing Baton Rouge, La., band Becky Sharp’s self-titled album is the first release for new Mike Jacob’s, Way Cool Music/MCA imprint.

Jacob’s says the album, due Oct. 10, “makes a statement about that kind of things we’re going to do. We’ll spend a lot of time breaking this band.”

Turkey indie alternative radio promoter, Jacobs is gearing his marketing plan around alternative radio, which is already being served by the first single, “Beach Ball,” which will go to commercial radio the first week of October.

“Becky Sharp” was originally released on the Baton Rouge, La.-based indie label Chemical City, an outgrowth of local retailer Paradise Records. The album was licensed for Way Cool along with two new songs.

“It was like a really good resume,” says guitarist Christopher Benton of the Chemical City version. “A lot of clubs don’t take you seriously unless you have a CD. If it’s a handwritten tape, they toss it in the trash, but with a CD you’re a legitimate band! So we were able to get into clubs a lot easier, and from that point we sent it out to radio stations and labels and management companies.”

(Continued on page 117)

**Exec Sues Sony For Meat Loaf Back Royalties**

BY CARLO WOLFF

CLEVELAND—Cleveland Entertainment wants to put Sony Entertainment on trial here, to wrest what it claims are at least $5.2 million in back royalties on sales of Meat Loaf’s “Bat Out Of Hell” album.

Steve Papich, the veteran record executive who headed Cleveland Entertainment, filed a $50 million civil suit against Sony and its CBS Records division in the Cuyahoga County Court of Common Pleas on Sept. 18, claiming he was defrauded out of millions in royalties linked to the 1977 album.

(Continued on page 117)

**Christian Music’s Top Labels Collaborate Sparrow, Word, Reunion To Release ‘WOW 1996’ Set**

BY DEBORAH EVANS PRICE

NASHVILLE—Three of the Christian music industry’s top labels—Sparrow, Word, and Reunion—have joined forces for “WOW 1996: The Year’s 30 Top Christian Artists And Songs,” a compilation album featuring current singles by Amy Grant, Steven Curtis Chapman, Michael W. Smith, DC Talk, Carman, the Newsboys, Point Of Grace, Susan Ashton, 4HIM, and Mike Padil. The street date for the project is Nov. 7.

“I’m very excited about WOW,” says Sparrow president Bill Hearn, “I can’t recall this ever happening in the industry, where three major companies have come together, put their individual concerns aside, and really worked together in what I feel is really going to advance Christian music.”

The labels have committed to issue three WOW albums. “The albums will come out each year around the first of November and [will be] geared toward heavy Christmas shopping time,” Hearn says. “So there will also be a ‘WOW 1997’ and ‘WOW 1998.’”

Hearn says the idea for the project came from a series in the mainstream music market. “It’s a modified version of the very successful WOW series in England,” Hearn says. “It’s a series of product that has been put out over the last 15 years by EMI in England, partnered with Virgin and PolyGram. It’s one of the more profitable series EMI puts out.”

Hearn took the idea to Reunion and Word and found them to be enthusiastic partners. “I am excited to be a part of presenting a high quality, aggressively marketed piece like this to the market,” says Reunion president Terry Hemmings. “We based this project on the WOW model, and we certainly expect the same impact. We hope that it will grow to the place that people will anticipate its release every year.”

Adda Hearn, “We’re going to market it with aggressive marketing dollars, and we’re going after the general market as well as the Christian marketplace. We’re really trying to show people that Christian music is very quality-oriented. It’s slick, it’s great, and it really appeals to the masses.”

One of the album’s strongest points is that it contains new material. “About eight of the 30 songs are brand-new,” says from new records this fall,” Hearn says. “There are 30 different songs and 30 different artists. There are new singles from Clay Crosse, (Continued on page 82)

**Merengue Hit Fuels Passion, Maybe Murder, In Caribbean**

BY KARL ROSS

ORLANDO

SAN JUAN, Puerto Rico—The song “El Vena” is literally hitting with a bullet here, as the island’s top law enforcement officer alleges that the galloping merengue anthem may have triggered a spree of heat-of-the-moment homicides in August.

“It’s hard for me to say what the facts are or what the evidence is,” says Puerto Rico’s chief of police, Pedro Toelke. But he says that given “the machista culture that Puerto Rico has, ‘El Vena’ could have been a factor in as many as four slayings.”

Additionally, authorities in the Dominican Republic attribute two ileaths to the song’s lyrics about an unethical wife.

“Vena” is a Caribbean Spanish contraction of the word “venado,” which literally means “deer” or “venison.” Within the context of the song, however, “venado” is an insulting label slapped on unsuspecting victims of romantic misconduct, whose metaphorical, unmistakable indication of their reviled status.

“The Vena” was released by a small New York label, Montego Records. The track was compiled by Ramon Orlando and recorded by his (Continued on page 121)

**EXECUTIVE TURNTABLE**

ALOFS HETHERMACK YOUNG MCQILL BRADIEC BRADEY GREENWAY HUGHES

**RECORD COMPANIES. Paul Alofs is president of BMG Music Canada in Toronto. He was president of HMV Canada.**

Gilbert Hetherwick is promoted to senior VP of international marketing for Sony Classical, dividing his time between New York and London. He was senior VP of marketing for Sony Classical USA.

Priority Records in Los Angeles appoints Scott Young VP of special markets and business development, Amy Bloebaum national manager of media relations, and Brian Schraeg regional sales manager for the West Coast. They were, respectively, managing director of merchandising at Priority, executive director of national manager of media relations at Relativity, and director of credit services at Priority.

Terry McGlith is promoted to VP of urban promotion for Street Life/Scotti Bros. Records in Los Angeles. He was national director of field promotion in Dallas.

Maude Gilman is promoted to VP of creative services for Arieta Nashville. She was senior director of creative services.

Don Kamerer is appointed VP of sales for Magnatone Records in Los Angeles. He was West Coast promotion manager.

Tracy Gesher is named VP of A&R for Veritas Music Entertainment Group in Nashville. She was senior director of talent acquisition for Sony Music Publishing Nashville.

Jann Hendry is promoted to national director of rock promotion for Reprise Records. Los Angeles. She was local promotion representative for Capitol Records.

Rick Gesher is appointed director of publicity for Warner Bros. Records in Los Angeles. He was director of West Coast publicity for A&M.

Lisa Jefferson is promoted to director of press and artist development for Elektra Entertainment Group in Los Angeles. She was associate director of press and artist development.

Chuck Thompson is named director of media relations and artist development for RCA Label Group in Nashville. He was VP/director of publicity for public relations for Ken Stills Co.

PUBLISHING. ASCAP names John LoGrumeto executive VP/COO in New York. He was managing director/COO. In addition, ASCAP names Todd Brabec senior VP in Los Angeles, Al Wallace senior VP in New York, Connie Bradley VP in Nashville, Roger Greenway

VP in London, Peter Boyle VP in New York, and Karen Sherry VP in New York. They retain their respective titles of West Coast director of membership, director of membership, chief economist, and director of communications.

Pau Hughes is promoted to VP of legal and international affairs at SESAC in Nashville. She retains her position as general counsel.

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THE EXODUS HAS BEGUN: THE NEW POWER GENERATION ON edel
Billboard's expanded section explores the new format of enhanced CDs and how it will effect major and independent record labels, developers of enhanced CD products and manufacturers of CD-ROM software and hardware. In addition, this section will examine the artists' interest in this exciting topic, and the diversity of new products to arrive this fall. Coinciding with this special section will be RIAA retail and consumer information dedicated entirely to this new technology.

Contact
Deborah Robinson
212-536-5016

Billboard chronicles the 10-year evolution of Def Jam in its November 4th issue. Features will include an interview with Def Jam founder Russell Simmons, coverage of acts that Def Jam helped break, and other ancillary properties that the company is involved with, including Phat Fashion. Be a part of this celebratory salute to this highly successful label.

Contact
Ken Piotrowski
212-536-5223

Midem's music market has become "THE" annual meeting venue for the music industry, bringing members of the music industry together from all over the globe. With over 2,696 companies and 9,740 international registrants, it has certainly earned its reputation as an exciting, informative event where deals are "done". Billboard's Spotlight will provide a review of the evolution of Midem, as well as a preview of its future.

Contact
Gene Smith
212-536-5001
The beat goes on in Billboard's November 18th issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive run-down on what's spinning in the cutting-edge clubs of different locales (including England, Italy, Spain and the States). From the places you'd expect to the most remote venues, this issue will be a clip and save reference to the world's most prominent dance community happenings.

Contact
Ken Piotrowski
212-536-5223

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to report rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking to on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

Contact
Ken Piotrowski
212-536-5223

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Artists & Music

Raitt’s ‘Road’ Has Many Lanes
Capitol Double Live Set On TV, Home Vid

BY CHRIS MORRIS

LOS ANGELES—Capitol Records A&R VP Tim DeBenedetti saw Bonnie Raitt’s two-CD live album “Road Tested,” due Nov 7, as a multipurpose record.

“No, this is a combination of great, hot, boxed set, fantastic live document, anthology—all in one,” says Devine.

Shows recorded in July at the Schuster Auditorium in Portland, Ore., and the Paramount Theater in Oakland, Calif., served as the basis for the album. The bulk of shows were also videotaped for a public TV special and a home video release.

Says Raitt, who has been heavily involved in post-production on both the album and TV projects, “To say I’ve heard enough of my voice and even enough of me and my band on film is putting it mildly.”

Raitt’s fans have had a long wait for a live release—almost 25 years. Here is one of the most stellar of the singer/keyboardist has Mercury recording career, which stretches back to 1971, has seen Raitt release 13 studio albums.

It’s been just been waiting for the right opportunity,” the singer/guitarist explains. “I had some breakthrough with my music. If you put out a live record of unknown material to people, it’s just a boat tooling. With three strong-selling albums under my belt, I had an opportunity to pick from some great songs.”

“Road Tested,” which was co-produced by Raitt and Dave Weckl, serves a summary of Raitt’s fruitful career. It includes blues and folk staples of her early live shows, such as Mississippi John Hurt’s “Tom Dooley,” the Rookeni Medley, and John Prine’s “Angel From Montgomery,” as well as songs drawn from her three multiphletic displays, “Nick Of Time,” "Luck Of The Draw," and "Longing In Their Hearts.”

“I knew it was going to be a two-record set,” Raitt says, “Because there’s no way to get in the folk and blues side and the rock ‘n’ roll side and new material.

Six previously-unrecorded songs appear on the set, including "Rock Steady," a hard-rocking duet with Bryan Adams, which will be the album’s first single: “I Believe In Love With You.”

Two all-time Thunderbirds number featuring T-Birds front man Kim Wilson; and a startling cover of the Talking Heads’ “Once In A Lifetime,” which is tentatively set as the second single.

(Continued on page 2)

SpinART Records Joins With Giant For Overhead, Caroline For Distribution

SPIN DOCTORS: SpinART Records, the nifty New York indie that gave such acts as Suddenly, Tammy! and the Dambuilders their start, has inked a new deal with Giant Records. The label, now home to Lotion and Pool, among others had previously aligned itself with Columbia Records (Billboard, May 28, 1994).

The split with Columbia was a mutual one. “It’s hard to say the major of the individuals who were involved with bringing us to Sony had basically all left for various reasons,” says Jeff Proctor, who runs the label with partner Joel Morowitz. “Both companies realized the goals we’d initially set upon were hard to achieve under the new structure.”

SpinART began scouting other labels and had basically decided to go with Elektra, according to Price, when Giant came calling. Ultimately, the label and Price says somewhat unexpectedly, Giant came up with the beat package.

The deal will give SpinART works on several different levels. Although Morowitz and Price retain co-management of the label, Giant supplies SpinART with the overhead for its New York office, and SpinART for putting out new albums (all costs are recoupable). Once an album is completed, it will come out with only the SpinART label, via Caroline distribution. “We do our own thing and market it and bust our butts and Giant leaves us alone,” says Price.

Step three comes when an act or album grows to a point that it will go through Giant’s distributor, WEA. At this point, Lotion is the only band that will go through WEA, and even that move is slated only for the band’s 1996 album. A Lotion EP, “The Agnew Funeral,” will go through Caroline when it comes out in a few weeks. “We’ll go to the mom-and-pop and say, ‘I know it sucks that the album is going through major distribution, but here’s the EP, and it will be a good catalog selling piece for you. When the album comes out in January, here’s a list of one-stops you can go to from it.’

In addition to Lotion and Pool, spinART’s roster includes the Technical Jod, the Apples In Stereo, Tompale, and Zeke Fiddler.

T H I S A N D T H A T: Watch for Michael Leon to be named as the head of the label being formed by the freshly hatched joint venture between Ogden Corp. and Metropolitan Entertainment, the concert promotion and management firm headed by John Scher. Leon was most recently senior VP of international for EMI. The new label, still unnamed, will be based in New York. No word yet on distribution.

FOR SQUIRRELS: Following the fatal car accident of For Squirrels singer Jack Vignaturo and bassist Bill Zeke, the group has changed plans to release its 550 Music/Sony debut, “Example” on Tuesday (3). The remaining band members, drummer Jack Greger, who suffered broken bones in the crash, and guitarist Travis Tooke, are continuing on with the band, although it has yet to be determined if they will add members.

CAPRICORN RISING: Capricorn Records has just released its first venture into the film market, the soundtrack to New Line Cinema’s “National Lampion’s Senior Trip.” The album includes previously unreleased cuts from Matthew Sweet, the Jayhawks, and 311, as well as tracks from Phoe- phine, the Muffs, God Lives Underwater, Our Lady Peace, Seven Day Diary, Phunk Junkee, Hayride, Daisyhaze, Ian Moore, and the Jer- jek, whose first single, “Killing My Buzz” is already getting play at a number of modern rock stations. The song will also be featured on Shovel’s Capricorn debut, which will be released in February.

According to Capricorn senior VP/GM Mark Pucci, the record company wanted to expand into the soundtrack market as a way to raise the profile of its artists as well as the label in general. He says, “This project came about through our New York-based director of college promotion, Harvey Schwartz, who’s credited as the sound- track producer. Schwartz had been in touch with New Line about potential projects, and this was the outcome. Some other labels were in the bidding,” says Pucci, “but New Line looked at what we were doing and our bands and our distribution (via RED) and picked us.”

Capricorn is now holding discussions with New Line about other projects, as well as with some independent studios. “It’s hard for someone like Capricorn to compete with Warner Bros., Records or other labels who are advancing big bucks upfront,” says Pucci. “We’re not in a position where we can do that kind of thing, but we think this project provides us with a breakthrough, where people in the film community will see that we’re a viable player.”
Visit the Internet for a salute to BMI winners on October 6 at http://bmi.com/
Rights Societies’ Restaurant Fees Proposal Rejected

WASHINGTON, D.C.—Months of negotiations between restaurateurs and ASCAP, BMI, and SESAC ended when a restaurant and tavern coalition rejected the rights societies’ efforts to broaden proposed laws that would exempt some background-music users from licensing fees.

The restaurateurs, spearheaded by the National Restaurant Assn., have bills pending in Congress that would exempt them from paying for what they term “incidental” radio or TV music played over music systems. They argue that songwriters are already paid by the broadcast stations for the music.

The societies countered that if the piped-in music serves as an enhancement for restaurant customers, much like tablecloths or flowers, the owners should pay, and that the legislation would destroy general licensing, as restaurant owners would serve only no-fee music to customers.

In May, following hearings on the House bill, H.R. 789, Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, suggested that the factions iron out their differences outside Congress (Billboard, May 13).

A May proposal from the societies offered to increase the square footage of restaurants renting a fee exemption, while a July proposal would allow restaurants to use up to four speakers, regardless of size, and still meet an exemption.

The Copyright Act allows an exemption in restaurants and taverns if music is played “on a single receiving apparatus of a kind commonly used in private homes,” and if there is no cover charge.

In a Sept. 22 letter rejecting the societies’ proposals, Katy McGregor, NRA government affairs legislative representative, wrote, “Unfortunately, the substance of the [July] proposal is essentially no different from the proposal made by the societies in May 1994. An amendment based on square footage or number of receivers simply will not meet the reasonable needs of the members of the coalition.”

Marilyn Bergman, president and chairman of the board of ASCAP, “is disappointed” by the response. “The issue of private property is very important to us,” she says. “We continue to be flexible, and they’re stonewalling.” BMI and SESAC officials also express disappointment with the coalition’s response.

The restaurant coalition is also demanding access to repertoire, codes of conduct for society employees, and arbitration.

In addition to fighting H.R. 789 and the Senate companion bill, S. 1137, the rights societies are dealing with state restaurant licensing bills. Legislation in 13 states was defeated, but eight similar bills have passed, and legislation is pending in 28 other states.

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Priority's New Rugburns Get Past Novelty

BY DAVID SPRAGUE

NEW YORK—The way Priority Records sees it, the Rugburns' label debut, "Taking The World By Donkey," gives the record company a band that could fit snugly within the confines of any number of genres. Label and band alike, however, hope that no one will use the "n-word" when discussing the San Diego quartet. "No one involved with this project sees the Rugburns as a novelty band," says Priority artist development executive Dan DeVita. "There's a humor in what they do, but it comes more in the form of a slightly skewed viewpoint on things."

"Taking The World By Donkey," which is due for an Oct. 31 release, exudes an NRBQ-styled party-rock vibe, exhibiting the musical fluidity that Steve Poltz and Robert "Doc" Driscoll have developed over more than a decade (and several independent releases) together. "We never consciously set out to be eclectic," says singer/songwriter Poltz. "But the songs evolved as we were playing punk bars, Irish pubs, and coffeehouses. That's when we figured out we were (eclectic)."

Priority hopes to put the band—now a quartet, fleshed out by bassist Gregory Page and a drummer known simply as Striny—into as many of those venues as it can in the coming months. "We're looking at 300 dates in the next year," says DeVita.

He says the band will complement those shows with in-store performances, as well as radio appearances along the lines of the 30-date promotional tour that

THE RUGBURNS

Poltz and Driscoll just completed. "They built a strong base with 'Me And Eddie Vedder,'" says DeVita, referring to the band's Aly much-played single, which was released on Bizarre Planet this spring. "They've got a strong base at commercial alternative, and we feel that 'War,' the first emphasis track, can cross over to pop."

While "Me And Eddie Vedder" was the Rugburns' introduction to a national audience, the band has had a strong home following for quite some time. "We just played wherever we could, including on the street," says guitarist Driscoll. "We kept putting out tapes of our own, and since we just saw it as a hobby, there wasn't much real pressure."

The band doesn't exactly come across as uptight in the wake of its signing, either. "Donkey" blends slyly observational pieces, such as "Tree Hugger" and "Pile On The Hangover," with pure pop nuggets (the charming "If The Next Day Comes"). Similarly, the Rugburns' live show is studded with off-the-wall covers and Poltz's Borscht-belt attack.

"We're hoping to make the most of their visual impact through things like the electronic press kit we've just com-

(Continued on page 22)
Carman Reads Retail The ‘R.I.O.T.’ Act
Sparrow Act Known For Concerts Pushes Album Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Sparrow Records is looking to start a “R.I.O.T.” at retail this fall with Carman’s Oct. 31 release, “R.I.O.T. (Righteous Invasion Of Truth).” The album will be supported by a special “R.I.O.T. Kit” fan pack, radio promotions, an aggressive retail merchandising campaign, and an accompanying publication called the “R.I.O.T. Manual.” Phase two of the marketing plan includes the release of two videos and a 90-city tour in 1996 that will stop at several major stadiums.

Sparrow moved up the album’s Nov. 7 street date by a week to take advantage of the fact that the first single, “No Monsters,” provides an opportunity for Halloween promotions. Carman will premiere the “No Monsters” video Oct. 31 on Trinity Broadcasting Network’s “Praise The Lord.” “It’s a big song, and it’s got a great video. It’s typical Carman style,” says Sparrow president Bill Hearn. “He’s got an alligator man and all these monsters in it. It’s quite dramatic.”

On Halloween, Sparrow plans parties in more than 150 retail outlets, where, dubbed as “R.I.O.T. headquarters,” participating stores will premiere the new clip as well as a video presentation that Carman filmed especially for the premiere night parties. Between the release date and Nov. 4, “R.I.O.T.” will be released for $8.88 for cassettes and $14.88 for CDs. After this period, prices will increase to $10.98 for cassettes and $16.98 for CDs. Attendees of the Halloween activities will receive coupons for dollars off other “R.I.O.T.” products and Carman back catalog. Sparrow has also partnered with Christian clothing company Living Epistles on a special “No Monsters” T-shirt, which will be used as a special giveaway during the release parties.

In addition to “R.I.O.T.” cassettes and CDs, Carman fans can satiate their appetites for new product via the simultaneous release of the “R.I.O.T. Kit” and the “R.I.O.T. Manual,” written by Carman and Ron Luce, president/CEO of the Oklahoma-based Christian youth organization Teen Mania Ministries. The manual will retail for $9.95.

The manual and the recording are both part of the limited edition “R.I.O.T. Kit,” a metal tin that also includes a “R.I.O.T.” T-shirt, a “R.I.O.T.” dog-tag necklace, a pin, and coupons worth $10 in savings on Carman’s back catalog and the upcoming two-part longform “R.I.O.T.” video. The kits will be available in both cassette and CD formats and will retail for $27.95 and $29.95, respectively.

(Continued on next page)
“R.I.O.T.” will be distributed through Chordant Distribution to the Christian marketplace and to the mainstream through CEMA. The R.I.O.T. Manual and the “R.I.O.T. Kit” will only be available through Chordant.

According to J.R. Hernandez, music manager at Theophilus Bible Store in Houston, posters promoting Carman’s new release are already generating customer inquiries. Hernandez says his store has ordered double the amount of product it normally would, stocking up with 600 cassettes and 400 CDs. “The outlook is pretty good,” he says. “Carman always sells real well for us. When he released ’95 album ‘The Standard’ video, we doubled the order on that, and it flew out. So anything Carman does, we know to order a good amount, because his stuff always sells pretty good.”

Carman thinks this release is in keeping with what his fans have come to expect. “For me, it’s not always saying a new thing,” he says. “I look at someone like Billy Graham, and I see the thing that’s made him great is that he’s been consistent. That’s what the outlook is with Carman — the fact that he’s always had great support at retail, his accep-
tance at Christian radio has been and will be on a larger scale but with the same conviction, enthusiasm, and consistency down through the years.”

Expectations were high when Carman released “R.I.O.T.” as a radio single from his upcoming album. “For people who aren’t familiar with Carman, they thought he would do some kind of radio single that would be a pop song or something along those lines,” says Michael Wilson, music director at WAYM Nashville. “He’s a great entertainer and a great performer, and a lot of the music he does is really novelty oriented, and it just doesn’t translate well on the airwaves.”

Despite that feeling, Sparrow will service “No Monsters” to Christian radio’s AC, top 40, and inspirational formats Oct. 31. A second single, “Amen,” will come out in time for Christmas. In January, “Step Of Faith” will go to the same formats, while “Whiter Than Snow” will go to gospel radio.

Sparrow plans to utilize Carman’s visual appeal to promote “R.I.O.T.” through live shows and videos. Carman currently holds the record for the highest-attended Christian concert in history, as a result of his Texas Stadium show in 1994 that drew more than 71,000 fans. Carman hopes to repeat or surpass those attendance figures on his 1996 tour, which will take him to more than 30 cities and will include stops at the Pontiac (Mich.) Silverdome, the Thunderdome in St. Petersburg, Fla., the Anaheim (Calif.) Stadium, and the Astrodome in Houston.

“For me, Texas Stadium wasn’t a pinnacle, it was just the beginning of the next era of the ministry,” Carman says. “It was necessary to do that and go through all the trauma of putting together a stadium concert, which is a whole different bailiwick.”

Hearn says Sparrow believes Carman’s tour will be the biggest in Christian music. “He’s expecting to play to over 1.3 million people,” Hearn says. “We’re going to be following along the tour with local advertising and marketing, and that’s going to be a big part of our second-phase campaign. He’s going to be taking a band for the first time. He’s taking six dancers, and he’s always had the video screens. It’s going to be huge for us.”

One of the most unusual aspects of Carman’s tours is the fact that his shows are usually free. At most venues, Carman performs strictly for what is known in Christian circles as “love offerings,” or donations. These donations, combined with royalties and other income, which are put into a ministry fund, are the sources of revenue that cover overhead on his tours.

Another key part of the second phase of the “R.I.O.T.” campaign will be the release of two video packages to retail, one in January, and the second in June. Carman says, “Each music-video package we release is going to have four concept videos on it, and in between the concept videos there will be a recurring storyline. And at the end of part one, it will connect to part two...so when you put the two together, you will have a full-length movie, with music videos and a story line and action and all sorts of stuff.”

In addition to touring and the 1996 video releases, Carman fans can catch him on his show, “Times 2,” which airs Saturday nights on Trinity Broadcasting Network. “It’s almost like a combination of ‘Hard Copy,’ in the daytime news and other shows,” Carman says. “It has comedy, drama, on-location interviews, live concerts, and music videos, and it’s got preaching all centered around a particular theme...It’s a great witnessing tool and a new era in Christian programming. I’ve been excited about that.”

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New York subway step, the Roebucks’ sound has connected with listeners of stripped down rock’n’roll on both coasts. It’s also attracted players, as former Iggy drum-mer Anthony Seth reflected with a laugh. His latest effort aimed to please both fans. “I was thinking ‘Lame,’” the first release on the band’s own Murra Tea Records, which came out in June, sold out of its initial 2,500-unit pressing in slightly more than two months. The single, “Driver,” is grunting streety on numerous radio stations, including mainstream rock WNOX, Norfolk, Va. Two other tracks from “Lame,” “I Don’t Understand Me Like You Do” and “Shane,” were added to triple-A WVKC (the Virginia Beach) Within weeks of the album’s release. Add to the mix a recent Northwest stint with the Posies and the watchful eye of entertainment attorney Elliot Groffman, and the Roebucks are onto something with results that promise to be anything but lame. Contact Cohen at JCM at 212-581-9489.  

J. DOUG GILL

RAITT’S ‘ROAD’ HAS MANY LANES

(Continued from page 18)

Of the latter, Raitt says, “‘Burning Down The House’ just kills me. I love the tune. . . . I said to myself, ‘We’ve got just this right next to ‘Love Sneakin’ Up On You.’” Of all those days, those are the most similar clarinet thing goin’ on.” So that was my idea for this tour.

It ended up taking so much of that we were playing the show with it, and then one thing we knew it was getting mentioned in all the reviews, and people were standing up and coming around when we played it. I think it surprised everybody, including me.”

Besides Adams and Wilson, special guests on the album include Jackson Brown, Tracey Hornsby, and R&B pioneers Charles Brown and Ruth Brown.

The latter two toured with Raitt this summer, of which she says, “I wanted to expose my audience to them, if they weren’t familiar with them.”

Some other guest shots happened almost as-cul-de-sac. For example, in a few of the other tracks, Wilson says. “Jackson was in the middle of making his record, so he flew up the day before we shot and recorded, and we only had one day of rehearsal with him. He has never sung his song in a different key and tried to sing a harmony part. He was a real champion to do that.”

Adams was also taping his work on a new album, but, Raitt, says. “When his album got postponed, that meant that he could come in and do this show with me, because he just wrote [Rock Steady] for me—he wasn’t expecting to come in and sing it with me.”

“Rock Steady” will be serviced to top 40, album rock, triple-A, and AC Oct. 25, and will be serviced internationally on the same date. Devine says, “Obviously, with ‘Brynn’ and ‘International star appeal, this will be a significant record for us all around the world.”

A single CD, the track version of “Road Tested” will be issued day-and-date internationally with the U.S. release.

In “The Spotlight—Bonnie Raitt at the Crescent” (200 minutes), the PBS broadcast will air Nov. 25. VH1 will air a half-hour special about the making of “Road Tested” on Nov. 18. The album’s release coincides with PBS’ three-week promotion of “Road Tested,” priced $18.98, with a similar clavinet recording, “I’mgonna be a rock star,” included.

There is an audience for what I’ve done, but I’m always looking for new people to communicate with, and I think I’ll find them with this album.”

The Rubburns (Continued from page 21)

completed, which is hosted by [bizarro rock legend] Wildman Fischer,” says DeVita, who adds that particularly receptive markets, such as Los Angeles, Austin, and Cleveland, will be “saturated” with product. Retailers will receive a five-song in-store sampler (with clean edits of some the tracks) that might offer

“We do take these people into consideration,” says Pultz, tongue in cheek. “We care a lot about what Bob [DeVita] thinks. As a matter of fact, we have a commemorative gold record with his name on it—the unverified edition, of course.”

I.R.S

green (above) are: BRETT WHITE (tenor sax), guitar, MARCUS GONZALES (soppa)-bass, POSSUM HICKS (drums), MEN TO live blues.

SUNSHINE BILLY (Bass), MARCUS (soppa) the blue blues.

For more info - irisrn@aol.com

I.R.S
### Billboard's Heatseekers Album Chart

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### Regional Round-Up

**West North Central**

- **G. Knuck & O'Jetta, Real Brothas**
- **Deep Blue Something, Home**
- **KROQ**
- **Worship**
- **Chili's**
- **Nirvana**

**East North Central**

- **Deep Blue Something, Home**
- **KROQ**
- **Tributors'**
- **Weezer**
- **Chili's**
- **Nirvana**

**Middle Atlantic**

- **Deep Blue Something, Home**
- **KROQ**
- **Tributors'**
- **Weezer**
- **Chili's**
- **Nirvana**

**South Central**

- **Edwin Collins, Point Among Thieves**
- **Mazio, Solo Pato B**
- **Farfetched, Farter Than Ever**
- **The Rentals**
- **The Rentals**

### Folk Horizon

- **Wolfgang Jazz & The Clearwater String Band**
- **Kalamazoo Celtic Festival**
- **The Bluebells**
- **The Beggars**
- **The Beggars**

### Poster Children

- **Foyle Girls**
- **The Rentals**
- **The Rentals**
- **The Rentals**
- **The Rentals**

### Breaking News

- **Wolfgang Jazz**
- **Kalamazoo Celtic Festival**
- **The Beggars**
- **The Beggars**
- **The Beggars**

### Billboard's Weekly Coverage of Hot Prospects for the Heatseekers Chart

- **Second Chances**
- **Digging Deep**
- **Girls**

### Billboard's Heatseekers #1's

- **Allan Wilson, The Indigo Girls**
- **Sarah Jane Morris, The Indigo Girls**
- **Karen Carpenter, The Indigo Girls**
- **Mick Jagger, The Indigo Girls**

### Billboard's Heatseekers Album Chart

- **The Heatseekers Chart**
- **The Heatseekers Chart**
- **The Heatseekers Chart**
- **The Heatseekers Chart**
- **The Heatseekers Chart**
LOS ANGELES—Like most record companies, Five Records is confident in the musical talents of its artists. However, unlike most labels, it is so sure of R. Kelly's musical potential that it will go against the grain and market the vocalist's self-titled third album to counter the growing trend of recording artists releasing multiple albums in one year. The new album, "R. Kelly," street No. 14, the artist has curated a bustling, current reference and replaced them with warm expressions of romance.

Kelly says, "I recorded '12 Play' the way I did because it was how I was feeling during that time. R. Kelly came out the way it did because that was the kind of mood that I was in.

Despite the more tempestuous messages on "R. Kelly," neither Jordan nor Kelly has fear of losing the artist's core audience of mid-to late teens. Instead, both feel that the vocalist's continuing evolution will garner greater consumer support.

"It's going to open more doors for him in other areas," says Jordan. "He's one of the few true performers in R&B today that can move as easily in one direction as the next."

In a further display of confidence in Kelly's creative abilities, the label is bypassing the more fire-bellied rhythm and beat track "Be Happy"—a peppy hip-hop romp that includes the rhythmic vocal undulations of the Notorious B.I.G.—as the first single in favor of the more mellow "You Remind Me Of Something."

Jordan says, "We didn't want to be so [commercially] obvious and obvious ["Be Happy"] first. We feel 'You Remind Me Of Something' is more representative of where Robert is going with his music and will reach a broader audience.

The single will initially be serviced to mainstream and adult R&B and crossover radio (Oct. 9) then to top 40 soon after. The record will be in stores Oct. 12.

"We're looking to have the video in [Jordans] own hands by Oct. 26," says Jordan. "It will be a massive servicing to all national shows, such as MTV, VH1, BET, and the Box, as well as the local outlets."

Public appearances will be an integral part of marketing "R. Kelly," and plans for a concert tour will get under way immediately following the album's release.

A special "R. Kelly"-listening party for attendees of the National Black Pro- grammers Coalition conference in New Orleans is scheduled for Nov. 11. As the album-release date approaches, a national "coming soon" campaign will be initiated in stores and with radio.

Several "midnight madness" sales have been slated at key retailers the night the album is released to stimulate further anticipation for "R. Kelly."

Jordan says, "We'll be doing everything you should do for a superstar, including special retail standups and oversized posters.

Of MUSIC & MEN: What are you personally doing to help expand the realm of R&B music?

The International Assn. of African American Music held its second executive consortium Sept. 12 in New York, and the meeting fostered a useful dialogue among peers.

Of particular interest was a discussion of what industries must formulate a career agenda for themselves.

That seemingly simplistic strategy is apparently not so obvious to a majority of male and female R&B executives. I spoke to recently. Most seemed to be either too busy, too comfortable, or too myopic to discuss where they will be in the next five, 10, or 15 years—that is, beyond the frayed I-want-to-run-my-own-label someday schtick.

It's scary to think that the highest paid, most influential generals of this music sector have few clear goals beyond their next paycheck or contract. Yet, in many cases, execs seem to think there's plenty of time to get around to making plans before the labels offer them the inevitable pink slip.

Perhaps it's not as very readily apparent why it's new jack who makes most of the noise in this business. They're still hungry and filled with can-do enthusiasm. Maybe it's that why they're not so anxious to make deals with seasoned showbiz cats—too little vision and too much caution.

There's more to life than being senior VP of a major. Imagine the kind of operation that could be created if a half-dozen head honchos united up a reasonable portion of their six-figure egos and mind-storm plans for a modest multimedia business.

The market is there, waiting to be tapped. All that's needed, as they say, is a few good people. The blueprint is already there.

Maybe there's already some super-secret R&B powerbroker courted in the brink of announcing the creation of a new international corporation specializing in exporting African-American music and culture to Africa, Europe, and Asia.

Then again, maybe not.

Of MUSIC NOW: Bréjé Ilobas sax man Dean James turns in an easy-listening set to impress "Can We Talk." A former student at Boston's Berklee College of Music, James executes acute control over his instrument while maintaining an emotional appeal that truly speaks to the ear. Word/Epic act Anointed is catching radio listeners who don't pay close attention to lyrics off the group's current single, "In God's Hand Now." It is the catchy melody and powerful vocal delivery that initially snared this writer's ear. On the repeat play, the full meaning of the track's positive message was digested, which made the song the all the more worthwhile.

COMING TO A BIN NEAR YOU: With D'Angelo and Guru already on the table and making noise, the EMI family could get an even greater boost when S.K.R./EMI issue "How We Roll," a blissful R&B/crossover collection from New York's legendary Barrio Boyz. Set for release Oct. 24, the album delivers a broad-spectrum array of tracks that visit several R&B subgenres—from traditional soul to hip-hop.

Hot Latin Tracks chart-watchers are already familiar with this act, which hit No. 1 with "Cerca De Ti," a remake of the 1970 Bread hit, and "Donna Quiera Que Estés," a duet with the late Selena. This should be an interesting project to watch, especially from a marketing and promotion perspective.

New label Yah Yum, which is hanging 10 with debut artist Jon B.'s "Bonafide," is already surging mix-show airwaves, clubs, and record pools with "Crazy," the first single from its second act, Wendell 

Dougibar Entertainment, a New York-based multimedia label that incorporates records, film, television, and new media production.

KEVIN'S SCORE: Shai group member Carl Martin has made several staff appointments at his recently formed Carl Martin Entertainment. Charles "Chuck" Graham is the company's VP/COO, Crissy V. Kinchen is head of artist development, and Pock- enor Jon. is musical director. Dubbed C-ME, the Los Angeles-based company is an umbrella entity for his combined record company, recording studio, and film production concerns and is a joint venture with MCA...School-chum music journalist Scott Poulson-Bryant and producer Torry Thorpe have launched Madhouse Entertainment, a New York-based multimedia label that incorporates records, film, television, and new media production.

Her's THE SCORE: Columbia Records is releasing the score to director Spike Lee's 40 Acres and a Mule Filmworks flick "Clockers." The album will be released Oct. 31, and Trumpet/composer Terence Blanchard tops an 88-piece orchestra for the classical score, which represents a departure from the artist's familiar turf as a jazz quartet player.


Guy's Coming Together: Former Guy members Damon Hall, left, Aaron Hall, who now works as a record producer, and Kym Whitley work around a piano at the Hit Factory in New York as they prepare to record "Tell Me What You Like" for the "New York Undercover" television soundtrack. The trio will begin recording a reunion album on Uptown/MCA this fall; it is scheduled for release in 1996.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Price (Year - Week)</th>
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<tr>
<td>Oct 7, 1995</td>
<td>Faith Evans</td>
<td>The Show, After The Party</td>
<td>Faith (9.98)</td>
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<tr>
<td>Oct 7, 1995</td>
<td>Mystikal</td>
<td>Playin' Ya</td>
<td>Geffen (9.98)</td>
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<tr>
<td>Oct 7, 1995</td>
<td>Mase</td>
<td>I'm Stillmatic</td>
<td>Bad Boy (10.98)</td>
</tr>
<tr>
<td>Oct 7, 1995</td>
<td>Lil Louis</td>
<td>Rock Me To Sleep</td>
<td>MCA (10.98)</td>
</tr>
<tr>
<td>Oct 7, 1995</td>
<td>Pokies</td>
<td>Move</td>
<td>Mack 10 (10.98)</td>
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<td>Oct 7, 1995</td>
<td>Brandy</td>
<td>I'm Every Woman</td>
<td>Atlantic (10.98)</td>
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<td>Oct 7, 1995</td>
<td>2Pac</td>
<td>Keep Ya Head Up</td>
<td>Death Row (10.98)</td>
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<td>Capitol (10.98)</td>
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<td>Oct 7, 1995</td>
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<td>Stunt</td>
<td>Geffen (10.98)</td>
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<td>Oct 7, 1995</td>
<td>Brandy</td>
<td>Full Moon</td>
<td>Columbia (9.98)</td>
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<td>Oct 7, 1995</td>
<td>Anthony Hamilton</td>
<td>Can We Go Back</td>
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<td>Oct 7, 1995</td>
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<td>Can't Help Myself</td>
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**Note:** The above table represents the Billboard Top R&B Albums chart for October 7, 1995. The chart provides information on the top 40 R&B albums, including the artist, title, label, and price for each entry.
BUBBLING UNDER

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### Hot R&B Singles Sales

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<td><strong>FABRIC</strong> (feat. Cool J)</td>
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<td><strong>GANGSTAS PARADISE</strong></td>
<td><strong>Organized Kat</strong></td>
<td><strong>Def Jam</strong></td>
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<td>3</td>
<td><strong>I HATE U</strong></td>
<td><strong>Bebe Winans</strong></td>
<td><strong>RS</strong></td>
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<td>4</td>
<td><strong>BROKENHEARTED</strong></td>
<td><strong>Brian McKnight</strong></td>
<td><strong>MCA</strong></td>
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<td><strong>YOU ARE NOT ALONE</strong></td>
<td><strong>Alicia Keys</strong></td>
<td><strong>J Records</strong></td>
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<tr>
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<td><strong>FREEK'N</strong></td>
<td><strong>Brandy</strong></td>
<td><strong>Atlantic</strong></td>
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<td>7</td>
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<td><strong>Tina Boyett</strong></td>
<td><strong>Wax Time</strong></td>
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<tr>
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<td><strong>LOVE AMBITION</strong></td>
<td><strong>A Day To Remember</strong></td>
<td><strong>Wax Time</strong></td>
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<td><strong>RETURN TO LUV ME TRUE</strong></td>
<td><strong>Elevated</strong></td>
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<td><strong>Rowland</strong></td>
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<td>19</td>
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<td><strong>Shaggy</strong></td>
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<td><strong>Lil' Kim</strong></td>
<td><strong>Bad Boy</strong></td>
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<td><strong>BABY, I'M A STAR</strong></td>
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<td><strong>J Records</strong></td>
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<td><strong>THERE I GO AGAIN</strong></td>
<td><strong>Alicia Keys</strong></td>
<td><strong>J Records</strong></td>
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<td>23</td>
<td><strong>THE BOTTOM LINE</strong></td>
<td><strong>The Neptunes</strong></td>
<td><strong>Wax Time</strong></td>
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<td><strong>Aaliyah</strong></td>
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<td><strong>I'M SO IN LOVE WITH YOU</strong></td>
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<td><strong>I CAN'T HELP IT</strong></td>
<td><strong>Janet Jackson</strong></td>
<td><strong>Hollywood</strong></td>
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<td><strong>Gwen Stefani</strong></td>
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### Hot R&B Airplay

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<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td><strong>FREAK LIKE ME</strong></td>
<td><strong>Heaven 17</strong></td>
<td><strong>Sire</strong></td>
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<td><strong>Bone Thugs-N-Harmony</strong></td>
<td><strong>Wax Time</strong></td>
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<tr>
<td>3</td>
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<td><strong>Hangin' With</strong></td>
<td><strong>Wax Time</strong></td>
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**Note:** The Hot R&B Airplay chart ranks songs based on airplay, which includes AM, FM, R&B, and Urban formats. The Hot R&B Singles Sales chart ranks songs based on retail sales, usage of the song in retail stores, and streaming and downloads. Both charts are compiled electronically monitored and do not reflect physical sales. Billboard is the official chart for the music industry.
Erasure Weaves A Plusher Pop Tapestry

**ANDY BELL** IS OUT OF breath as he rushes across the room to answer the phone in his elegant London hotel suite. The picture of British grace, he politely greets the next in a seemingly invariable string of interviews—each through the phone is abjectly wishing for a five-minute cigarette break alone. But not even a craving for quiet has quelled the usually quiet singer's desire to discuss his and partner Vince Clarke's ninth album as Erasure.

Gareth Jones and Thomas Fehlmann this spring, the album heavily involved in vocal and lyrical form. While Clarke crafted the music with Fehlmann, Bell laid down his vocals with Jones, successfully capturing loose, gritty performances that, he says, are "as close as possible to the sound of me just singing away in my room." He also consciously tried to write words that he describes as being an "avant-garde," edgy, and experimental. The results are such songs as the socially aware and empathetic "Grace," the blissfully romantic "I'm Feeling," and the wistfully spiritual "Rock Me Gently," which stands among Bell's most touching efforts to date. The latter two are enhanced by the dramatic vocal appearance of Diamanda Galas, and "Rock Me Gently" also features soaring harmonies from the London Community Choir. Given the depth of his work, it is interesting to learn that Erasure's greatest achievements have come after the most recent one he has completed.

"It's one of my worst nightmares," he says. "And the thing is that you can't really do anything to battle that kind of fear. You just have to pray and pray that it will never come true.

One thing that Erasure fans will be most grateful for, without the foreseeable future is the band on the concert stage. "It's just more of a drain than either of us is willing to endure right now," he says, noting the elaborate visual nature of the act's previous road jaunts. "We'll do it eventually, and I think the next time it will be smaller, more intimate.

A knock on the door of Bell's hotel room produces a moment of quiet thought. As yet another interview breezes into the next, Bell brightens and prepares to begin another recap of all that led to Erasure's new album. He lets out another cleansing breath, pauses, and then asks: "Where are my cigarettes? I could sure use a quick smoke."
**CLUB PLAY**

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**MAXI-SINGLES SALES**

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**HOT DANCE MUSIC**

**NO. 1 SONG OF THE WEEK**

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<tr>
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<td>I HATE U IT IN NPG 43022/WEA GOS</td>
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<td>TRIBER HE'S A GAME UP THE GOODS MIGHTY الدفاع klub</td>
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<td>5</td>
<td>I'M IN LUV WITH PLATINUM GIRLS 95509/NEW</td>
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NASHVILLE—Despite the finished product, Pam Tillis' career has been distinguished by her unusually high degree of involvement in all aspects of the recording process. On her new Arista album, "All Of This Love," set to be released Nov. 7, Tillis has finally taken the ultimate step.

"She's not standing as producer—the first woman in quite a while who's produced her own album," says Tim DuBois, president of Arista Records Nashville. "But she's always had a tremendous amount of input on her albums," DuBois adds. "Just ask (former Tillis producer) Steve Fishell or Paul Worley. The great thing about Pam is that she's not just an entertainer but an artist who knows who she is and what works for her and what doesn't. She not only writes a good portion of her albums, but she also finds a good portion of the rest. When she came to me about producing herself. the only thing that scared me was getting the paperwork done!"

For Tillis, taking over the production reins has enabled her to develop what she refers to as her singular "sound style" to the fullest. "In Nashville, producers work with multiple acts, and that kind of replication scares me," she says. "I think that they don't make fine records, but I wanted to stay away from that machine because I'm more of an individual and soul. I'll not go down my own little path like I've always done, and it's just me, now (as producer), so there are no filters.

Tillis' new producer role is being played up in Arista's "All Of This Love" promotional strategy, says DuBois. "It's a little late in the year compared to when we'd usually be coming out with a Pam album," he says, "so we're going with a pricing-and-positioning program and pointing up that this is a record produced by Pam, who's also been CMA female vocalist of the year, "Mandolin Man." The latter was her previous set and came out in 1994.

The new album's first single, "Deep Down," was released Sept. 25.

"I never ever really worry about a Pam album," DuBois continues. "Timing is the only concern, because she's such a perfectionist. But she's continuing to grow in stature and in depth, and on this album I finally got to contribute a couple of songs out of our A&R process."

While deifying the cliché, DuBois cites "All Of This Love's" acoustic- oriented "organic" sound. Tillis talks of it being "more raw and painterly." There's a kind of "layered-up" sound. You hear something different every time. I wrote only two songs—Tequila Mockingbird and 'It's Lonely Out There'—but what became interesting as the producer was that I spoke through the musicians as an extension of me."

The album is also more personal and serious in tone, Tillis feels. "The title 'Deep Down' is pretty apt," she says. "It tells you right off where this album is coming from. It's all dolled up in emotional intensity, unlike the last one, which was more fun-spirited and nice—for heaven's sake, it was called 'Sweetheart's Dance!'"

That last album was also all about accessibility, Tillis adds. This one's about maintaining that, of course, but also the feeling that I could do a little bit further or speak a little more intimately with my audience.

"The River And The Highways," which Don Schlitz and Gerry House wrote, is about the separation of the sexes, and it's a perfect example of a song which wouldn't go on the last album but is a real centerpiece on this one. It's a little more ambitious. Musically, there's a string section, and it's a notch above the average everyday lyric, real visual and metaphoric and more intense than a lot of things on the last album."

Tillis' cover of Bruce Hornsby's hit "Mandolin Rain" is another example of a song that wouldn't have got a look in previously. "I'm reluctant to cut something that they call a 'remake,' " she says, "but there just aren't enough fabulous songs to go around in Nashville right now."

Despite the differences from her previous set, "All Of This Love" retains Tillis' unique sense of artistic freedom and experimentation within the context of country music tradition. "I'm happy that my style is a nonstyle, " she says, "I feel like a recording equivalent of a character actress. I cast myself in different roles and don't get typecast, and people expect that of me. My material is always changing, and it changes with me. I'm just glad that an artist like me with all my weirdo feelings can make a career in country music."

DOLLY AT THE Opry. Dolly Parton performed recently at the Grand Ole Opry for the first time in seven years. Pictured at the post-Opry party, from left, are Sony Music Nashville senior VP Scott Simon, Sony executive VP/GM Allen Butler, Vince Gill, Blue Eye Records president Steve Buckingham, Parton, and Jim Money of Gallin, Money, and Associates.

Helping Hands. Columbia recording artist Ron Wallace showed his support for Nashville radio personality Chuck "Bows" Burns' efforts to benefit the St. Jude Children's Hospital Pediatric AIDS Foundation. Burns, who has AIDS, is retiring as midday radio personality at WSDK Nashville. Pictured, from left, are Burns, Wallace, Jen Mitchell, central regional country promotion manager for Columbia Records, and WSDK PD Dave Kelly.

Earle & Partners To Start A Mutiny, Toby, Clint, Tractors In Xmas Spirit

JUST WHAT NASHVILLE NEEDS: Another new record label, Steve Earle, along with partners Jack Emerson and Dub Cornet, is set to launch Mutiny Records with Earle's next album, in early 1996. The label will focus on alternative and roots-music artists. No further details are available yet.

BLUEGRASS pioneers Bill Monroe and Earl Scruggs attended an International Bluegrass Music Awards show for the first time Sept. 21 in Owensboro, Ky., and were lauded by attendees. Mandolin award winner Ronnie McCoury was so moved that he walked into the audience and gave his award to Monroe, saying that Monroe "deserves it more than anyone."

Alison Krauss was named entertainer of the year and female vocalist of the year. Vocal group of the year is Third Time Out, and male vocalist of the year is Ronnie Bowman.

SIGN OF THE TIMES: Toby Keith's Christmas single, which goes to radio Nov. 13, is about a homeless family. "Santa's Right Here" deals with the family's son, who worries that Santa won't be able to find them to deliver a warm coat for his mom and a job for his dad. Keith's album, "Christmas To Christmas," also includes "Santa's Gonna Take It All Back," "Hot Rod Sleigh," and "Jesus Gets Kicked Out Of Santa Claus." Clint Black's "Looking For Christmas" is an album of all self-penned Christmas songs set for Oct. 10 release as the Tractors' "Have Yourself A Tractors Christmas," which is a mix of traditional and new materials.

PORTER WAGONER will ring the opening bell Oct. 2 at the New York Stock Exchange to commemorate the Grand Ole Opry's 70th anniversary and the start of Country Music Week. Liza Minnelli was in town to record a duet with Dolly Parton on the album. Porter Wagoner.

BOB ROMEO has been re-elected for the third time as chairman of the board of the Academy of Country Music. Gene Weed is again vice chairman. Romeo also announced the following as directors-at-large: Ron Baird of Creative Artists Agency, Bill Catino, senior VP of promotion for Capitol Nashville; Steve Dahl, GM of Warner Bros. Records Nashville; Bob Kingsley, producer and host of "American Country Countdown;" Mercury Nashville president Luke Lewis; and Giant Records Nashville president James Stroud. ACM president Scott Siman named as vice presidents at large John Briggs, ASCAP director of membership relations; Don Cook, senior VP of Sony Music Publishing Nashville; David Corlew, president of Corlew O'Grady Management; Randy Goodman, senior VP of ATV Label Group Nashville; Paul Hastaha, VP/GM of CMT; and Chuck Howard, president of Diamond Storm Music.

THE SINGING SHERIFF of the Nashville has a few of fall releases. For Christmas, the release will be "The Singing Sheriff's Christmas," which is a mix of traditional and new material. Porter Wagoner will ring the opening bell Oct. 2 at the New York Stock Exchange to commemorate the Grand Ole Opry's 70th anniversary and the start of Country Music Week. Liza Minnelli was in town to record a duet with Dolly Parton on the album. Porter Wagoner.

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<td>43</td>
<td>1</td>
</tr>
<tr>
<td>RICK TREVINO</td>
<td>COLUMBIA 6531 (10/15/98)</td>
<td>44</td>
<td>12</td>
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<tr>
<td>JEFF FOWHRY</td>
<td>LAUGHING HYENA 227 (10/14/98)</td>
<td>45</td>
<td>15</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
<td>AACA 10611 (10/15/98)</td>
<td>46</td>
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<td>GEORGE STRAIT</td>
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<td>GEORGE STRAIT</td>
<td>AACA 10611 (10/15/98)</td>
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<td>18</td>
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* Albums with the greatest sales this week.
* Recording Industry Association of America (RIAA) certification for sales of 500,000 units.
* ** certification for sales of 1 million units with multimillion sellers indicated by a numeral following the symbol. *Artist indicates LP is available.
* Most tape and CD pieces for WOW and BAHX tapes, are suggested sales. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest increase for sales of older titles which remain silent.
* Pacemaker indicates biggest percentage growth.
* Billboard impact shows albums removed from Hearbeater this week.

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**Top Country Catalog Albums**

**Billboard / SoundScan**

**FOR WEEK ENDING OCTOBER 7, 1995**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>WLOXYON JENNINGS</td>
<td>AACA 8005 (9/9)</td>
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<tr>
<td>COLLIN RAYE</td>
<td>AACA 1035 (5/29/95)</td>
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<td>AACA 1035 (5/29/95)</td>
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<tr>
<td>JOHN ANDERSON</td>
<td>AACA 1024 (1/29/95)</td>
<td>15</td>
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<tr>
<td>CLAY WALKER</td>
<td>GREATEST HITS (1/29/95)</td>
<td>16</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>AACA 1024 (1/29/95)</td>
<td>17</td>
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<tr>
<td>VINCE GILL</td>
<td>AACA 1035 (5/29/95)</td>
<td>18</td>
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<tr>
<td>ALAN JACKSON</td>
<td>AACA 1024 (1/29/95)</td>
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<td>JOHN DENNY</td>
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<tr>
<td>JOHN DENNY</td>
<td>AACA 1024 (1/29/95)</td>
<td>24</td>
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</tbody>
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* Catalog albums are LPs/tapes which are registering significant sales. © 1995, Billboard Publishing Company and SoundScan, Inc.
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COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE Publisher - Licensing Div./Sheet Music Dist.
15 ALL I NEED TO KNOW Save This Town, ASCAP/Linda Blackwood, BMI
16 ALL THE BEST Still (Stills Group, ASCAP/Mike Chang, BMI)
17 ALL THE LITTLE THINGS Save This Town, ASCAP/Norma, BMI
18 ANYTHING FOR LOVE Your Choice, ASCAP/APR/Arthur, BMI/Mike Chang, BMI
19 ARISE YOUR ARMS ASCAP/Arthur, BMI/Scotty St. Clair, BMI
20 BABY IT'S ALL RIGHT Piano, BMI/Big Blue Bus, BMI
21 BIG OL' TRUCK Songs Of Picardie, BMI/Tunolski, BMI
22 BILL'S LAUGHIN' BAND AND GRIL Special, ASCAP/Michael, BMI/Songs Of PolyGram, BMI
23 Boogie On The Dark House Of Dust BMI/First Woman
24 BOITEA RÉÉ É RE NIGE ASCAP/Gary Burt
25 THE CHEAP Channel Stunt, BMI/Ivan Wurth Street, BMI
26 I LEARN FROM THE BEST ASCAP/The Beach Boys
27 I'M FEELIN' OK ASCAP/Gary Burt, BMI
28 I'M ON A MISSION ASCAP/Arthur, BMI/Scotty St. Clair, BMI
29 I'M NOT GONNA GIVE UP ASCAP/Scotty St. Clair, BMI/Perry Blackwood, BMI
30 I'M STICKIN' TO MY GUNST INSTEAD OF YOU BMI
31 I'M NOT GONNA GIVE UP ASCAP/Scotty St. Clair, BMI/Perry Blackwood, BMI
32 I'M NOT GONNA GIVE UP ASCAP/Scotty St. Clair, BMI/Perry Blackwood, BMI
33 I'M NOT GONNA GIVE UP ASCAP/Scotty St. Clair, BMI/Perry Blackwood, BMI
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55 I'M NOT GONNA GIVE UP ASCAP/Scotty St. Clair, BMI/Perry Blackwood, BMI
Title of Country Albums:
NO REST: Vince Gill's "When Love Finds You" takes our percentage-based Pacesetter award on Top Country Albums for a second straight week, jumping 21-18 with a 12% increase over the previous week. Gill, the Country Music Assn.'s entertainer of the year, also reenters Top Country Catalog Albums at No. 19 with his first four-sided full of No. 1, "Go Real High On That Mountain," and a performance of that song Sept. 20 on "The Tonight Show With Jay Leno" contributed to the sales gain: Gill's single bullets at No. 96 on Hot Country Singles & Tracks, while a duet outing with Dolly Parton on the classic "I Will Always Love You" (Columbia) jumps 38-31. Meanwhile, Sammy Kershaw's "The Hits, Chapter 1" was 183 Greatest Gain Status on Top Country Albums for an increase of more than 1,500 units. Kershaw's first hits package for Mercury jumps 28-19, while Atlantic's "Tracy Lawrence enters Top Country Albums at No. 24 with "Tracy Lawrence Live."

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COUNTRY MUSIC

CHET FLIPPO SURVEYS NASHVILLE'S CROWDED HOUSE AS THE BOOM CONTINUES

LOCAL HEROES: NEW COUNTRY FROM CANADA, THE U.K., IRELAND, GERMANY AND AUSTRALIA

DEBORAH EVANS PRICE DEMYSTIFIES THE WORLD OF A&R

THE BIG PICTURE
Last year, 76 million product units roared out of stores, 2,500 stations beamed the format, and the champagne flowed. It’s still flowing, but the sobering up has begun.

BY CHET FLIPPO

HUNKABLY VICTIMS

The number of artists is also increasing, and everyone says there is a finite limit, but none does anything about it, as long as they continue to chart and sell. Hunkably country is getting crowded, and the first victims are showing up as airplay becomes more difficult to achieve, labels’ promotion departments are eyed as the villains, and that’s where the pink slips are landing. Next suspects will be in A&R. It has occurred to no one, why isn’t it being played?

We can also probably look for a comeback in the video wars. Country videos are still costing close to $200,000 to produce, as labels and stars vie to win the other. Some executives wonder whether videos actually make a difference in breaking or marketing an act, are starting to question the efficiency of their use. RCA, for example, is not doing videos on new releases by established artists Alabama or hot new band Lonestar.

ENCOURAGEMENT AND ENVELOPES

The most encouraging trend in the middle of all this is the emergence of a number of strong women artists who are pushing the envelope of country. From Faith Hill to Terri Clark, new women artists are forcing a brave path of assertive songs. The hat acts’ novelty dinner pale before them.

The other is more exclusive and elusive. Vertical integration is becoming more evident in the music industry, in which the primary rule is this: software sells. Whoever controls the software controls the industry. In country’s relatively short history—and in the movies’ history—the labels are just at the beginning, with a few giant records discovering or grooming the stars and tightly controlling them and their product.

That label regime gradually gave way to the era of the producer as king, with the carefully selected and carefully produced song as the formula for success. The producers found and broke the stars. Even though that still obtains to a certain extent, there is evidence of a shift to a star system in which the star is vertically integrated-completely self-contained in terms of career control.

Examples are Garth Brooks and Reba McEntire, who were the first stars in country’s history to tightly control their own destinies, from such obvious signs as bringing their own managers—rather than vice versa—to determining when they would issue product and what it would be. These artists control everything but pressing and distribution.

Such self-determination is a very modern country trend. You can also see traces of it emerging in such unorthodoxes as platinum acts as the Tractors and the Mavericks, who are arriving very much to be self-contained and self-determined.

HEALTHY ALTERNATIVES

Nashville itself is expanding at a healthy clip. Music Row has so expanded that a Music Row II is emerging at Downtown’s Courthouse Station office complex. Downtown itself, after the renovation of the Ryman, is a healthy music center, with the Wildhorse Saloon and Hard Rock Cafe thriving, soon to be joined by a Planet Hollywood.

The alternative country music scene on lower Broadway, anchored by such live venues as Toosie’s Orchard Lounge, Robert’s Western Wear and Wolfy’s, is jumping nightly. On any given night, around 200 local venues are offering live music of one species or another. The Chamber of Commerce estimates that there are about 25,000 people employed in the overall music business in Nashville.

CONVERTING CHURCHES TO STUDIOS

The studio situation remains healthy. Studios here have gone a long way since the modern country studio era began in 1945, when Decca’s Paul Cohen reorganized Red Foley in WSMS’s Studio B.

New facilities include Ocean Way, which is converting the old Alamo church building on 17th Street into a studio. The most ambitious project, however, is an expansion of Masterworks. Construction is nearing completion on The Tracking Room, at 2 Music Circle East, which will be an 8,500-square-foot facility. The main room, at 71 feet by 31 feet, will easily house a 10-piece orchestra, while the live isolation area ranges from one-car-garage size to two-car garage size.

In his landmark book “Country Music U.S.A.,” historian Bill continued on page 42
MAKING A DIFFERENCE

IN COUNTRY MUSIC

ARCHER / PARK

CONFEDERATE RAILROAD

THE HUTCHENS

JOHN MICHAEL MONTGOMERY

TRACY LAWRENCE

NEAL MCCOY

WOODY LEE

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COUNTRY

A&R Demystified

The days of someone walking in off the street with their guitar and playing a few tunes or leaving a tape at the front desk to be heard are gone. But just how do artist-and-repertoire departments find their namesakes?

BY DEBORAH EVANS PRICE

NASHVILLE—There’s a much-loved slogan heard around Music Row for years that “It all begins with a song.” Though one can argue with the importance of a great tune, one of the individuals most responsible for the song eventually reaching the audience is the record label’s A&R representative.

Actually, each label has an A&R (artist & repertoire) department that ranges from a couple of staffers to several who seek out and develop new talent for their label’s roster. In today’s highly competitive country climate, label & A&R executives have developed a network of attorneys, managers, producers, club-owners and radio personnel that they depend on to alert them to artists they think will have the potential to be the next Garth Brooks or Shania Twain.

“There are many different ways of finding an artist,” Doug Johnson, senior VP of Epic Nashville, says. “It may be at a showcase, just out and about, or an attorney may call. We have a new kid on Epic [who was] recommended by a manager I’ve had a lot of success with.”

Johnson says demo singers are a rich pool of talent frequently tapped by the record companies. “We listen to lots of tapes,” he says of selecting songs for already-signed acts. “The writers will go out and find people to sing their songs better than they can, and a lot of our artists were found that way [including] Joe Diffie. A new artist we have, Ron Wallace, was a demo singer. Stephanie Bentley was a big demo singer.”

DOGS AND UNSOLICITED TAPES

Nashville A&R executives admit they rely heavily on referrals because they just don’t have time to listen to unsolicited material. The days of someone walking in off the street with their guitar and playing a few tunes or leaving a tape at the front desk to be heard are gone. “There comes a time when you just can’t do everything you’d love to do,” Johnson says, “and the odds of finding something are slim compared to the odds of finding an artist by spending time with the managers, songwriters or publishers you have relationships with.”

RCA Label Group’s VP of A&R Thom Schuyler says A&R assistant Mark Mason handles inquiries from people not represented by someone. “There are several questions Mark asks, and if it’s something we should pay attention to, we’ll listen and respond. Mark has developed a keen sense of who we should follow up with.”

Though it’s difficult for new acts to get a foot in the door, most A&R reps feel talent will surface. “There’s a way to be heard,” Blake Chancey, senior director of A&R at Columbia, says. “If it’s great, there will be a buzz about it sooner or later. Somebody will hear it and won’t mind telling somebody about it.”

DOING IT OUTSIDE NASHVILLE

How do acts who haven’t moved to Nashville get the attention of Music Row executives? Paul Worley, executive VP of Sony Nashville, urges artists to generate attention in their hometown. “Surely there’s a local radio station in your market,” he says. “Find those DJs and play them your music...and we get calls from club owners who say, ‘These guys are plying my club and something’s going on here’.

A&R executives say they have no hesitation when it comes to flying to another city to check out a new act. “I go to showcases all the time,” Magnatone president Brent Maher says. “I recently jumped on a plane and went to Philadelphia to hear an artist. If someone we respect says, ‘You should hear this artist,’ we check it out.”

WHAT REPS ARE LOOKING FOR

Just what are the A&R reps on Music Row looking for these days? “I’ve always tried to look for some spark of originality,” says Maher (who took the Judds to RCA for their first label deal), “something that makes me feel they’re going to communicate and connect with whoever listens to them. Obviously, I’m looking for someone who can sing, but singing is half the issue. The other half of the issue is they have to communicate. There is to be something in their voice that when you hear the lyrics, you buy into it.”

Larry Willoughby, MCA’s director of A&R, says he goes to at least two or three showcases a week looking for someone with a recognizable voice and style. “Waylon Jennings, Dolly Parton and Willie Nelson each created their own unique sound,” he says. “When you heard them on the radio, you knew immediately who it was.”

GEOGRAPHIC HOT SPOTS

There seem to be certain hot spots of creativity around the country. Beaumont, Texas has yielded several artists, including Mark Chesnutt, Clay Walker and Tracy Byrd. The Georgia music scene has spawned numerous acts—Travis Tritt, Doug Stone and Alan Jackson. Oklahoma contributed Garth Brooks, Vince Gill, Reba McEntire and Brooks & Dunn’s Ronnie Dunn, just to name a few.

“I’m really excited about what’s going on around Lower Broadway,” Willoughby says of Nashville’s rejuvenated downtown scene. “There are a lot of new faces, and they aren’t playing music for the industry. They’re playing for themselves.”

FITTING ARTISTS TO ROSTERS

Once an A&R rep finds an artist he or she thinks has hit potential, then other factors must be evaluated. “If it’s something that moves us musically and artistically, then it’s our job to back up and look at it and look where our rosters are and where our business is at,” Johnson says.

“After we believe in the magic, then we look at the commercial potential and try to come up with decisions that make sense for Epic and Columbia Records—where they are today, where we’re trying to go...what kind of room we have...what other artists are on the roster. So it’s indentifying something that feels special and analyzing it to make sure it feels like good business too.”

Sony’s Worley agrees that label reps should ask questions before signing an act. “There’s responsibility factor in A&R,” he says. “Is my company the right home for you? Are you going to thrive at my company? These people are putting their lives in our hands. We always remember that here at the company we have 24 careers going at any given time, but each one of these people only has one career, and we have to be responsible for them.”

Nurturing artists is a large part of the A&R process. Several Nashville A&R reps were once artists themselves—Thom Schuyler, Larry Willoughby and MCA’s VP of A&R, Keith Stegall (who will continue his post at Mercury and also has his own album due out in 1996).

“I’ve suffered frustrations working with record labels,” Stegall says. “So I take my previous experience dealing with record labels and try to apply that from the other side of the fence in dealing with my artists and producers—making it as friendly a musical environment as I can. I try to make the producers and artists feel understood and let them know what the most important thing.”

Schuyler agrees. “The first connection an artist has with the record company is through the A&R department,” he says. “Then if the contracts are signed, we bring the artists in and introduce them to the RCA team and help them get to know the people working their record.”

According to Chancey, Sony takes a similar approach. “It’s up to us to teach the artists what these people do for them,” he says. “So we’re not just handing it all over. This is a very important part of our job. So when they begin dealing with these people [promotion, publicity, marketing], they know who they are and how important they are to them.”

MAKING AND MARKETING RECORDS

After an artist signs to a label, the actual development of the act begins in earnest—selecting a producer, finding songs to record and helping the artist hone his or her particular style and sound. This process can take from six months to two years.

“I’ve always felt artist development was a critical component before you start making a record,” Maher says. “With the Judds, I worked with them a year before RCA ever heard them.”

Everyone admits breaking a new act is difficult, but the key seems... Continued on page 44

WHERE IS COUNTRY GOING?

Continued from page 40

Malone predicted in 1968, “As country music becomes a mammoth industry, it will act increasingly as big buiness inevitably do: it will attempt to obtain larger profits by marketing a product that a host of consumers will buy. The product will become shinier and glossier; it may even completely alter its shape. The salesmen who market it—the entrepreneurs, the entertainers and the disc jockeys—will continue to stress those techniques guaranteed to earn the most money.”

“The performers, still for the most part Southerners not far removed from rural backgrounds, will remain immersed in the characteristic American drive for respectability and success. In this urbanized middle-class quest there will be little room for a pure rural heritage. Every change, every modification, every surrender to the ‘popular’ audience, and even the destruction of country music itself, will be rationalized under the general heading of ‘progress.’” How accurate is Malone’s prediction?

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Mary Chapin Carpenter

CMA
Female Vocalist of the Year '92, '93

Five Grammy Awards including 1995
Best Country Album
Stones In The Road

A celebrated PBS
"In The Spotlight" Special
Stones In The Road Tour
playing to over
1.2 million in the U.S.
SOLD OUT European Tour

Over eight million albums sold

We celebrate your fourth consecutive CMA
Female Vocalist of the Year nomination

Congratulations on an incredible year
and an extraordinary career.

From your Columbia family and labelmates.

COLUMBIA Proud
to be offering radio, retail and the consumers something different and unique. Jim Scherer, Arista VP of A&R, says the Tractors are a perfect example. "At Arista, we really look for the uniqueness factor," he says, adding that keeping a freshness and excitement in the music extends beyond new acts to the label's entire roster.

REINVENTING ESTABLISHED ARTISTS

All A&R reps agree that nurturing the careers of established artists is just as important as developing newcomers. "We're constantly trying to help them get to another plateau and reinvent themselves," Scherer says. "If they've been doing one thing for awhile and that works, that's great. If not, what's that next new thing that will help them grow...to be a jump ahead of the game!"

Stegall says one thing that sometimes boosts an artist's career is changing producers. "If it's not working, if what the artist and producer are doing is not working, then it's time to sit down and ask the artist, 'Do you want to continue in this place that you're going with the music? How do you feel about this? Do you want to change producers?'"

"A lot of times, it's a case where maybe the record label just needs to have a little more input with the producer and the artist—because an artist may be so comfortable with a producer, they don't want to change. And then sometimes you have a situation where the artist and the producer have gone as far as they can possibly go together, and it's time to make a change."

SONG-SEARCHING

According to Schuyler, finding the right songs is of utmost importance whether the act is new or a veteran. (Schuyler should know; he penned the ultimate songwriter's anthem, "16th Avenue." "You have to deal with the fundamentals," Schuyler says of working on a project, and he feels "excellence in songwriting" is extremely critical to the success of a project.

"We spend a lot of time looking for songs for our artists," Willoughby concurs. "When one record is finished, we start immediately looking for songs for the next one."

Scherer says one of theouchly situations in the business today is dealing with artists who also write their own material. "In our marketplace, there is an abundance of writer/artists," he explains. "One of the tedious processes is trying to ease writer/artist into recording another writer's song when someone else has written a song that is better."

NEXT BIG THINGS

As to the future of country music and what A&R directors are looking for to be the next big thing, they all admit that's a difficult question to answer, especially in light of the fact that many people in the industry complain that what's heard on country radio is becoming too homogenized and boring.

"If we're not careful here of what we're doing in Nashville, we run the risk of becoming too systematic and too predictable," Mercury's Stegall says. "To really be able to break artists—and I don't mean stars—I mean artists, because my feeling is the artist's got to be there first before the starloom comes.

"We have a lot of situations where you have a star born and the artist's not there and it doesn't sustain itself—I think we have to be careful not to be too predictable, too self-assured and too much involved in the system of just cranking out music for the sake of making money. Our mission at Mercury is to sign people we believe are artists and help them make music that makes a difference in the world, and not just another three minutes on the radio."

Music Row's labels seem to share the same mission, but as to what country road music will take to accomplish that goal remains to be seen. "I think there's going to be some more country music come in," Wooley says. "I think there's a big void in rural-sounding country music. So I expect that will come forth, but I also think there's going to be stuff that pushes the envelope, like a [New Columbia singer/songwriter] Marcus Hummon. If anything, there'll be less music that sits just sort of right down the center—more stuff that either goes back to the traditional, rootsy side or pushes the envelope out on the edges. Different is going to be the [catchword] from now on."

Hamburg—Beginning his career as a young German pop singer around 10 years ago, Tom Astor has since gone on to international recognition in country-music circles and worked with the likes of Kris Kristofferson, Willie Nelson, Johnny Cash and Waylon Jennings. He released his first country album, "Freg Junger Adler," in 1982 on EMI/Electrola and a year later represented Germany at the International Show of the Country Music Association in Nashville.

In 1983, the International Country Music Federation in Fort Worth, Texas, named him Country Entertainer Of The Year.

Astor has had a decisive influence on the German country-music scene that emerged in the early '80s. His first big hit was "Hallo, Quinten Morgen Deutschland" in 1983 and was followed by "Take It Easy: Nimm dein leichter," "International Airport:" and "Sturm und Drang." On his current album, "Ich Bin, Wie Ich Bin," Astor blends pop and country, performing original compositions and such country classics as "The Most Beautiful Girl In The World" and "Tennessee Waltz," singing them, of course, in German.

Among the female stars in German country music, Jill Morris has been synonymous with the genre for more than a decade. A winner of the German American Country Music Federation (GACMF) award for singer of the year in 1993, Morris also won the Euro Disney Country Music Award in Paris in October of that year, competing against more than 100 performers from Germany, Switzerland and Austria.

This past January, Morris was again voted singer of the year by the GACMF, and this month she will perform at the Grand Ole Opry in Nashville. Her current album, "Perfect," was released by T.C.S.

Planning and production for her next release will start this autumn in Nashville; the record is due from BMG Arista Munich next January.

WOLFGANG SPAHR

Continued on page 46
THANK YOU FOR YOUR SUPPORT IN MAKING

Terri Clark

BILLBOARD'S "TOP NEW FEMALE COUNTRY ARTIST" FOR 1995 AND MAKING "BETTER THINGS TO DO" A HIT RECORD.

COMING SOON THE NEW SINGLE "When Boy Meets Girl"
BY TERRY HEATH

LONDON—Country Music Television has been working to overcome initial music-industry disappointment with its operation in the U.K., through a new, high-profile marketing push.

The 3.3 million-pound ($5.1 million) advertising and promotion campaign, announced in May and scheduled to run until the fall, is boosting the credibility of the satellite and cable-station in Britain, according to record companies and country enthusiasts.

The campaign includes cable, satellite and terrestrial TV exposure, print advertising, outdoor posters and, in London, taxi advertising. Its prime target is women aged 18-to-49, wooed with a "Thelma And Louise" vision of freedom and the positioning line "CMT: The Spirit Of America."

Music executives hoped for a boon for country music in the U.K. when CMT was launched here in 1991. But even with delivery to a respectable 3.5 million U.K. households, and conviction among labels and concert promoters that CMT was helping sell more product, many expressed disappointment at how CMT presented itself in the U.K.

SHOWING MUSCLE IN LONDON

The lack of a London-based CMT representative had particularly caused frustration, and in March Group W Satellite Communications, which distributes CMT worldwide, appointed Stephan Schulte as VP, GWSC Europe, a role that includes acting as a liaison with record companies.

Lloyd Werner, executive VP of GWSC, admitted that being dropped by cable operator Cable London in October, amid accusations that CMT was ignoring opportunities in the U.K., prompted the decision to boost CMT's profile. The 3.3 million-pound campaign "is a lot of money," said Werner, "but we have to show some commitment—some muscle—to let everybody know we are serious about the U.K. We should have been marketing the service."

Four months on, the results of the first phase of the U.K. campaign are still being analysed, and Schulte says updated attendance figures are forthcoming: "We are building bridges here," he says. "We believe we have given retailers and labels (in the U.K.) more reason to be hopeful, and we are encouraging them to come to us with ideas as well as launching our own initiatives."

SURVEYING RETAIL

Tony Rounce, U.K. representative for the Country Music Association, says CMT has turned the corner in the U.K. He says the campaign "is definitely having an impact. We survey retail stores, and the records are being asked for. We're seeing the acts being seen on CMT."

Will McCarthy, former country-music buyer at Tower Records and now a product manager with Chrysalis' Hat label, has both a retail and record-company perspective on CMT. "Heavy rotation on CMT means I would always double an order [at Tower]. They've helped me sell a lot of records," he says. "From a label point of view, CMT has to be the first call. Breaking a country act in the U.K. starts with CMT, and it is very encouraging that they're spending the money and showing real commitment."

But McCarthy and others still call on CMT to have a stronger programming presence in London, "because it's the programmers that the labels really need to talk to."

Emma Hickey, senior product-manager at BMG, is also encouraged by CMT's higher profile. "I am looking at a release schedule for next year that includes Clint Black and Martyria McBride, and CMT is definitely part of the plans," she says.

Meanwhile, there are further signs that country music in the U.K. may be pushing toward the "critical mass" necessary for major league acceptance. The latest radio audience ratings show London AM station Country 1035 achieving its best-ever results, matching other London services Jazz FM and London News FM, with a 1.3% share of the market.

Canada—from the Rankin Family's heartfelt Celtic influences to Ian Tyson's vivid cowboy imagery to Stompin' Tom Connors' fervently nationalistic messages delivered with a heavy East Coast drawl—has been Twain. While overcoming domestic barriers, the young woman from Timmins, Ont., has now surpassed the double-platinum mark both at home and in the U.S.
The only network that plays country music videos, 24 hours a day. Nothing else like it. Nowhere else to get it. It’s the one place fans always find their favorite stars playing America’s most popular music.

CMT: Country Music Television.
YEAREND-TO-DATE CHARTS

The results in this Spotlight are based on the Hot Country Singles & Tracks and Top Country Albums charts that were published from the start of the current chart year, Dec. 3, 1994, through the Sept. 9 issue, and offer a year-to-date progress report of 1995's Year In Music standings.

Lists based on Top Country Singles & Tracks are determined by accumulated sales units, as monitored by Broadcast Data Systems, for each week each title appeared on the chart. The album chart results reflect accumulated sales units as calculated by SoundScan, for each week each title appeared on Top Country Albums. The overall recaps, which reflect overall recaps, which reflect activity on both the singles and albums charts, are determined by an inverse points system, with points awarded based on chart position for each week a title appeared on either chart.

TOP ARTISTS

Pos. | ARTIST (No. Of Charted Singles & Albums) | Label
---|---|---
1 | JOHN MICHAEL MONTGOMERY (7) | Atlantic
2 | REBA McENTIRE (7) | MCA
3 | BRUCE SPRINGSTEEN (7) | Arista
4 | ALAN JACKSON (5) | Arista
5 | GEORGE STRAIT (7) | MCA
6 | TIM MCGRAW (6) | Curb
7 | TRACY BYRD (6) | MCA
8 | JEFF FOXWORTHY (6) | Warner Bros.
9 | GARY BRUCKS (6) | Capitol Nashville
10 | VINCE GILL (9) | MCA

Wade Hayes

TOP NEW ARTISTS

Category—ARTIST (No. Of Charted Singles & Albums)
New Male: WARE HAYES (4) | Columbia
New Female: TERI CLARK (2) | Mercury Nashville
New Duo/Group: PERFECT STRANGER (1) | Curb

TOP LABELS

Pos. | LABEL (No. Of Charted Singles & Albums)
---|---
1 | MCA (56)
2 | ARISTA (30)
3 | COLUMBIA (26)
4 | WARNER BROS. (25)
5 | CAPITOL NASHVILLE (20)
6 | RCA (20)
7 | ATLANTIC (19)
8 | ARISTA (19)
9 | MCA (19)
10 | WARNER BROS. (18)

TOP DISTRIBUTING LABELS

Pos. | DISTRIBUTING LABEL (No. Of Charted Singles & Albums)
---|---
1 | CAPITOL NASHVILLE (56)
2 | MCA (44)
3 | WARNER BROS. (34)
4 | MCA (33)
5 | ARISTA (30)

TOP ALBUMS

Pos. | TITLE—Artist—Label
---|---|---
1 | THE HITS—Garth Brooks—Capitol Nashville
2 | NOT A MOMENT TOO SOON—Tim McGraw—Curb
3 | JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Atlantic
4 | THE WOMAN IN ME—Shania Twain—Mercury Nashville
5 | THE TRACTORS—The Tractors—Arista
6 | YOU MIGHT BE A REDNECK IF—Jeff Foxworthy—Warner Bros.
7 | WHO I AM—Alan Jackson—Arista
8 | LEAP ON—George Strait—MCA
9 | HOW THAT I'VE FOUND YOU: A COLLECTION—Alien Krauss—Rounder
10 | WAITIN' ON DUNDOWN—Brooks & Dunn—Arista

TOP ALBUM ARTISTS

Pos. | ARTIST (No. Of Charted Albums) | Label
---|---|---
1 | GARTH BROOKS (6) | Capitol Nashville
2 | JOHN MICHAEL MONTGOMERY (5) | Atlantic
3 | JEFF DUNN (5) | Capitol Nashville
4 | TIM MCGRAW (4) | Curb
5 | BRUCE SPRINGSTEEN (3) | Arista
6 | ALAN JACKSON (4) | Arista
7 | SHANIA TWAIN (3) | Mercury Nashville
8 | REBA MCENTIRE (3) | MCA
9 | GEORGE STRAIT (3) | MCA
10 | MARY CHAPIN CARPENTER (2) | Columbia

TOP ALBUM LABELS

Pos. | LABEL (No. Of Charted Albums)
---|---
1 | CAPITOL NASHVILLE (16)
2 | MCA (16)
3 | ARISTA (10)
4 | ATLANTIC (9)
5 | WARNER BROS. (8)

TOP ALBUM DISTRIBUTING LABELS

Pos. | DISTRIBUTING LABEL (No. Of Charted Albums)
---|---
1 | CAPITOL NASHVILLE (16)
2 | MCA (16)
3 | ARISTA (10)
4 | ATLANTIC (9)
5 | WARNER BROS. (8)
#1 Country Publisher
23 Consecutive Years

"As any fool can see"
"Texas Tornado"
"Little Miss Honky Tonk"
"She Used to Be Mine"
"You're Gonna Miss Me When I'm Gone"
"Old Enough to Know Better"
"XXX's and OOO's"
"I See It Now"
"Mi Vida Loca"
"I'm Still Dancin' with You"
"The Heart Is a Lonely Hunter"

Sony Tree Publishing
Division of Sony Music Publishing
8 Music Square West, Nashville, TN 37203

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## CHARTS

### TOP SINGLES

**Pos.** | **TITLE** | **Artist** | **Label** |
---|---|---|---|
1 | **SOLI** (THE G101101 COUNTY AUCTION INCIDENT)** | John Michael Montgomery | Atlantic |
2 | **ANY MAN OF MINE** | Shania Twain | Mercury Nashville |
3 | **SUMMER'S COMING** | Clint Black | INCA |
4 | **I CAN LOVE YOU IN LOVE** | John Michael Montgomery | Atlantic |
5 | **MEN I YIU** | Trisha Yearwood | MCA |
6 | **THIS WOMAN AIN'T THIS MAN** | Clay Walker | Giant |
7 | **THEY'RE NAVIN' OUR SONG** | Neal McCoy | Atlantic |
8 | **YOU AIN'T MUCH FUN** | Toby Keith | Polydor Nashville |
9 | **TEARS ME I WA3 DREAMING** | Travis Tritt | Warner Bros. |
10 | **TINAS TORNADO** | Tracy Lawrence | Atlantic |

### TOP ARTISTS

**Pos.** | **ARTIST** | **No. Of Charted Singles** | **Label** |
---|---|---|---|
1 | Clint Black | 41 | RCA |
2 | George Strait | 41 | MCA |
3 | Alan Jackson | 31 | Arista |
4 | Reba McEntire | 26 | MCA |
5 | John Michael Montgomery | 14 | Atlantic |

### TOP SINGLES LABELS

**Pos.** | **LABEL** | **No. Of Charted Singles** |
---|---|---|
1 | MCA | 1311 |
2 | Arista | 1201 |
3 | Epic | 1111 |
4 | Atlantic | 1181 |
5 | RCA | 1111 |

### TOP DISTRIBUTING LABELS

**Pos.** | **DISTRIBUTING LABEL** | **No. Of Charted Singles** |
---|---|---|
1 | MCA | 1311 |
2 | Arista | 26 |
3 | Epic | 1211 |
4 | Atlantic | 1181 |
5 | RCA | 1111 |

### TOP PUBLISHERS

**Pos.** | **PUBLISHER** | **No. Of Charted Singles** |
---|---|---|
1 | Sony Tree | 511 |
2 | WB-ASCAP | 491 |
3 | EMI Blackwood | 31 |
4 | Polygram Music | 281 |
5 | ASCAP | 191 |

### TOP PRODUCERS

**Pos.** | **PRODUCER** | **No. Of Charted Singles** |
---|---|---|
1 | James Stroud | 211 |
2 | Don Cook | 20 |
3 | John戴上 | 22 |
4 | Scott Hendricks | 14 |
5 | Barry Beckett | 16 |
6 | Earth Wind | 9 |
7 | Keith Steval | 9 |
8 | Emory Gordy, Jr. | 5 |
9 | Chuck Howard | 11 |

### TOP SONGWRITERS

**Pos.** | **SONGWRITER** | **No. Of Charted Singles** |
---|---|---|
1 | Ronnie Dunn | 5 |
2 | Mark O. Sanders | 6 |
3 | Mary Chapin Carpenter | 4 |
4 | Tom Shapiro | 7 |
5 | Clint Black | 4 |
6 | Bob DiLorenzo | 5 |
7 | Vince Gill | 6 |
8 | Demis Reiss | 4 |
9 | Hayden Nicholas | 3 |
10 | Toby Keith | 4 |
CONGRATULATIONS TO JO WALKER-MEADOR FOR HER INDUCTION INTO THE CMA HALL OF FAME.

CONGRATULATIONS TO OUR NOMINEES.
CANADA
CANADA Continued from page 46

with her sophomore Mercury Nashville album, "The Woman In Me." "Shania is really going to open the door for a lot of people," says Tompkins. "What she's showing is that if you have the right things in place, it doesn't matter where you're from. Canadians aren't inferior in talent. Given the right opportunities, they can compete at any level in country music.

While the latest popularity surge in country music may have already peaked in the U.S., most Canadians in the field feel there's still room to grow. The New Country Network—soon to become CMT: Country Music Television (Canada), after CMT acquired a 20% stake earlier this year—has helped expose country music to a wide variety of homegrown acts, and CMT's involvement could open that up internationally.

Toronto's CSS-FM, in a market previously thought to be unfriendly toward the genre, has become the third-most-listened-to country radio station in the world. And while still maintaining its distinctive artistic flavors, the Canadian country industry is now gaining a level of sophistication heretofore unknown outside of Music Row.

—STEVE McCLEAN

DUBLIN—Each summer, thousands of admirers converge on Kincasslagh.

County Donegal, the hometown of Daniel O'Donnell, and stand in line for hours to visit the O'Donnell homestead, where they're given a cup of tea or coffee, biscuits and a chance to chat with the "Celtic Cowboy" himself, taking home a certificate to mark the occasion.

O'Donnell is Ireland's most popular, domestic country-music star, having sold more than 2.5 million albums to date. His latest release, on Ritz Records, is a collection of duets with Mary Duff, a member of his roadshow. After a 22-date Australian tour, O'Donnell was booked for his latest U.K. concert swing beginning Oct. 15.

Closer links have been forged between Ireland and Nashville in the past year. Songwriting workshops were staged in Dublin in May and August, coordinated by Ralph Murphy, director of creative services at ASCAP in Nashville, and the Irish Music Rights Organization. The likes of Mick Hanly, Eleanor McEvoy, Jimmy MacCarthy and Brendan Graham have spent time in Nashville collaborating with American country writers.

According to Irish music-publisher Clive Hudson, Hanly's song "Past The Point Of Rescue," a 1991 hit for Hal Ketchum, has been played more than 1.4 million times on U.S. radio.

RTE national television recently aired a song-and-dance series, "Country Cool," with such local acts as Mick Flavin, Louise Morrissey, Darren Holden, Sean O'Farrell, Mick Hanly and John Hogan. Presenter Alan Corcoran described it as "the first program to blend Irish acts with American video, the idea being to let people know the country scene is thriving, and that if you like dancing, there are Irish bands to dance to."

Sandy Kelly, one of Ireland's biggest international names in country music, recorded a duets album for K-Tel in 1993 with Johnny Cash, Glen Campbell, Hal Ketchum, Willie Nelson and Cher Atkins. Kelly, starring in a musical about the life of Patsy Cline, played London's West End last year after a 37-week U.K. tour. For 1996, she has been offered a 10-month contract at a theater in the country-music resort town of Branson, Mo.

Among other artists of note on the Irish country music scene are Ray Lynan, Otis, Big Tom McBride, Margo, Brendan Quinn, Susan McCann, Brian Coll, Foster & Allen, Larry Cunningham, Philomena Begley, Declan Nerney, Kathy Durkan, Dominic Kirwan, Frank McCaffrey, Boly Daniels and T.R. Dallas.

—KEN STEWART

MELBOURNE—When Lee Kernaghan's new ABC/EMI album "1959" went Top 10 in the ARIA album chart this past July—and outsold Michael Jackson and Bon Jovi in the Deep North state of Queensland, Australian country music finally found its own homegrown superstar for the '90s.

"For a country artist to make it into the national Top 10 is a real achievement," says 31-year-old Kernaghan. "Most of our sales are nonchart stores out in the country."

Kernaghan is still not quite in the league of top-sellers Slim Dusty, who next year celebrates 50 years in the business with his 89th album for EMI, and John Williamson, who's been touring since the early '70s. But Kernaghan now rivals

Australia's Slim Dusty and Michelle Wright

Homegrown superstar: Lee Kernaghan

TECHNO-COUNTRY MIX

Among the new, adventurous, country croon are Larrikin's Shot To Pieces, from Wollongong, near Sydney. Their 1994 debut mixed country, R&B, gospel and rock and included a cover of Sting's "Every Breath You Take." The five-piece plays fiddle, guitar, mandolin and harmonica, but its eye is also set on dancefloors. Its single, "Gympie Muster," celebrates a country-music festival in the Queensland town of Gympie—and includes a techno-dance mix on its flip side.

—CHRISTIE ELIZEZER

INFLUENTIAL ELVIS

What helped Kernaghan were guest spots from country music industry, like Elvis Presley, Anne Kinkpatrick and platinum-selling guitarist Tommy Emmanuel. The title track acknowledges how his major influences Elvis Presley, Chuck Berry and Jerry Lee Lewis shaped the '50s.

"The important thing is that Lee's success came from widening his audience rather than going for a totally different market," explains Meryl Gross, head of contemporary music at ABC Music. The album's chart status, says Gross, "might bring a bit more attention to country music and hopefully prove to people who don't know much about it that it's not all about hay bales. But I don't think it will solve the problems it faces."

Those problems include a lack of airplay in major markets. Still, country music is one of the fastest-growing segments of Australia's music industry, boasting a large and lucrative live circuit. Garth Brooks' '94 tour sold 90,000 tickets and broke merchandising records.

"As entertainment becomes more passive and interactive, country, folk and world music will gain more popularity, because they're based around storytelling and provide a strong link with tradition," says Warren Fahey, managing director of Larrikin Entertainment, which has one of Australia's strongest country roster.

—BILLBOARD OCTOBER 7, 1995

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- Country’s Only 1995 Gold Debut Album
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R.J. Curtis, Ops. Mgr., KZLA-FM, Los Angeles, CA

"Because of American Country Countdown’s Strong Content there’s no need for us to produce a local countdown show; it is our local countdown show."

Dean James, PD, KSCS-FM, Dallas, TX

"We’re a Ratings Leader in our market and American Country Countdown with Bob Kingsley is a big part of it."

Tom Rivers, Ops. Mgr., WQYK-FM, Tampa Bay, FL

INDEPENDENT LABELS Roundup

Independent labels are increasingly finding a niche in the country-music market, especially as the business attracts new audiences. In the wake of such an indie success as Alison Krauss’ platinum-plus album on Rounder, Billboard asked independent executives to talk about common concerns.

Participants are Alamo Sounds director Garth Funds, Curb Records chairman Mike Curb, Magnatone president Irwin Levy, River North president Joe Thomas and VP/GM Eddie Mascolo, Rounder Records founder Ken West and Rounder Records VP Steve Piver, and Veritas chairman/CEO Roy Wunsch and president Bud Schaetzle.

CONDUCTED BY CHET FLIPPO

Billboard: How did the Alison Krauss campaign unfold?

Piver: We knew we had an incredible record that would sell hundreds of thousands, but all the elements began to line up comically. We went on the road months before the release to telegraph it to everyone. We laid out a plan to get as many records out of the chute as possible by street date, which is very unusual for us. We don’t usually look at the U.S. as a single market—we look at it as a jillion markets.

The main problem for independents is not having enough product. We had T-shirts made up for everyone at the warehouse that read “No no-fills for Alison Krauss.” And there were no no-fills.

BB: Is there pressure to repeat?

Piver: We’ve some of us building summer houses. Alison can make whatever kind of record she wants to next, and we’ll work it the same way. We haven’t expanded staff, we haven’t courted it as it will repeat. We know what our bread and butter is.

BB: What’s the main advantage to being independent?

Curb: We can move much faster than majors, particularly when it comes to signing artists. For example, when the Perfect Stranger record “You Have The Right To Remain Silent” started to break, we were able to arrange to distribute it immediately. I spoke with the group’s lawyer and had the contract ready within 24 hours. Major labels often have to go through layers of executives in Los Angeles or New York.

Funds: For me, a big advantage is that I don’t have as big a payroll on my hands as a major, and so I don’t have to have constant product. I don’t have to scramble to keep that product out there.

Maher: I think independent labels have traditionally been the leading edge of pop and rock. Why shouldn’t the same be true for country? If we take the initiative and really become the leading edge of country, then our opportunities will be unlimited.

Wunsch: I’m not clear on the definition of “country independent.” I feel the primary differences between independent majors and majors are financial resources, executive talent and distribution muscle. Nashville in the past has been considered a music capital where the major companies were the only players in the arena. But in the last few years, independent country-music activity has almost tripled, to the point where it has over 10% market share.

BB: What problems are unique to independents?

Funds: We don’t have a catalog to bank on, and we have to reach in our pockets to keep things working.

Curb: “The biggest problem is distribution. I have found that the best kind of distribution for independent record companies is what is known as a pressing and distribution agreement—such as the one we have with WEA Distribution.

Thomas: We technically walk the line as far as independent goes, because we have distribution through PolyGram. For an independent label without a major distributor, the problems can be tremendous: sometimes a smaller label will have a tougher time reacting to hits; a smaller label may not be able to produce broad-based musical projects that will entail large recording budgets; and a smaller label may have problems holding onto artists once they establish them as potential hitmakers.

Maher: At Magnatone, many of the problems are the same as at the majors: competing for airplay, retail positioning and so on. Independents have the added pressure of proving they are truly committed to being a permanent part of the country-music industry by consistently releasing extraordinary product and proving we are in it for the long run—not just as a small family here, but being small allows us to give each artist complete attention.

BB: What’s the future of independent labels?

Leighton: With the independent part of the record industry having posted gains in the past six months unmatched by all the majors except one, the future certainly looks brighter than ever. The increased strength of independent distribution marks, and the increased reaction will open doors to artists who would like an alternative to all those currently cluttered.

Curb: There are going to be limits to how many artists can be successfully promoted by an individual label, based on the label’s promotion staff. For example, we have two labels—Curb and MGM/Curb—and those two labels each have a complete national and regional promotion staff. Each of those labels cannot handle more than eight mainstream country artists each.

However, there are other formats, such as the positive-country format and the progressive-country format. We have found a lot of success this year promoting artists such as Junior Brown and Hank Williams Jr., who are not played for the most part on mainstream country radio.

I would like to see four or five new independent country labels who are able to compete with the majors in the same manner that Curb labels are now successfully competing with the majors.

Wunsch: Independents have a history of being innovators, and the general market-share for independent labels is increasing. First quarter 95 statistics seem to confirm that trend.

Indies are fighting their way through to the marketplace and succeeding. The timing for Veritas seems to be perfect. We take pride in being a Nashville alternative for certain very select artists.

Thomas: I think it’s important for independent labels to retain their integrity. The worst thing that could happen to independents, in general, is to gain the support of radio and not follow through with retail. Nothing is worse than when a PD at a station supports an independent project and then finds that the records aren’t in the stores.

There’s a real qualifying process. In this new label, there’s a great distribution deal, its own killer radio department, and its own publicity and marketing departments. The music community has been burned enough by labeling those that are a little educated these days on who they’ll take chances with. It’s like those investment portfolios that are scrambled. “For Qualified Investors Only.”

Funds: I don’t think there is a finite country market. It’s like pop music, always evolving. We have to reinvent ourselves and make it new but not too new. If you can deliver, you have a slot.

Maher: If the independent labels stay committed to great music, we can offer fresh music to the listeners. Many labels are following the pack instead of committing to new, fresh talent. We have all seen how successful a label is when they move boldly forward in this market, the way Tim DuBois has done at Arista. Even though Arista is not an independent label, DuBois runs it with an independent attitude. I think Nashville is ready for a few more labels to have that type of success.

Mascolo: The labels with the hits will survive.

Left: Mike Curb; right, Rounder’s Knowlin, Irwin, Leighton Levy; bottom, Magnatone’s Maher
BEST BY A COUNTRY MILE.

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Nobody delivers country music fans like we do. And where the audience is, advertisers follow. With cross-promotions and marketing alliances that can send your artist to the top, TNN: The Nashville Network brings it all together.
ASCAP feted its Latino member publishers and writers Sept. 12 during its third annual El Premio ASCAP Awards, held at the Tropicana nightclub in Miami Beach, Fla. Ariola/BMG recording artist Juan Gabriel was named composer of the year; Sony Discos Music Publishing won publisher of the year. More than 350 publishers, writers, and industry veterans were on hand for the event, hosted by Ariola/BMG recording artist Raul di Blasio.


Juan Gabriel, center, beams his approval upon receiving his composer of the year plaqe, as well as a kudo for his hit "How Que Necesidad," which was named publisher of the year. On hand to celebrate his triumph, from left, are Todd Brabec, senior VP, ASCAP; Ariola, Ivan F. Alvarez, director of Latin repertory, ASCAP; and John LoFrumento, executive VP, ASCAP.

Armando Larranaga, second from left, was composed of the year, "Vista," which was named song of the year. On hand to celebrate his triumph, from left, are Todd Brabec, senior VP, ASCAP; Ariola, Ivan F. Alvarez, director of Latin repertory, ASCAP; and John LoFrumento, executive VP, ASCAP.

U.S. Record Companies Win Suit Against Puerto Rican Pirates

PIRATE PAYBACK: In what is believed to be the largest monetary payment ever granted in a music piracy case, a judge for the U.S. District Court for Puerto Rico in San Juan has awarded eight U.S. record companies a total of $21 million for copyright and trademark infringement, as well as court costs and attorneys’ fees. The Sept. 14 judgment culminated a 1993 civil copyright and trademark infringement suit filed by the Recording Industry Assn. of America.

The complaint was submitted on behalf of Sony Music Entertainment Inc., Sony Discos Inc., WEA Latina Inc., WEA International Inc., Capitol Records, BMG Music Inc., Fonovisa Inc., and Musical Productions Inc. The co-defendants in the case were Pérez Printing, owned by Inmobiliaria Atlántica Inc.; Marcelino Pérez Soto, president, Inmobiliaria Atlántica Inc.; Albertó Pérez Colón, secretary, Inmobiliaria Atlántica Inc.; Néstor Pérez; and Héctor Carreras. All of the co-defendants were major manufacturers and distributors of counterfeit product in Puerto Rico.

That civil lawsuit was the follow-up to a raid carried out by Puerto Rican authorities with the assistance of RIAA representatives in September 1992 at Pérez Printing. Discovered at the raid was the hi-tech manufacturing and distribution facility capable of producing 25,000 counterfeit cassette sets per week. Approximately 30,000 counterfeit cassettes, 100,000 counterfeit insert cards, and equipment and materials valued at approximately $175,000 were snagged at the raid.

The RIAA later filed a criminal copyright infringement lawsuit against all of the co-defendants in the civil complaint, among others. The co-defendants were convicted of a misdemeanor in May 1995, one year before Puerto Rico changed its copyright law, upgrading the crime to a felony.

Jessie Abad, RIAA’s ve anti-piracy counsel, says Puerto Rico’s previously weak copyright law provided a powerful motive for the civil lawsuit. The convicts were convicted under the misdemeanor statute, so we felt we needed to convey a strong public message that we were not going to tolerate this kind of illegal activity,” Abad says.

MICKY’S LUCKY 11: Luis Miguel’s “Si Nos Dejan,” now in its second week atop Hot Latin Tracks, is the Mexican superstar’s 11th chart hit. “Si Nos Dejan” is Luis Miguel’s 20th top ten single, also a record. His next WEA Latina album, due to drop Oct. 17, is a live double album titled “En Concierto.” Luis Miguel is in the middle of a 15-city tour of the U.S. and Puerto Rico that is slated to conclude Nov. 5 at the San Jose (Calif.) Arena.

SUDDENLY, CID: With Warner Music Brasil’s purchase of Continent two years ago, the Rio de Janeiro, Brazil-based record company Company Industrial de Discos, or CID, emerged as the country’s oldest domestic indie.

And now, says company president Harry Zuckermann, CID is poised to soar. “With a back catalog of 500 titles and a stronger approach on new artists, we hope to establish our position as a branded company,” says Zuckermann.

Among the high-profile new releases are a three-CD series of legendary guitarist Baden Powell, a six-CD boxed set of opera diva Maria Callas, and “Os Três Malandros” malandros or “gangster” parody of the “3 Tenors” albums, featuring noted samba singer/songwriters Moreira Faia, Bezerra da Silva, and Dieró.

Other releases include two albums by former Sergio Mendes & Brasil ‘65 singer Wanda Sá, three records by sterling vocal quartet Quarteto Em Cy, the first solo effort by guitar virtuoso Zé Menezes, and the debut of singer Simone Caymmi, wife of flutist Danilo Caymmi. In addition, CID is preparing an album with the renowned Orquestra Tabajara, which is petitioning the Guinness Book of Records Assn. to be recognized as the world’s oldest traveling orchestra, with 60 years of performance under the same conductor.

CID was founded as a record manufacturer in the late ’50s, but in the mid-’60s, debt-ridden record producers began plying CID with back catalog, thereby converting the record manufacturer into a record label. In the late ’60s, CID put out several timely records, such as the historic album of the 1967 Festival Internacional da Canção, which introduced Milton Nascimento. Further, CID introduced Barry White and Donna Summer to the Brazilian market.

In the ’80s, with the rise of promotion and marketing expenses, Zuckermann downsized CID to a lower profile label that released only budget-line products specializing in samba and international compendiums.

Now, sporting a new batch of releases, Zuckermann says, “Our budget line is established, and we feel that it’s time to grow again.”

STATESIDE BRIEFS: Ever-active MTV Latino has launched on Cox Communications in Phoenix and Ventura County Cablevision in Ventura County, Calif. ... Nofo Latino/Sony Discos salsero star Marc Anthony is cutting a track with Sony’s famed Tejano act La Mafia for the band’s upcoming album, due in February 1996. ... Arranger/composer extraordinaire Chico O’Farrill, who put out a splendid Latin-rooted jazz album, “Pure Emotion” (Milestone), in August, is scheduled to be feted Nov. 30 during a Jazz at Lincoln Center concert at the Lincoln Center for the Performing Arts in New York. The concert will boast the premiere of a trumpet concerto commissioned by Lincoln Center and composed for Wynton Marsalis.

MIA BRASIL TO ENCORE: MTV Brasil marketing director Patrick Gouffaux says the $650,000 spent to produce the inaugural Music Video Awards Brasil held Aug. 31 was worth it.

“We are turning a page, not only in the video market, but also in the live music market,” says Gouffaux, adding that the awards event will become an annual affair. Gouffaux asserts that in the five years since MTV Brasil has been on the air, domestic video production has increased to account for 40% of MTV’s programming.

“Our goal now,” states Gouffaux, “is to change the percentage of videos to 60% domestic and 40% international, which better reflects the music market here.” According to Brazilian research firm 180PE, MTV has an average weekly audience of 150,000. MTV has 3.5 million subscribers in Brazil.

BILLBOARD

Top New Age Albums

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**HIGHLIGHTS & ATTRACTIONS**

Opening night party hosted by MTV.
A live music showcase hosted by The Box & Epic Records.
And much, much more........... watch Billboard for details.

"MEET THE ARTISTS" SUITES: Your chance to tape a session with some of today's hottest acts! Attention record labels - call Maureen Ryan: 212-536-5002 to sign up your act!

MUSIC VIDEO FOCUS GROUP: Hear what young viewers have to say about the latest music videos. Brought to you by New Jersey-based marketing and research firm Music Marketing Network.

MULTIMEDIA EXPO II: Get a hands-on feel for the latest products and services for new media. Call now to reserve your booth!

**CONTACT INFORMATION**

MAUREEN P. RYAN, Special Events Manager
212-536-5002 PH • 212-536-5055 FAX

**DISCOUNT AIRLINE INFORMATION**

You are eligible for special discount fares from American Airlines for travel to California, November 5 - 10, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1-800-547-9420. Please identify yourself as a Billboard Music Video attendee to receive discount.

**HOTEL ACCOMMODATIONS**

The Loews Santa Monica Beach Hotel
1700 Ocean Avenue, Santa Monica, CA 90401
For reservations, please call 310-458-6700 and state that you're with the BILLBOARD MUSIC VIDEO CONFERENCE Room rate $145.00 single or double. To insure room rate, reservations must be made by October 8, 1995.

**REGISTRATION INFORMATION**

* $355.00 EARLY BIRD REGISTRATION
PAYMENT MUST BE POSTMARKED BY SEPTEMBER 29TH
$395.00 Pre-Registration
$450.00 Full Registration
After October 25th and walk-up

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**REGISTRATION FEE FORM**

1995 Billboard Music Video Conference

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Credit cards not valid without signature & expiration date
REGISTRATION FEES ARE NON-REFUNDABLE!!
Clive Davis, president of Arista Records, was named Humanitarian of the Year by the T.J. Martell Foundation at the organization's 20th anniversary gala and humanitarian award dinner. More than 1,700 guests attended the Sept. 14 event, which raised more than $7 million for leukemia, cancer, and AIDS research.

Davis celebrates with some of Arista's top performers. Shown, from left, are L.A. Reid, president of Arista co-venture LaFace Records; Arista artists Toni Braxton and Whitney Houston; Davis; and artists Aretha Franklin and Kenny G.

Members of the T.J. Martell board of directors pause to congratulate Davis on his award. Shown, from left, are MTV Networks chairman/CEO Tom Freston, BMI president/CEO Frances Preston, Davis, Epic and Associated labels senior VP/GM Tony Martell, and Arista executive VP/GM Roy Lott.

Family members joining in the celebration, from left, are cousin Jo Schuman; sons Fred, Doug, and Mitch; wife Pam; Davis; and daughter Lauren Davis.

Teddy Pendergrass captivates the audience with "If You Don't Know Me By Now," the 1972 hit by Harold Melvin & the Blue Notes, on which he sang lead.

Kenny G, center, serenades Davis and others at his table. Shown, from left, are lifestyle expert Martha Stewart, Davis, fashion designer Donna Karan, and Karan's husband, Steven Weiss.

Davis accepts congratulations from Elektra Entertainment Group chairman/CEO Sylvia Rhone, left, and Donna Karan.

Davis greets Patti Smith, who performed two numbers, including her hit "Because The Night."

The O'Jays perform their classic "Love Train" at the award dinner.

Annie Lennox opened the evening's musical performances with a five-song set of material that spanned her career.
Billboard Online has recruited one of the music industry's premier journalists, Larry Flick to pioneer a number of exciting new enhancements starting October 2. By expanding our scope, we're making sure that users are kept absolutely up to date with what's new and happening in the music and home entertainment industry.

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When you need to know. Right now.
Tokyo's Shibuya Entertainment District

1) SHIBUYA STATION; 2) HACHIKO SQUARE; 3) TOWER RECORDS; 4) HMV; 5) SITE OF "HOKOTEI"; 6) EGGMAN; 7) CLUB QUATTRO / WAVE RECORD STORE; 8) MANHATTAN RECORDS / REGISTER / MUSEUM COMPLEX; 10) HC-6; 11) DANCE MUSIC RECORD; 12) DISK UNION; 13) WARSZAWA; 14) RECO FAN; 15) B.Y.G.; 16) LION lCOFFEE SHOP; 17) ON AIR EAST; 18) JEANS STORES

DIVERSE RETAIL SCENE

The ingredients for that mixture are available at Shibuya's many record stores, where just about anything that's ever been committed to vinyl, tape, or CD can be found.

Such Shibuya specialty record stores as Dance Music Record, Warszawa, and Manhattan Records stock nothing but jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs, producers, and rare-groove collectors. Import shops, including Wind and Cisco, boast amazingly deep catalogs of hard-to-find punk, independent, and alternative records. Many stores unabashedly display bootlegs from all points on the globe alongside legitimate releases.

The high yen has caused Shibuya's airport shops to slash prices radically. One leading chain, Reco Fan, was recently advertising 10 percent off all merchandise.

Dishing Up the History

For years the barbershop has been called Omotesando. The street is named after the town in the background of a religious painting that was brought to Japan by missionaries. The area contains many shrines and is surrounded by a bamboo grove. The street is also lined with an array of restaurants and bars, making it a popular spot for expatriates. The area is also home to several international schools and is known for its vibrant nightlife.

Visitors can enjoy traditional Japanese performances, such as kabuki, at nearby theaters. The area is also home to several museums, including the Japan Mint, which houses a collection of coins and medals and offers minting demonstrations. Additionally, the area is known for its shopping, with a wide range of stores offering everything from designer clothing to souvenirs.

The area's many restaurants and bars offer a variety of cuisines, from Japanese to international. The area is also home to several parks and green spaces, providing a respite from the bustling city streets.

In conclusion, the Omotesando district is a vibrant hub of culture and activity, offering a rich mix of tradition and modernity. Visitors will find themselves captivated by the area's unique blend of history, art, and entertainment.
### Billboard Top Jazz Albums

**FOR WEEK ENDING OCTOBER 7, 1995**

- **No. 1**
  - **David Sanborn**
    - Album: *Elevation*
    - Label: Blue Note
    - Sales: 9 weeks at #1

- **No. 10**
  - **Tony Bennett**
    - Album: *MTV Unplugged*
    - Label: Columbia
    - Sales: 9 weeks at #10

**UP FROM LAST WEEK**

- **No. 1**
  - **David Sanborn**
- **No. 2**
  - **Soundtrack**
    - Album: *The Bridges of Madison County*
    - Label: Warner Bros.

**NEW**

- **No. 1**
  - **Joshua Redman Quartet**
    - Album: *Wailers 45903*
    - Label: Spirit of the Moment/Live At the Village Vanguard

**ARTISTS & MUSIC**

- **Jazz Notes by Jim Macnie**

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**PRINT PROGRESSION:** You've got to applaud a business when it busts a major move, and Strictly Jazz, the Atlanta-based map with regional activities that have proved fruitful, now has a national reach. What began two years ago as a newsletter stressing the city's club, radio, and retail jazz sectors has blossomed into a 36-page coast-to-coaster geared to provide info on myriad scenes. Publisher Jacques A. Williams admits that it was a big decision to leap into the competitive game of print media (circulation was 10,000 on the local level and has been bumped to 60,000), but he adds, "it was also the obvious next step."

Fourpart graces the cover of the October issue, which offers listings, profiles, and record reviews. "The idea is to be like TV Guide," explains Williams. "You can pick up an issue anywhere in the country and get filled in. The albums are the same across the (country), but the programming is different for each area. Our October issue doesn't just list happenings in Atlanta, but what's taking place in New York, L.A., Connecticut, wherever. And each month we're going to be adding a market. So if you're traveling, you can pick it up across the states and in Canada and know what's happening at the clubs and restaurants and record stores.

It's designed that way because of Williams' one-time frustration. An engineer for a pharmaceutical company, he traveled a lot and was "privileged to check many a scene." But back home, his local Atlanta station didn't play all the music he encountered on the road, and there was no way of finding out what was going on in all the locations. Thus, the Strictly Jazz newsletter was born.

DJ's, PDs, musicians, Berkleen grads, and "even guys like Bob Baldwin, who has produced Grover Washington and Pieces Of A Dream," contribute as writers. "So there's a lot of different views," stresses Williams. The growth spurt comes at an active time for Atlanta. "The Olympics are coming," Williams says, "as well as the International Association of Jazz Educators, which will be here for a convention in January. Plus, we have the Gavin Convention in February. We're going to try and get tie-ins with each. We're obviously not as big as Jazziz or JazzTimes or DownBeat, so this is our opportunity to have our fingers in it all." The magazine is available at most newsmarts.

**OLD/YOUNG/SWING/FUNK:** The venerable vibist Lionel Hampton sounds right at home romping with decidedly younger pips on Moduza's new "For The Love Of Music." Guests include Joshua Redman, Stevie Wonder, Dianne Reeves, Norman Brown, and Patrice Rushen. Each helps the elder statesman trade swing for a pop/funk proud of its breeziness. The radio-friendly results sound like the groovy thing suits Hampton's colorful instrument. It should be interesting to find out if jazz radio gives the disc a pat on the back. Another venerable vibist, Milt Jackson, sticks to the old-school bounce on his new "Barnin' In The Woodhouse" for Quest. Youth, too, defines the set. Trumpeter Nicholas Payton, bassist Christian McBride, pianist Kenny Green, and saxophonist Jesse Davis are all part of a team that deeply understand Bags' work. Let's keep checking to see which language—fusion or bop—moves the most units.

**Victory:** Chicago's Orbert Davis Quartet has won the 16th annual Cognac Hennessy Jazz Search. On Sept. 22, the Davis group and the Jeff Stinley Quartet (also from Chicago), the Leslie Pintchik Trio (from New York), and the Ralph Penland Polygone Quartet (from L.A.) all gave performances at New York's Bottom Line. Celebrity judge Grover Washington was "blown away" by the overall quality of finalists. The four bands were culled from more than 350 submissions. Davis and associates received $10,000 in prize money. Penland's band got $5,000. The two runners-up received $2,500 each. Congrats.

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**Top Contemporary Jazz Albums**

- **No. 1**
  - **Fourplay**
    - Album: *45902*
    - Label: Warner Bros.
- **No. 2**
  - **Kenny G**
    - Album: *Desire*
    - Label: Arista

**NOTES**

- **Fourplay**
  - Recorded Industry Assn. of America (RIA) certification for sales of 500,000 units. **RMA** certification for sales of 1 million units with each additional million marketed for a numeral following the symbol. All albums available on cassette and CD. **Asterisk** indicates vinyl available.
  - **Indicates paid or credited handout title. ©1995, Billboard/SP Communications, and SoundScan, Inc.**

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**Artists & Music**

- **Jazz Notes by Jim Macnie**

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**Got A Buzz On.** Celebrating the release of their latest album, "Dreamland," contemporary jazz group the Yellowjackets also mark their return to Warner Bros. Records. Shown, from row, from left, are band members Bob Mintzer, Russell Ferrante, Will Kennedy, and Jimmy Haslip. In the back row, from left, are Warner Bros. jazz department staffers Marylou Badeaux, VP, product management; Randall Kennedy, senior director, marketing; Kathe Charas, marketing manager; Chris Jones, senior director, promotion; Jeff Levenson, VP; Matt Person, senior VP/GM; Sally Poppo, Yellowjackets' co-manager, Gary Borman Management; and Deborah Lewow, director, promotion, Warner Bros. Jazz.
**TOP CLASSICAL ALBUMS™**

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**TOP CLASSICAL CROSSOVER™**

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**Artists & Music**

HAIL AND FAREWELL: The St. Louis Symphony is celebrating its 17 years with its music director, Leon Post American Conservatory. The orchestra is now the National Symphony after this season, with a six-CD set, "The St. Louis Years." Comprising live recordings performed for radio broadcast, this 21-work compilation includes only one work recorded by the orchestra for commercial distribution.

The set reflects Städtik's eclectic and pioneering attitude toward repertoire. Vigorous exploration of contemporary American music was an important facet of the Städtik years; here one will find music from each of Städtik's four composers-in-residence (Joseph Schwantner, Joan Tower, Donald Erb, and Claude Baker), plus a luminous performance of John Adams' "Harmonium," based on poems by Emily Dickinson.

The set also covers the British and Russian composers whose music Städtik has become associated and includes his trademark version of Mussorgsky's "Pictures At An Exhibition," with movements by different arrangers. The set features performances by Städtik's mother, the violinist, Eleanor Allen; her son, soprano Linda Hohenfeld; and the Boston chorus under Thomas Teck, which was founded during Städtik's tenure.

The orchestra's players and chorus members donated their services for the project; all proceeds from the CD go to the orchestra's permanent endowment fund. The set is available for $100 through the St. Louis Symphony; sets autographed and numbered by Städtik are available for $250.

OPERA FOR ALL: The autumn deluge of opera recordings has begun, and some of the new and noteworthy include RCA Victor's "Loehnhirgin" with Ben Heppner (Loehnhirgin) and on Sweet (Elsa), Jan-Hendrick Rootering (Heinrich), Sergei Leiferkus (Friedrich), Eva Marton (Eva), and a cameo appearance by Bryn Terfel (Herald), with Colin Davis conducting the Bavarian Radio Symphony Orchestra and Chorus. The conducting and the men take the prize on this one. Heppner's hellenhunt is pure gold, and Rootering and Leiferkus are thrilling.

Heppner also shines on a solo aria CD from RCA. All the usual tenor arias are here, with the Munich Radio Orchestra and Roberto Abbado. Also on the shelves, a brand-new "Traviata" from Covent Garden and Sir Georg Solti on Decca, in which the octogenarian Solti proves he has lost none of his fire—the first act is especially fervent.

Solti's Violetta is the hot young Romanian soprano Angela Gheorghiu, and she is a knockout—a voice of weight and velvety richness, effortless beauty and personal magnetism. But try to understand Solti's inner vaudeville and his colleagues (Frank Lotardo as Alfredo and Leon Nucci as Germont) don't rise to her standard.

FROM EMI CLASSICS comes a "Norma" with Riccardo Muti and the forces of Maggio Musi ci Fiorentino. The story here is the Norma of Jane McNeil, the British soprano who saved the day in 1994 when the Seattle Opera lost its Norma at the last minute. She will be singing the killer role in New York this season. Also on the disc are two fine new young artists—Vincenzo La Scala as Pollione and Eva Mei as Adalgisa.

And there is a Monteverdi revival! In rapid succession, we get these recordings of "Oreste" from the Artëk/Gwendolyn Toth version on Lyrichord, and a conductor with Juan Barea and Beatriz Coria; and anachs and Michel Corbo.

On the more traditional front, Deutsche Gramophon has come out with a new compilation to celebrate James Levine's astonishing 25 years at the Metropolitan Opera: "Maestro Of The Met: James Levine And Friends" collects a grab bag of Met moments that show off the house's power- house orchestra and chorus, plus a few big names like Placido Domingo, Luciano Pavarotti, Hildegard Behrens, and Mirilla Freni.

AND STILL MORE SOLT: Greg Barbero, VP of London Records, insists that the 82-year-old Sir Georg Solti "is the youngest artist on my label." Sir Georg spent the last week of September making a live recording (in two two-part concerts) of "Die Meistersinger" with the Chicago Symphony Orchestra and Chorus and what he called his "dream cast"—Jéan van Dam, Karita Mattila, and the ubiquitous Ben Heppner.

Solti's last recorded "Meistersinger" was in 1975; before the concert, he hinted that another "Tristan" might be in the works, too: "I have no idea how well I will survive 'Meistersinger'" Give me a break.

NEW NEW GROVE: Carl Fischer, Inc., the 122-year-old New York music publisher, is distributing the new paperback edition of the New Grove Dictionary of Music and Musicians to the music trade. The dictionary, which retails for $500, is published in 20 volumes.

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Euphonix Grows With IPO, Film Console

Bay Area Manufacturer Names Carey VP Marketing

BY PAUL Verna

NEW YORK—Having captured the hearts of such high-end home and project studio operators as Kenneth "Babyface" Edmonds, Hans Zimmer, Bruce Springsteen, Herbie Hancock, and Stewart Copeland, console manufacturer Euphonix Systems Inc. is stretching into the film, broadcast, and multimedia markets with a renewed focus, a revamped staff, and an initial public offering.

In the past two months alone, the 7-year-old, Palo Alto, Calif.-based firm appointed pro audio veteran Carey Dobbie as its new president and announced an IPO of 1.875 million shares of common stock (at $8 per share), and introduced a film-scoring console that is intended to increase the company’s market share in the sound-for-picture universe.

Dobbie—who joined Euphonix after serving in similar positions at E-mu Systems and Otari Corp.— says his mandate is "to enhance the marketing support services of the company, to allow us to realize our own potential. The top management of the company was well aware that there was more room for us to grow."

The growth areas that Carey and the rest of the Euphonix executive board—CEO James Dobbie, president Scott Silfve, VP of market development Andy Wild, and VP of sales (Americas) Rick Flushner—have identified are TV broadcast, TV and film post-production, and film re-recording.

"In the last couple of months, we’ve had great success in our sales in the broadcast market," says Carey. "CBS Sports bought two systems, Fox’s flagship station in Chicago put one in for on-air production use, and we continue to be very strong with networks in Australia, where we have 10 consoles at the Seven network, and Channel 9 has recently ordered a unit."

For the film-scoring clientele, at the upcoming Audio Engineering Society convention, Euphonix will introduce its CS2000P console—a version of its signature CS2000 system customized for such film-exclusive applications as surround-sound mixing.


The CS2000 suite also includes the “M” series, for music mixing; the “B” system, introduced earlier this year, for broadcast applications; the “P” model, for video and TV post-production; and the basic “D” system, which is not specific to any single application.

All Euphonix products are software-based, modular, upgradable systems that provide digital control over an analog signal path. They feature powerful dynamic automation, Snapshot Recall, and a control surface that allows the user to adjust virtually all settings from the “sweet spot” in the control room.

The prices of the various models range widely, from $150,000 to $650,000, depending on the features loaded into the product, the number of channels, and other factors, according to Carey, who notes that Euphonix has sold approximately 200 consoles since going into business.

...Continued on page 70...
Gregg Rubin, Engineer
After several platinum and gold CDs, and an Emmy, he has an ear for sound.
He listens. Half the year in the studio. The other half on the road as a live sound mixer. For Gregg Rubin the challenge is to capture the immediacy of music. After hundreds of live performances and countless hours in the studio, he knows what music really sounds like. What goes in his ear is what gets laid down on Sony Digital Audio Recording Media.

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EUPHONIX GROWS WITH IPO, FILM CONSOLE

(Continued from page 67)

ness. Carey says he considered joining Euphonix as far back as 1996, but the company did not have an appropriate position for him at the time. “Since then, Euphonix continued to grow and do well, so the stage was set for another burst of growth,” says Carey. “They felt around the middle of that year that it was the right time.”

Along with Carey’s appointment, Euphonix has named veteran engineer Benn Carr to product manager and has promoted Peggy Blazer, marketing manager, from her previous post as marketing assistant. These staff changes promise to invigorate a company that has already been fortified by its recent IPO.

“Since the IPO, Euphonix continues to embrace the world, the traditional, music-based clientele continues to embrace the system. Among the company’s high-profile clients are such prolific artist/producers as Babyface, Springsteen, Hancock, Copeland, Ice-T, and Snap.” Carey says. “The successful offering puts us in a better position to continue the work that we’ve begun and to fulfill our future vision, which is to have a totally automated studio environment.”

He attributes the success of the company’s products partly to a disciplinary shift in the studio industry toward computer control. “This is no longer bleeding edge, scary stuff,” Carey says. “This is stuff people are doing.”

While Euphonix pursues growth opportunities in the multimedia world, the traditional, music-based clientele continues to embrace the system. Among the company’s high-profile clients are such prolific artist/producers as Babyface, Springsteen, Hancock, Copeland, Ice-T, and Snap.

What does so many music-based artists to Euphonix consoles is their flexibility, their sound, and their relatively low price via-a-vis SSL or Neve boards.

Carey says, “In the composer, personal-owned-studio market segment—the ‘I don’t have to impress anybody’ kind of customer—those are the people who love our stuff. It allows them to work fast, and it sounds wonderful. Successful artists have learned that it’s their biggest asset, and the Euphonix console is so completely automated that what we hear again and again, from our customers or their engineers, is that the console allows them go ‘Rare!’ ‘We’re there!’ It maximizes creative time, rather than mechanical-reset time.”

Carey adds that Euphonix products tend to generate an “aha” response from prospective customers. “As we describe the system to them and explain the way it can help them do their work, they say, ‘Aha, I can’t believe it,’” Carey says. “So we ask ourselves, how do we get people to the ‘aha’ level without sitting people down in front of the console for a week?”

That is the challenge Euphonix faces in the top echelon of the studio industry, where reactions have not been as warm as elsewhere. Recently, Record Plant chairman Rick Stevens removed a Euphonix system from his Los Angeles flagship studio, citing the long learning curve it required of freelance engineers accustomed to SSL or Neve environments.

Carey admits that the big studio niche “hasn’t been a strong point for Euphonix, and not because we don’t have the stuff to get the job done. It’s just an area where we need to be understood. It takes some time for engineers to get into it.”

“The Euphonix is not a replica of an SSL,” he continues, explaining the Record Plant situation. “You can’t say, ‘I know how to use an SSL, so I know how to use an Euphonix.’ It’s a software-configurable console.”

Carey is all too familiar with the predicament of trying to carve a niche into a market dominated by huge players. “At Otari, it took me 15 years for people to stop saying, ‘Give me a Studer,’” he recalls.

Nevertheless, Euphonix has made some inroads into the big-studio universe, with such clients as Sarm West in London, the Time Machine in Longgrove, VT, the Chicago Recording Co., and independent label American Gramophone’s studio.

“We think we’ve done a pretty good job so far, and we want to extend that into the future,” says Carey, noting that the company’s next step is to develop systems that are fully digital.
OVER THE WIRES
Sound Quality Is High On Fiber-Optic Lines

BY DAN DALEY

There was a point, early in the practical development of the telephone, that Alexander Graham Bell thought its real profitability lay in transmitting music into people’s homes. Now, a little over a hundred years after its 1876 conception, the telephone is playing music—and it sounds a lot better than Musak on hold.

EDNET-WORKING

EDnet, the San Francisco-based audio data transmission company that began as a means to move audio data between Lucasfilm facilities in the Bay Area and Los Angeles, has a new uncompressed, 44.1 kHz interface currently being tested between Crescent Moon Studios in Miami and Bob Ludwig’s Gateway Mastering facility in Portland, Maine. The system could open the floodgates for a technology that has, up till now, been used primarily by the advertising community and to a lesser extent by music producers and engineers as a reference medium, turning it into a true universal distribution format.

Currently, Gateway and Crescent Moon are testing 44.1 kHz, 16-bit transfers back and forth, using a prototype of the new EDnet system, which was jointly developed with Bellcore, Northern Ireland-based company Algorithmic. Previously, the EDnet system offered the ability to send compressed audio information over phone lines in real time. That capability was first embraced by the advertising community, often for final recordings for voice-over work, and to a lesser extent by the film industry for applications such as ADS. In both cases, it allowed talent to do voice work in one location and sync it up to picture—via time code on one phone channel—to audio tracks in other locations, from across town to across oceans.

EDnet’s first major applications are approximately 15 studios in North America and that many in other locations globally. The advent of AT&T’s spur-and-growth and competition among long-distance carriers and the newly created Regional Bell Operating Companies (RBOCs), Integrated Services Digital Network (ISDN) Lines proliferated, evolving from twisted copper pair wires into higher-grade lines such as T1 and light-conductive fiber-optic lines, which eliminate the need to boost audio signals every 300 yards.

EDnet’s network system incorporates the ability of RBOCs to synchronize multiple phone lines so that audio elements are carried on discrete lines and arrive together, further broadening bandwidth. Each development brought enhancements to sound quality, but the data-compression aspect, among others, limited interest and use within the music industry, where it was used mainly for remote monitoring. The 44.1 kHz uncompressed capability now undergoing testing is likely to change that.

THE NEXT GENERATION

“This system is the next generation,” says Scott McClainville, director of engineering at Gateway. “The way it’s worked along is that final mixes are sent to mastering houses via Federal Express on DAT or Digital tapes. Masters are sent back and forth for approval by clients until everyone’s happy. The advantage here is that we can bypass the need for physically send and receive the audio by shipping it back and forth.

AUDI0 IN AN INTERACTIVE WORLD

AES Theme Highlights Dramatically Changing Events

BY STEVE TRAIMAN

This is a watershed year for the professional audio industry. “Audio In An Interactive World” is thus an ideal theme for the 99th Audio Engineering Society (AES) convention, expected to draw a record 15,000 plus, Oct. 6 to 9 at New York City’s Javits Convention Center.

Attendees from around the globe will see a record number of exhibits and have a chance to hear from more than 100 papers and participate in a dozen workshops, according to new AES executive director Roger Furness. Special events include a pre-convention party for the AES Educational Fund, Oct. 5 at the Sony Imax Theater, a 90-minute concert by a re-created 50th-anniversary Glenn Miller Army Air Forces Orchestra, Oct. 7 and the 7th annual NARAS Grammy Recording Forum, Oct. 8 in the Javits Auditorium.

THE FUTURE IS HERE

“I sort of feel that ’93 for audio is akin to when they first started TV broadcasting,” observes eight-time Grammy winner and keyboardist Phil Ramone. “Those of us who remember the big change then, realize we are in the same place today with music—plus everything else. The new phase between digital and analog communications will be real communication between musicians and picture quality for delayed digital broadcasts.”

Recalling successful projects with Gloria Estefan for her Christmas CD and with Frank Sinatra for “Duets,” using fiber-optic (EDnet) phone lines to record tracks in real time from different locations to create “in-studio duets,” Ramone asks the question, “Where does it go from here?” He sees many artists, like Mariah Carey, working at home with many arrangers, composers and musicians.

“There’s no time to communicate in the obvious way,” he says. “We can’t all be in the same place at the same time. With true digital transport, we can set up new gear, bring in a synthesizer, a picture director, the producer and composer. We might say, ‘Here’s a percussion pattern that could work,’ and do online editing right there.”

“We’ve become a true CNN-like network, and there’s no question that professional studios will have a whole new role. At the same time, we’re going to open the door to the pop world and the educational world, with Maryland’s ability to conduct a remote class at the LaGuardia High School for the Performing Arts, as just one idea.”

Ramone sees home theater as the next entertainment palace—a real stage for live performance in the living room. “Up to now, it has been the LaserDisc theater system, with MTV well-accepted,” he says. “Phase two is...”
Tired of recording in that big studio in the big, dirty city? Dreading those long hours under fluorescent lights? Think the clock-ticking atmosphere might drain the creative juices? Of course.

How about a month-long recording session on your own schedule, in glorious, relaxing surroundings? Maybe you’d be at a charming English country home—or in a 16th-century building overlooking the canals of Venice. Why, in addition to leasing the property, you could even handpick the equipment to be used for the sessions. Want your own list of soundgods? Take a look: Pool table? Video games? Disto? If you’re not fairly heeled, all this might be merely a fantasy. But, hey, maybe the last best-selling album has presented an opportunity to do something like this.

Hilton Sound’s production suite is ever-changing.

AROUND THE WORLD

That’s where firms like Hilton Sound in London and the World Studio Group in Los Angeles are especially specialized in location recording, but in setting up temporary recording studios anywhere you want them—with whatever equipment you choose, in any circumstances you need.

The owners of both businesses agree that the modest cost of home modular gear has changed the face of audio recording, so that up-and-coming groups can record good-sounding records on great-grandma’s cheap. That’s one alternative. But many of their clients are among the top echelon of established artists who want a lot of records and can afford a well-equipped, luxurious alternative.

So, while their on-location studio situations can be modest, they can also set up in a French chateau with, say, snazzy Euphonix board and, maybe even the new Fairlight MFX-3 hard-disc (tapeless) system. With grub brought in by a two-star Mediterranean restaurant.

Both Hilton and WSG have their roots in studio-equipment rental and on-location recording, and a large part of their business is providing those services to clients, whether it be renting an effects box for a session or date, or an entire studio or a mobile truck.

Andy and Robin Hilton, who own the 16-year-old Hilton Sound company, got into the exotic-location recording business in the mid-1980s. In recent years, they’ve done more than a dozen exotic locale sessions for such artists as U2, Elvis John, Depeche Mode, Blue Nile, and the artists formerly known as Prince.

“They want the peace of mind, the privacy,” says Robin Hilton. “I think all of us feel it helps us to be creative.”

For Hilton, who searches for locations through her growing list of real-estate agents and other contacts, the idea emerged a few years back, when acts were looking for alternatives. “I talked to musicians about this, and we decided to go with the flow rather than fight it,” she says. “We came up with the concept of virtually designing your own studio, and then came the thought... What if, instead of all the problems of having a studio session at home—with people traipsing about in the kitchen, you’ve got to get a car out of the way—just a coo coo with a 200 acres and woods?”

“When we first contacted some owners and agents, they thought we were nuts,” Hilton recalls, “but then they saw the financial possibilities.”

SOUND RELATIONSHIPS

Hilton in the UK and Europe and WSG in the U.S. usually have their own turf, but with the passage of time, they have become closer partners—according to Hilton and Chris Stone, head of WSG.

“In this business, you know everybody else,” says Stone, former owner of the famous Record Plant studio in Los Angeles. “We network a lot; it just makes it easier.”

An example is the consolidated effort of recording the Rolling Stones on their recent tour, an effort that enabled the companies’ location recording prowess and also highlighted their ability to secure special recording situations.

“We did the Stones everywhere they went,” Stone says. “We had a mobile truck in England and a truck on the Continent, and everywhere they wanted us to go, we went. But in Lisbon, we got five days’ notice to find a place where they could do some songs. But quickly rented a location—there’s nobody better for finding places. It was a big television studio with a soundstage.

“The Stones had one day where they could do this in between dates. We got Eurosound, the truck we’d used for recording the Stones dates in Amsterdam and Sweden, so we already had most of what they wanted in the way of equipment. Hilton came down with a truck and furnished the equipment Eurosound didn’t have, and we tied everything together.

All that came together like clockwork in five days, and the Stones got their four [remaining] tunes they wanted and wound down their tour.”

Stone says that there isn’t as much exotic-location recording in the States as there used to be. “We did more of that sort of thing eight or 10 years ago, now the Stones and their acts are in locations in the U.K. and Europe.

In some cases, Hilton says, managing for a performer or group may elect to plan such a session on their own. “Sometimes they contact us with just certain areas, such as equipment.”

The most popular sites? “Ireland is very popular,” she says. “One of the marquee houses we used a few times, though, has only ever done acts in a Georgian mansion house on 200 acres. Steve Winwood was the last one to use it; now it’s a pro golf shop.”

OVER THE WIRE

Continued from page 71

forth over phone lines.

McCann adds that the potential is also implicit to transmit the final, approved masters directly to replication plants, bypassing the transfer step at WSG. “That’s a totally new way of distributing audio,” says Tom Kobayashi, president and CEO of EDnet. “We’re working with several companies in developing it as a means to get live recordings from venue sites directly to studios that the performers or producers are most comfortable in, bypassing the recording truck in many cases. It also addresses the piracy issue by limiting the amount of time and number of copies of a master generated for, say, phonograph masters between mastering and replication facilities.” Other possibilities include distribution of single releases directly to broadcasters.

David Gustafson, EDnet’s VP of marketing, says that 80% of the company’s clients have enjoyed the benefits of the technology. “It’s been a real change for me,” says a WSG project coordinator. Among the benefits, clients aren’t limited to studios in the U.K., U.S., and Europe and can also use EDnet’s systems in other countries. The service also allows musicians to record in any location recording, mixes and masters are immediately available in the studio, and the system remains the CD standard. “This is an era of wireless telephone technology or recorded directly.”

“In the U.K., it’s much more common. We use it all the time.”

“They are not going to change any circum-

stances. However, they can take advantage of the technology or recorded directly.”

WEIGHING THE COSTS

EDnet’s system costs between $5,000 and $15,000 to purchase or lease the interfaces and codecs, as well as to be manufactured by the company, which is a standardized directory. The ISDN lines, for which EDnet functions as a sales agent for RBOCs, cost between $250 and $250 to install, with a monthly maintenance fee of between $50 and $750, depending on the number of lines. And then there is a charge for online time, which is a combination of the system (including EDnet’s direct or call-routing services), payable to EDnet, which then pays the carriers involved. The studios can mark up the service to clients from there.

Music-oriented studios have had mixed results. Glenn Meadows, owner of Nashville’s Masterfonics, had an EDnet system installed for several months in 1994 and participated in a demonstration of the system between the studio and the San Francisco AES show, as well as a Paul Stoodley/Emmylou Harris duet produced by Ramone. However, Meadows had the system removed shortly thereafter, citing the concept’s inherent highly intensive booking nature and the day-to-day policy as the works best for music studios. Masterfonics recently leased another EDnet system using ISDN lines to accommodate a Neil Diamond project being mixed there over the summer. It allowed Diamond to check mixes from his home in Colorado.

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PolyGram Continues Japan Headhunting Spree

■ BY STEVE McCLURE

TOKYO—PolyGram K.K. continues to send shock waves through the Japanese music industry with an aggressive headhunting campaign aimed at developing a strong domestic repertoire presence.

In PolyGram's latest high-profile appointment, Nobumasa Uchida, formerly president of production company Smile, was named GM responsible for domestic repertoire at PolyGram K.K. group company Polydor K.K. at the beginning of September. He will report to Isuzu Orita, who earlier this year quit as president of WEA Japan to become PolyGram president.

Smile, which manages and produces such leading artists as Tatsumo Yamashita and Mariya Takeuchi, is closely associated with Warner Music Japan. Uchida's move is seen here as a blow to WJM Chairman Kyosuke “Kosugi” efforts to bring Warner up to speed. “Kosugi trusted Uchida,” says one industry source here.

Says Orita of Uchida, “His knowledge of the management business is incredible. He knows how artists think.”

PolyGram K.K. president Keichi Ishizaka, who last year quit as GM marketing. He was senior managing director of long-established independent label Tokuma Japan to move into the new post of chairman of Mercury Music Entertainment (formerly Nippon Phonogram).

“Right now, Mercury needs to develop a strong domestic Japanese repertoire,” says Ishizaka. “(PolyGram Far East president) Norman Cheng and I had several long meetings about how to strengthen Mercury's domestic repertoire, so I, together with Cheng-san, told [Tokuma Japan president] Kokai Tokuma that we needed a gentleman like Miura-san to help us develop and exploit Mercury's domestic repertoire. It was hard for us to convince him.”

“The people at Mercury are very proud of their strong contribution in terms of international repertoire, but apart from that, it's very poor,” says Ishizaka. He adds, “PolyGram International likes record companies which do good business in domestic repertoire. I’m in accord with [PolyGram chairman/CEO] Alain Levy on this strategy.”

PolyGram

RECORD COMPANIES: Craig Logan is named international marketing manager at EMJ Records Group K.K. & Ireland. The former Bros bass player was working in production, publishing, and management.

Monica Martin is named vice president at PolyGram Continental Europe. She was vice president of marketing at Sony Music Entertainment Europe. PolyGram also promotes Carol Benny to marketing manager from an assistant manager role.

PUBLISHERS: Warner/Chappell Music U.K. names Andrew Gummer deputy managing director in addition to his post with PolyGram as deputy managing director of commercial and business affairs. Sus Metcalfe is appointed general creative manager, U.K. repertoire. Metcalfe has been with Warner/Chappell since 1980. Annette Barrett is named general creative manager, international repertoire. She has been with the company for four years.

MEDIA: MTV Networks Europe names Chris Stephenson senior vice president, marketing. He was vice president, marketing. Sanjay Nazeri is named vice president, marketing.

ORGANIZATIONS: The U.K.'s Per-

EXECUTIVE TURNTABLE

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MEDIA: MTV Networks Europe names Chris Stephenson senior vice president, marketing. He was vice president, marketing. Sanjay Nazeri is named vice president, marketing.

ORGANIZATIONS: The U.K.'s Per-

EXECUTIVE TURNTABLE

Wishing Happy Birthday to the following:

Happy Birthday. Warner Music International's affiliates have been celebrating 25 years in business. The first to do so was Canada; the second was Australia. Pictured at Warner Music Australia's birthday party from left, are Warner Bros. Records Australia founder Paul Turner and Brian Harris, current chairman of Warner Music Australia and senior VP of Warner Music Asia Pacific.
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**HITS OF THE WORLD: JAPAN**

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**HITS OF THE WORLD: NETHERLANDS**

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**HITS OF THE WORLD: AUSTRALIA**

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**HITS OF THE WORLD: ITALY**

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**HITS OF THE WORLD: SPAIN**

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BELGIUM ( Flemish) 9/29/95

AUSTRIA (Austrian IFPI/Austrian Top 30) 9/19/95

DENMARK (IFPI/Vienna Marketing Research) 9/20/95

PORTUGAL (Portuguese IFPI) 9/19/95

HONG KONG (IEP Hong Kong Group) 9/19/95

JAPAN: Unimomichi means “seafood” or, literally, “harmony of the sea.” It is also the name of an unusual group of musicians fronted by vocalist/guitarist Donto, who used to be the leader of the defunct band Bogumilos. While Bogumilos’ musical approach evolved from neopsychedelia into New Orleans-style R&B, Unimomichi’s “Indian Sea Food” (Epic/Zeit), is a strange but appealing blend of Southeast Asian musical styles, specifically those of Malaysia and Indonesia. The mix is spiced with the band’s sometimes bizarre sense of humor, such as when it uses the phrase “Donto’s Five Million Dollars” (formerly of rock band Zeldas), plays bass in the group. The couple spends much of its time in Okinawa, and that island’s influence is apparent on “Indian Sea Food,” particularly when Donto plays the Okinawan janisen (three-stringed lute). The other members of Unimomichi are Keiichi Inoue and Hideo Inoura, both formerly of Sandii & the Sunset. More than just pleasant summer fare, “Indian Sea Food” is a good example of Japanese musicians finding inspiration in the musical culture of their Asian neighbors.

STEVE McCLURE

NEW ZEALAND: Trumpeter/singer/songwriter Greg Johnson (Global Music Pulse, Sept. 30) has signed a deal with the local publishing wing of Sony for the release of his new album, “Vine Street Stories” (Pagan EMI). Johnson, who has enjoyed success in the UK with a number of albums of subtle charm, has three years of experience as a member of the PA Band, and is slated for release in America next year.

CHRISTIE ELIEZER

IRELAND: In the 70s, several young experimental bands, influenced by the composer Sean O Riada (who died in 1971), brought Irish traditional music to the attention of new audiences at home and abroad. Prominent among these acts was the Bothy Band, which held together for most of the decade, and along with Horslips, De Dannan, Moving Hearts, and Planxty, recorded some of the most exciting albums of the year. Mullingar-based girl group the Bellewoods, up 20 years ago by Seamus O’Neill and two former Bothy Band musicians, Donal Lunny and Michael O Domhnaill, has released all four of the Bothy Band’s albums, together with a “best of” retrospective, and they are an essential part of any comprehensive Celtic collection. The “Bothy Band” (1975) introduced the beautiful voice of Trianna Ni Domhnaill and the splendid fiddle playing of Tommy Peoples. The band’s second release, “Old Hag You Have Killed Me” (1976), won the Grand Prix du Disque Folk at the 1977 Montreux Festival. A highlight of the album is “Fionnghuala,” an example of unaccompanied Hebridian mouth music. “Out Of The Wind Into The Sea” (1977) won the band further acclaim for its superb arrangements and musicality. The final album was “Afterhours” (1978), which features excerpts from several concerts recorded in Paris in June 1978.

KEN STEWART

POLAND: With his new mini-album, “Szyoryk” (Pocketknife), Polish-language rap star Liryo demonstrates his spiritual links with American rappers, such as Ice-T, L.L. Cool J, and Ice Cube. Like his heroes, Liryo deals with the subjects of sex, violence, and the brutal realities of everyday life on the streets, mixing his hardcore raps with elements of metal, rock, jazz, and pop. Whether Liryo’s brand of “white boy” gangsta rap is any match for America’s urban heavyweights is a moot point, but his sound is just as authentic as that of the Beastie Boys and Vanilla Ice. More to the point, Polish rap fans can relate to Liryo more closely than they can to the remote American stars. Liryo was born in the town of Kielce, and to read his biography, one would think that his childhood involved little else but fights, thefts, bust-ups with his father, and (briefly) a spell in a teenage reformatory. But in addition to these troubles, he was always involved in music and started rapping as a way to express his feelings before becoming a DJ and cultivating an interest in rap. He debuted as a solo artist in the late 90s, then traveled to France in 1991, where he founded Lefroy’s The Western Bar, a venue that not only promoted his music but also organized events that gigged in many western European clubs and pubs. Last year, Liryo signed a contract with BMG Arolina Poland leading to the release of “Szyoryk.” Produced, arranged, and sequenced by Def Nozze Posse, it has already produced hits, including “Korba,” “Scobiedio Ya,” and the title track, although Liryo’s use of strong language has resulted in several previous radio exposure for the album.
that quotas will be “hard to meet” and that he is sending “an SOS to the music industry, urging them to make significant efforts in production so we can meet our requirements.”

Guazzini,” I don’t see how, with the current state of French production, we will be able to meet our requirements. At this moment, it is not a move against French acts—Francia Cabrel is one of the most-played artists on NOVA, and I am not attacking our own acts, such as Alliance Ethnik—it is simply a problem linked to the weakness of French production.”

One industry source says, “Most of the radio stations are playing the hits and are restrictive towards points of their requirements.” The recent sales increases of French acts is seen as a direct result of this.

Skyrock’s says the progressive rises are not, however, the answer to the quota issue. “Speed is still an issue when you are heading for a dead end.”

Bellanger favors a system based on broadcasters being allowed to choose the number of French songs they wish to play. His theory adds, “Quotas are a means—not an end. The process is just starting, and the industry is now more interested in the right time to lose. This is what the stations must understand.”

The radio stations are now lobbying politicians and the regulatory bodies to reconsider the quota system.

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**TAIWAN INDIES THRIVE DESPITE THE ODDS**

(Continued from page 75)

unrecorded alternative artists. No advance is paid, and royalties are the artists’ only income. Payola deals are small, yet the quality of packaging and recording are high and are done at the label’s studio with its own engineers. “Bands practice hard at home for this chance because we may only give them four or five hours,” says Yuval with a smile. Other projects are equally adventurous, including Buddhist new age music and a rap album called “Shatter” by VDJ Dander.

Friendly Dogs has not entirely avoided the corporate world. It recently negotiated a distribution agreement with PolyGram that covers Hong Kong, Singapore, and Malaysia. “PolyGram wasn’t interested in us two years ago, but now they are putting all their money into Mandarin product,” says Kuang-Yuan. “We have a deal with them where every one of our productions must be released.”

Himalaya is another label with the same Asian strategy. “We deal with indie, with a skill at joint ventures. Its top-selling artist, Huang Huo-Hao, is also being distributed by Sony in Singapore by Golden Pony in Hong Kong, and by a new Himalaya office in China. The label would like to develop their own channels, says Himalaya’s international manager Bill Stephens. “We feel real good about the future. We have signed some acts that are coming.”

Himalaya deals include a joint venture with Bond’s record company, Timbuktu, a U.K.-based label that licenses to Asia and the Middle East. This symbiotic relationship opens up a worldwide A&M network without the influence of the majors, a breakthrough in East-West record sales.

Himalaya has been an indie player in Taiwan since 1982. Its 25 employees are now focusing on indie rock. “We support indie artists,” says Stephens. “We also support new talent like hip-hop newcomer Chali Lin.

Hsiao-Hui, a great voice and sharp sense of humor has long been a favorite of Taipe’s live music audiences. Her current release, “Lonely Woman,” went to No. 1 on the national charts.

Lin is a “Taiwan version of what’s happening everywhere else in the world,” says Stephens. She is part of Himalaya’s dance music strategy: an urban Chinese alternative to mainstream pop. “All the record companies claim that Taiwan has no dance market,” adds Stephens. “We think they just can’t understand that right now there are several people out there dancing.”

Lin, who is fluent in Mandarin, English, and Japanese, poses a real crossover threat in the region, especially considering the excellent response in China to her first album. “We are very happy about this. These indie acts may cross on their own, but we need to be proactive.”

Injeti and several of his indie artists have been invited to perform in a variety of venues and radio stations. Some have even been invited to perform at the Louvre in Paris. Injeti says, “It’s not our intention to pigeonhole ourselves, so we are so excited about 2,100 different radio stations signing us up. We are just as happy about these offers from dozens of Canadian, U.S., and U.K. labels. We have offers from at least 10 labels,” says Injeti. “We went with A&M and Loosie Cannon because they each said to us, ‘We want you for what you can be and not for what you are now.’” They didn’t say, ‘Give us another ‘Funmobile.”’

When Lisa Cortez, president of New York-based Radiomedia, went to Toronto to see the band at the Wellington club, says Reid, she became so excited that she jumped on stage and began singing along with them. “I then worked out a co-venture deal with her right on the spot,” he says.

Prior to entering the studio to record “Memories,” the trio rehearsed for several weeks in Injeti’s basement across the street from the house they grew up in. “We kept revamping, stripping parts, and putting parts back in to see what was best for the song,” Injeti says.

While the Barrenaked Ladies and Crash Test Dummies tours, Bass Is Base had written about 30 new songs, “Bass Is Base” is due for the six-week sessions at Metalworks Recording Studios, produced by Shane Faber and Mike Mangini, who have worked with Digable Planets, De La Soul, and Maxxman. Additionally, six songs from the debut album, including “Funmobile,” “Straws Stix & Bows,” “Happy Feet,” and “Funmobile Dreams,” and “Sweet Melody,” were re-recorded.

We could have written more songs like ‘Funmobile,” says Injeti, “but the new songs represented the next logical step for us as far as songwriting. We have grown up in Canada and have done what was best for the song. The production on the album caters to the song and not to the sound of the band. We are not a little bit of today with yesterday, without forgetting the song. We’re all suckers for sweet melodies.”

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**MAPLE BRIEFS**

Paul Alows has been named president of BMG Music Canada, reporting to Strauss Zelnick, president/CEO of the BMG Entertainment North America. Alows had been president of the 80-store HMV Canada chain since 1989.

Antenn Records of Toronto has signed a long-term distribution agreement with MCA Records Canada. Among the Antenn catalog titles being reissued in Canada under the new deal are albums for the likes of Frank Zappa, Rush, Coney Hatch, Ian Thomas, Max Webster, and Bob & Doug McKenzie (aka Dave Thomas and Rick Moranis).

Top Canadian acts participating on the newly released charity album "In Your Own Words" include Genus, the Bhoys, the Great Northern Lights, the Belle and Sebastian, and Jethro Tull. The album is being released to benefit the Canadian Association for Tuberculosis and Cancer Research.
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CHRISTIAN MUSIC’S TOP LABELS COLLABORATE

(Continued from page 14)

Point Of Grace, Rich Mullins, and a new one from Susan Ashton’s greatest hits package.

Though Sparrow, Word, and Reunion are the partners on the album, other Christian labels contributed songs. Benson, ForeFront, Star Song, Myrrh, and Warner Alliance are represented by artists 41HM, DC Talk, Twila Paris, and Amy Grant.

Sparrow will handle marketing of the record, which will be directed to both the Christian and mainstream consumer. The double cassette will retail for $17.98, and the double CD will retail for $19.98.

Heurm says he’s most excited about reaching the consumer who doesn’t regularly purchase a lot of Christian music. One of the targets is the young consumer who listens to Christian music but does not buy many titles each year. “We think if we buy one record this year, they might buy ‘WOW 1996,’ and it will turn them on to many other artists in Christian music,” he says.

According to Heurm, another target is the consumer who doesn’t listen to or buy Christian music at all. “That’s where the general market comes in,” he says. “We’re aggressively pursuing the Wal-Marts, Kmart, Blockbusters, Musicland, Best Buy, and Targets. We’re positioning this as the Christian music album of the year at Christmas time. What we’re trying to do with the price point is that it’s aggressive marketing is to get people who have just thought about getting into Chris- tian music, but never have tried it.”

The marketing campaign includes a major promotion with Camelot Music. “We’re going into their movie tunes program,” Heurm says. “Last two weeks of December, which is the height of marketplace, a portion of the proceeds from the venture will go to the Christian Music Trade Assn., an arm of the Gospel Music Assn.

SCHOLARSHIP GALA: Berklee College of Music in Boston will host its 50th anniversary with a gala Oct. 14 at the Harvard Club. Proceeds will provide scholarships for students from the U.S. and other countries. The Harvard Club will be transformed into rooms that will offer jazz, gospel, blues, rock, calypso, reggae, and bluegrass music or the opportunity to play biliards. A silent auction will offer such attractions as dinner with vib- ertar Gary Burton and a Fender guitar autographed by Jeff “Tain” Watts, while Tom of Finland’s “Never Give Up,” which contains “Save the Chil- dren,” the official theme song of Child Watch of North America. The organization is dedicated to the recovery of missing or abducted chil- dren. The artist will make appearances to help raise funds for the group. The campaign will kick-off at Planet Hollywood in Orlando, Fla., Nov. 10, where there will be a performance by Towers, champ- age and hors d’oeuvres, and a ce- lebrity auction. Ticket donations are $50, and a special VIP ticket do- nation is $250. Contact: Al Brodie at 407-894-4113 or call Child Watch at 407-976-5419.

CHILD WATCH’ DRIVE: Record Records of Apopka, Fla., will promote a CD by singer/songwriter JILL TOWERS, ’“Never Give Up,” which contains “Save the Children,” the official theme song of Child Watch of North America. The organization is dedicated to the re- covery of missing or abducted chil- dren. The artist will make appearances to help raise funds for the group. The campaign will kick-off at Planet Hollywood in Orlando, Fla., Nov. 10, where there will be a performance by Towers, champ- age and hors d’oeuvres, and a ce- lebrity auction. Ticket donations are $50, and a special VIP ticket do- nation is $250. Contact: Al Brodie at 407-894-4113 or call Child Watch at 407-976-5419.

For A Cause” has been set for Oct. 18 at the Fashion Cafe in New York. Hair stylists will curl women’s hair for a $5 donation to AmFar, the AIDS research organization. For more information, call 800-552-2701. Contact: Karen Parziale or Lenore Moritz at 212-420-8100.

NEW COMPANIES

FORC3, formed by Nancy Russell. A full-service public relations firm whose clients include BlueLands & Dunn, the H.O.R.D.E. Festival, Kathy Mattes, the Mavericks, Tim McGraw, Lee Roy Parrish, Travis Tritt, and Tresha Yearwood. Russ- ell was formerly Nashville director of Shock Ink. 816 19th Ave, S., Nashville, Tenn. 37209; 615-321-0909.
CD-ROM Prices On Downward Trend
With Many Titles Available Below $20

BY MARILYN A. GILLEN

LOS ANGELES—While multimedia entertainment still has a high-ticket reputation, it is now possible for consumers to purchase a variety of quality music, games, sports, and education CD-ROMs for less than the price of a movie for two. In some cases, budget CD-ROMs are selling for less than a hit CD or sell-through video title.

A rising tide of these "budget lines" and low-price compilations of previously released titles is fueling the downward trend, but the price-drift extends across the board to encompass big-name releases—such as Creative Multimedia's "Blockbuster Video Guide To Movies And Videotapes"—that now begin at less than $20. A number of highly anticipated fall titles, including GTE Entertainment's three-disc "Forrest Gump: The Movie, Artists & Times," will street at less than $40, a price point virtually unheard of for frontline releases when the year began.

The average consumer price of reference and general-interest software has dropped from $29.07 in 1993 to $24.84 in 1994, while the price of the average educational title has gone steadily downward over the last four years, from $47.78 in 1989 to $37.10 in 1994, according to the 1994 Communications Industry Forecast by New York investment bank Vereonis, Sahler & Associates. At the higher end are the game titles, but, according to suppliers, even they have ratcheted down a notch to $90 to $100, on average.

Consumers and retailers are pleased—the lower the better, they say—and many software publishers see the trend as the sign of a maturing market and a widening customer base, fueled by a more than 300% rise in the number of U.S. CD-ROM households from 1993 to 1994, according to Vereonis, Sahler. That installed base, pegged at 6.7 million in 1994, is projected to grow to 13 million households by year's end, to 16 million in 1996, and to 24 million by 1999. "In order to succeed at a lower price point, obviously you need to be able to sell a lot more units, but there are a lot more computers to sell to now, and thus a more reasonable expectation on the industry's part that they will be able to do that," says Josh Bernoff, a senior analyst at Cambridge, Mass.-based Forrester Research, which follows the new media business. "It's a lot easier to sell 100,000 units if that's 1% of the available machines out there than if it's 10%.

Nonetheless, some suppliers are cautious, wondering whether the current software sales volume is sufficient to justify the downward push on pricing—especially considering that many CD-ROM budgets can reach into millions of dollars.

While a "hit" music album will sell millions of copies at $15.98, and a top video title sell release will sell per capita 5-10 million copies at $25, a CD-ROM is still judged a hit when it exceeds 100,000 units. Exceptions, such as Broder Bond's "Myst," with sales reaching into the millions, remain few and far between in the nascent entertainment CD-ROM arena.

"While overall CD-ROM sales volumes are up over the last year, so are the number of players competing for a piece of that business," says Dan Lavin, a senior industry analyst at San Jose, Calif.-based Dataquest. "And at the same time, you are seeing a virtual flatfight among them to get shelf space in stores. These are the two primary factors that are pushing prices down sharply, and, not unfortunately, the fact that increased volume is making that possible.

Bill Permutt, VP of sales and worldwide marketing for Compton's NewMedia, says that retail pressure—and peer pressure—is definitely having an impact on prices.

"It's very competitive out there—there are a lot more publishers than there used to be—and some people are getting scared and moving to 'price-protect' their inventory at retail so that it will sell through," he says. "That in turn forces the whole industry down, and while it's probably premature for this to happen yet, it's real hard to be sitting there with an $80 product in a world that's now $40. So you follow.

This week, Compton's is reducing the wholesale price of its flagship product, "Compton's Interactive Encyclopedia," to a level at which it will carry a street price of $49. Permutt says, down from $69. The title retailed for $199 less than two years ago.

The move is a response to Microsoft's plan to reprice its own CD-ROM encyclopedia, "Microsoft Encarta," to $49, Permutt says.

"I think retailers have reacted to the new price by bringing in many more units than usual, "because they (Continued on page 91)"
VOLT HAS THE JUICE TO TAKE ON COMPETITORS
2-STORE OPERATION MAINTAINS EDGE IN CONNECTICUT

BY FRANK DICOStANZO

DANBURY, Conn.—VOLT Music and Video, a two-store operation located in the heart of western Connecticut, is facing the challenge of intense competition head on.

Its stores in Danbury and nearby Ridgefield are within easy reach of such chains as Trans World's Record Town and Wall Music, as well as several independent and a Nobody Beats The Wiz. There's even a strong possibility that Circuit City will be coming to the area.

But Volt's share of the music market is growing. Owner Gene Robbins says that combined store sales reached $900,000 last year and indicates that this year's gross will top $1 million.

"It hasn't been easy, but we're doing it," asserts Robbins, age 32. The entrepreneur is a former director of retail operations for Bethel, Conn., based Alliance/CD One Stop.

The 1,740-square-foot Danbury store opened in September 1991. The 1,900-square-foot Ridgefield outlet opened 15 months later, after Robbins purchased an existing record shop. Financing was secured through personal savings and bank

and family loans.

While many independents have focused on service and selection rather than trying to outprice the chains, Robbins maintains that it takes all three elements to "stay in the game." For him, that means running frequent sales on the top 50, buying directly from Sony, Uni Distribution, and PGD, and carrying a strong selection of hard-to-find independent-label CDs and imports. Pacific Coast is the primary one-stop supplier.

Volt, which is a SoundScan reporter, reports that some of its hottest sellers include Phish, Blues Traveler, Hootie & the Blowfish, and Natalie Merchant.

Recently, the operation abandoned its frequent-buyer program (buy 14 CDs, get one free) in favor of low prices across the board. Volt's regular prices average $2 less than list for CDs and $1 less for cassettes.

"Customers want a more immediate form of gratification when it comes to price, and that's why we dropped the program," says Robbins. The retailer tries to keep prices down through "mixing and matching" used CDs and taking advantage of the higher margins on imports. "Fortunately, our volume and turnover are strong enough to give us a competitive edge," he says.

Although the stores are less than 10 miles apart, they contrast sharply in terms of location, product, and the markets they serve.

Danbury is a city of 65,000 people with an average household income of $45,882. With Western Connecticut State University less than two miles from the Danbury store, the stores are frequented by Robbins, is skewed toward alternative rock, pop, R&B, and jazz.

The Ridgefield store, centrally located in the town's main commercial avenue, is set in an affluent rural community of nearly 20,000 residents. Because the store specializes in jazz, classical, and adult contemporary, it can be seen as an extension of the Danbury store.

Robbins says the college market has propelled his used-sale CDs from 10% to 30% of sales within a year. (The Ridgefield store does not carry used product.) "It's capitalizing on some of our big space," he says. The average price of a used CD is $7.99. Customers can trade used discs for either $5 in store credit or $4 cash.

The video side of the business is primarily laserdiscs, which are both sold and rented. The Danbury store's inventory of 1,500 discs, says Robbins, "is probably the largest laserdisc selection in the county." Laserdiscs rent for $3.30 each for one day and $6.60 for two days and others for four days.

Unfortunately, he says, video sales and rentals are not permitted in the Ridgefield store, due to a lease restriction with its neighbor, Blockbuster Video.

By category, the sales mix at both stores is alternative, 49%; other rock and pop, 30%; jazz, 10%; classical, 10%; video and software, 5%; and accessories, 5%. Imports have increased steadily from 15% to 20% of sales. Robbins estimates that the Danbury store has an inventory of 150,000 units and the Ridgefield outlet has 65,000. All CDs and cassettes utilize the Alpha

(Continued on page 96)
New Audiobook Assn. Aims For Small-Business Owners

BY TRUDI MILLER ROSENBLUM

NEW YORK—A new audiobook trade association, the Audiobook Entrepreneurs Assn., is being formed by Delia White of Hollister, Calif., audio publisher the Reader's Chair.

The group is targeted to owners of small audiobook businesses. Unlike the Audio Publishers Assn., the new group's membership is open to all segments of the industry (publishers, audio-only stores, agents for vocal talent, etc.). However, members must own at least 50% of an audio-related business. (In the APA, only publishers can be members; other types of businesses are affiliate members. APA membership includes both major publishing companies and small independent publishers.)

"We felt that business owners have different concerns and problems from someone who's getting a paycheck," explains White. "It's different when everything comes out of your own pocketbook. We felt that there were some issues that could only be addressed with people who have the same problems, that run their own businesses."

Two weeks ago, White did a mailing to independent publishers and audio-only stores, and she says she now has 15 members.

"We're thinking of having meetings via little chat rooms on America Online, to get the ball rolling and get a feel for what people want."

White says she hopes the group will also be able to help publicize the small publishers. "There's a lot of creative stuff coming out from the independent publishers. They don't get a chance at the best-selling titles, but they come up with unique titles on their own. Hopefully, through our association, the stores will hear about interesting and creative titles they wouldn't necessarily have heard of through the normal channels."

Vending Machines Offer Audiobooks

BY TRUDI MILLER ROSENBLUM

NEW YORK—As the audiobook industry grows, new and innovative marketing strategies are popping up all over. The latest idea: renting audiobooks via vending machine.

The idea comes from Amy Bell, owner of the audio-only store Albert's Audiobooks in Agoura Hills, Calif. "I discovered these machines that were used years ago to rent videos," says Bell. "They're not used anymore because today there are billions of video stores around with a huge selection. But there are so few places to rent audiobooks."

Bell bought 10 of the machines and is negotiating to install them in office buildings, hospitals, and health clubs—"places where thousands of people are going to bump into it every day," she says. The first machine was installed Sept. 13 in an office building at 865 South Figueroa in downtown Los Angeles, and Bell says she is close to an agreement to put machines in three locations in Century City and one in Newport Beach. "We hope to get all 10 machines located in the next month or two," she says.

Each machine can hold either 136 or 184 audiobooks, which will represent about 100 titles. Bell says, Customers swipe their credit card through a slot and select the audiobook they desire. When they return it, they swipe their card through again, and the machine charges them for the period of time the audiobook was out: $2.99 for the first day and $1.50 per day after that.


And a new TV sitcom, "If Not For You," features characters who work at an audiobook recording studio.

Regis on Regis...

Billie Holiday (singer)
Holiday (song by Madonna)
Judy Holiday (actress)
Roman Holiday (movie with Audrey Hepburn)
Holiday in Cambodia (song by Dead Kennedys)
Doc Holiday (character in Wyatt Earp)

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Making a Stronger Wall; PGD Challenged On Returns

KING OF THE WALL: The Wall, the U.S. music division of U.K. giant W H Smith, has a new person at the top. The 160-unit, Philadelphia-based chain has hired Chris Peluso, formerly with the Borders Group, as president. He replaces Steve Walker, who stays with W H Smith Group (USA) and is moving to Atlanta to become president of the company's hotel and airport giftshop/newsstand businesses.

At Borders, Peluso had responsibility for the Planet Music chain and oversaw the Waldenbooks publishing arm. Prior to working for the Ann Arbor, Mich.-based company, he spent eight years with the retail consulting division of Detlof A. Tochter.

Speaking of the appointments, John Hancock, CEO for W H Smith Group (USA), says that Walker helped Peter Bamford, the Wall's first president (who now oversees the W H Smith chain in the U.K.), "set up the Wall brand here. And since Peter went back to [the U.K.], Steve, as acting president, has sustained the Wall here. It has been a difficult period for music retail, and the Wall has come through it as well as anybody else. Steve's promotion is well-deserved.'"

W H Smith has about 350 outlets in hotels and 130 in airports. That division is expected to do about $250 million in revenue this year, Hancock says. The Wall, meanwhile, should generate revenues of about $200 million.

As for the appointment of Peluso, Hancock says, "I am a strong believer in new views when looking at a business." Peluso represents new blood, which, when blended with the company's already established internal views on the music retailing business, should result in a stronger Wall, Hancock says.

IN SEARCH OF CAMELOT: After six months with a bush-ha-ha attitude, Camelot Music has finally come clean by announcing to the world that it is opening a 16,000-square-foot store in the Great Lakes Mall in Mentor, Ohio. That store, which will open Oct. 14, encompasses the chain's vision for the future of entertainment software retailing.

In addition to music, video, video games, and CD-ROMs, the store's inventory will include a large selection of used jeans and other one-of-a-kind fashion items, merchandise, and novelty items. Also, the store will carry such portable audio equipment as boomboxes, personal CD players, and collectible rock art, and a large area will be devoted to comics and lifestyle magazines.

The store will have a stage for in-store performances, as well as sampling systems for music, games, and CD-ROMs.

ON THE FINANCIAL FRONT, Kemp Mill Music and Wherehouse Entertainment have made progress in their respective Chapter 11 proceedings. According to sources, the creditor committee in the Kemp Mill bankruptcy has reached a verbal agreement that will allow the Belleville, Ill.-based chain to pursue a reorganization.

In Torrance, Calif., Wherehouse has an agreement with Bankers Trust to provide interim financing of $1.5 million. An Oct. 19 court date has been set to determine if an additional $30 million debtor-in-possession loan will be approved.

Between the two loans, Wherehouse will have plenty of capital to operate through the new year and beyond, says chairman/CEO Jerry Goldriss. In other news on the company, he reports that as of Saturday (9), the chain will have closed 25 outlets, bringing store count to about 310.

REVOLUTION No. 9: The Independent Music Retailers Assn., the group formed when used CDs were a rallying cry for independent retailers, has found another issue to hang its hat on. According to a press release issued by the group, the organization is commending the recent PGD policy change disallowing the return of opened CDs and cassettes.

To retaliate against PGD, the IRMA says independent retailers should only support PolyGram hit product and not stock new and marginal titles from the company.

For its part, PGD, in a statement issued by VP of field marketing Curt Edely, points out that although it is not accepting the return of breached product, it is giving a credit of 0.75% for all CDs purchased and 1.5% for cassettes.

The statement says the company is concerned that "certain one-stops are not passing along the benefits and savings" that PGD is giving to compensate for the new policy. PGD urges independent retailers that do not buy direct from it to take up the issue with their one-stop suppliers.

MISSED THE BOAT: Retail Track was apparently the last one in the music business to find out that Alan Meltzer, who founded CD One Stop and then made himself a millionaire by selling it to Alliance Entertainment Corp., had re-entered the music business by purchasing Grusco, a small alternative rock label, from Record Centre, N.Y.-based Dutch East India Trading.

Sources say Meltzer forked over about $1 million for the label, which has an artist roster of about 30 bands, including the Wrens and Baboon. Other acts that recorded for the label include Edsel, now on Relativity, and the Toadies, now on Interscope. Meltzer describes the label as "cutting-edge alternative" and says he is spending his time and money—to the tune of about $500,000—to build an infrastructure that can effectively market the records. Already, he has hired Bob Cahill, formerly head of sales at EMI Records, to be executive VP at the label.
YOUR PASSPORT, PLEASE: We caught up with Passport Music Distribution Inc. president Toby Knobel and some of his company’s executives to get their perspective on the wholesaler’s first sales summit, held Aug. 22-23 at the company’s headquarters in Denver.

In March, Passport was created by Alliance Entertainment by merging Denver-based Encore Distribution Inc., which Alliance acquired three years ago, and Sound Solutions U.S.A., Inc., which was bought in January (Declaration of Independents, April 7).

Passport’s sales force now numbers 21: eight telemarketers, 12 regional field salespeople, and VP Jim Cuomo.

Cuomo says that when companies merge, “there’s an acceleration lane, and nine times out of 10, it doesn’t pull together as quickly as everyone would like . . . But [Passport] started to click from the beginning.”

The Passport confab was the first opportunity for the firm’s sales force to meet en masse. Representatives from Alliance, including one-stop group head Ron Nickels, also attended to discuss potential synergies within the company.

As previously noted, Passport serves as the exclusive distributor for Concord Jazz, which Alliance purchased earlier this year. The Concord, Calif.-based label mounted a presentation at the sales meet, keyed heavily to the September release of albums by vocalists Maynard Ferguson, Kenny Hurrell, and Poncho Sanchez—and a concurrent Legends of Jazz promotion.

One imaginative facet of that promotion: Passport executive director of advertising and marketing David Ross says about 35 national chain buyers were serviced with copies of the new Torne/Rob McNell album, Velvet & Brass, bearing individually personalized messages—and even vocals—by the Velvet Fog himself.

“Mel autographed all of them,” Ross says. “We sent them out wrapped in velvet and gold trim. It was a big hit.”

The sales summit culminated with a performance by the Concord All-Star Band, which filled the Bluebird Theater in Denver with Passport personnel, local retailers, and other invited guests.

Several of the new labels have recently signed with Passport in various capacities, according to Knobel. These include Danbury, Conn.-based folk label Line Records, which Passport now has exclusively for Tower; Malibu, Calif.-based Highway Music, which the distributor sells for Blockbuster; and Berkeley, Calif.-based Fantasy Records, which Passport has picked up south of San Francisco.

While the cabaret tapes keep things lively, it is Shannon’s smoky voice, wry lyrics, and, most of all, his brittle electric and nylon-string guitar work that keep “A Cab Driver’s Blues” cooking.

“I wanted to get that B.B. King sound,” Shannon says of his unique picking style. “And I never got it . . . I couldn’t play the licks I was hearing, so I just made some up.”

Shannon, who only started singing about four years ago (“Nobody’s thrown a tomato yet,” he says), shows some impatience with the Bourbon Street–type music, where local bands grind out endless covers of blues and R&B hits. “I can’t do [original music] on Bourbon,” he says, “You’ve got to cater to the tourists—you’ve got to play those shuffles.”

Shannon, who says he has written enough original material for two more albums, hopes to tour after the turn of the year.

RetailVision Makes Sure Its In-Store Clips Get Played

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—RetailVision, the 6-year-old unit of Corecon, marketing that culminates video clip promotions for in-store play, is solidifying its own retail vision.

In recent months, the company, which services stores with genre-specific reels in the categories of alternative, rap, hard rock, and hip hop, has begun to require its clients to sign a contract whereby they promise to play the tapes in their entirety at least once a day, with the volume turned up.

“In the old days we would service a reel and expect on good faith that retailers would use the reel appropriately,” says Gabby Feliu, RetailVision director. “But now we are changing, because many of them were not doing that.”

Feliu says that although he has maintained solid relationships with retailers since the inception of RetailVision, he discovered that a lot of stores were not playing the tapes but not using the volume. “It was like wallpaper for them,” he says. “And the labels didn’t feel that this was effective.”

The labels have a strong say in the matter. While retailers receive the tapes free of charge, the labels shell out $1,200 for each clip that airs on each tape. New reels in each genre, which contain anywhere from eight to 12 selections, are created every five to six weeks, according to Feliu. If the same video should run on more than one tape, the label gets a 10% discount the second time around, he says.

Although he declines to cite specifics, Feliu says “almost every label is currently using or has used RetailVision.” The service is designed to help labels market their product in several ways: by creating interest in stores as well as providing them feedback from participating retailers in the form of anonymous surveys and brief questionnaires RetailVision.

(Continued on next page)
Carving A Difficult, But Rewarding
Niche As A Songwriter

KINNOINSHIP: Children's singer/songwriters, while all but nonexistent at the major-label level, continue to proliferate as independent. Some are even thriving. They are the ones who utilize their talents as songwriters and producers, composing for major compilation albums, music videos, and CD-ROMs. Nashville-based Dave Kinnoin, a consummate professional who could write a book called “How To Succeed As An Artist,” (Isn’t that something as ‘without really trying’ in this neck of the woods.)

Kinnoin has released three albums on his Song Wizard Records, “Fun-A-Rooye,” “Daring Dewey,” and “Dance Cap Kelly,” all marketed by the sterling wordplay and laudable nonconformism that are Kinnoin hallmarks; he’ll record a fourth in 1995, Kinnoin has had the most success, though, as a songwriter/producer for the likes of Disney, Jim Henson Productions, and independent manufacturer Davidson & Associates. His recent projects include writing theme music and producing for Disney’s “Biggest Beginnings” and “The Princess Collection” video series, composing for the Muppets sing-along “Things That Fly,” and scoring a quartet of CD-ROMs. Kinnoin just completed a short promotional tour for new “Biggest Beginnings” title “Sweet Dreams, Spot.”

His tune “H20—What A Feeling,” from “The Little Mermaid” spinoff album “Songs From The Sea,” was the most-requested song of 1992 on radio AAPH.

Kinnoin’s secret? Talent. Of course, but especially persistence and legwork. At the onset of his children’s career, he scoured book and record stores for names of kids’ music manufacturers and sent six-song tapes, “hundreds” in all. “I got songwriting work out of it,” he says, “and then started releasing my own stuff independently.” Kinnoin joined a host of support organizations and made countless connections. He took classes at Hollywood, Calif’s Songwriters Guild of American

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Share the Music of Disney

The most exciting retail campaign ever from Walt Disney Records

Share the Music of Disney at our Website http://www.disney.com/music

© Disney
VOLT HAS THE JUICE TO TAKE ON COMPETITORS

(Continued from page 84)

lokking security box system.

Robins notes that cassette sales have declined 20% this year. “One reason for that,” he says, “is that the majors are pulling discounts on tape, and that’s usually a signal that a configuration is beginning to slip.”

Vinyl has gained a solid though small position in the stores’ retail mix. Currently, Volt carries 100 new vinyl titles and about 30 new 45s. Popular vinyl selections include Michael Jackson, Foo Fighters, the new Blondie remix project, and Pearl Jam. “They’re really a bargain waiting to be rediscovered, and they’re surprisingly available from the labels,” he says, adding that Pearl Jam’s “Vitalogy” retail for $9.99.

A striking characteristic of the Danbury store is its long front counter, which provides ample space for display materials. Behind the counter, a slat wall area displays special-edition products, boxed sets, import sets, multi-disc sets, and blank tapes.

“We’re planning to bring in T-shirts to boost accessory sales in both stores,” Robbins says. The retailer also has a store newsletter in the works, which will inform customers of concerts, sales, and entertainment news. “Hopefully, our first issue will go out by Thanksgiving,” he says.

With the Danbury store flanked by a Discovery Zone, the indoor playground, and Fanueland, a new and used video game store, it’s not surprising that the retailer is stock-

ing more children’s music. “Between the college students and families with young children coming into our store, it really makes for an interesting customer mix,” Robbins says.

Special orders, which account for 10% of sales, are continuing to grow, thanks in part to the store’s inventory control and point-of-sale computer system. “Our system features a database that allows us to look up any recording by title, artist, or album while simultaneously informing us as to its availability: whether it’s in stock or on order.” Most special orders, he adds, are filled in two to three days. “Customers are realizing that independent stores do a better job of handling special orders, especially when it comes to finding the more obscure titles,” says Robbins.

Joint store promotions consist of co-op print advertising with independent labels and a ticket-selling arrangement for a popular performing venue called Tuxedo Junction, a club where many of the region’s bands are showcased. The retailer also sponsors concerts in conjunction with Western Connecticut State University.

Robins, whose stores employ 10 people, says another advantage he has over the chains is that “we feature lots of music that stores like the Wiz do not have access to or will not carry, because they don’t sell fast enough.”

And while customers could easily get the impression that Volt is a chain store, given its look and feel, Robbins stresses that it’s a proud independent operation.

“I’ve worked closely with independent retailers since my days at CD One: Stop, and it feels great to be one of them,” he says.
LOS ANGELES—The Jamaican maple leaf on the cover is a swift tip-off that the contents of Zion Train's CD-ROM are not your typical multimedia fare. Fittingly, the British band's highly imaginative "Homeregion Fantasy" is not getting a typical release.

Burbank, Calif.-based Mesa/Blueloon Records plans an innovative three-pronged approach for the British-grown "Homeregion Fantasy" CD and CD-ROM project, which was released earlier this year in Europe by China Records and signals Blueloon's first foray into the multimedia field.

The first effort will center solely on the Oct. 24 U.S. release of the audio-only album of the same name, according to Mesa/Blueloon president Jon Snowden, who performed on the audio this while browsing in a London Tower Records shop. Next up, in late November, will come a special two-CD, jewel-boxed set of the audio release and the CD-ROM. In January, the CD-ROM alone will hit shelves housed in a large package, or computer "airbox."

Each release potentially targets not only different consumers, Snowden believes, but a different retail channel. "Obviously, the album will stand on its own based on the music," Snowden says, "which will appeal strongly to the dance, reggae, and dub crowd, and will get airplay."

The dual CD/CD-ROM release is also keyed to music retail, Snowden says, and is being positioned as a "great gift-giving item" for the holiday season. The suggested retail price for the package is $29.98.

The boxed CD-ROM will be targeted to traditional computer software stores, Snowden says, and their multimedia-oriented customers. It's being ticketed at $19.98. "I'd say we're looking at maybe a younger demo with the CD-ROM, certainly a very strong college-age group," Snowden adds, saying that the box art may "turn a few heads" among that channel's retail buyers.

Zion Train is happy to be turning heads, says band member, one of the dynamic British music collective that bills itself as a "sound system" rather than a band. "A big part of the appeal of doing the CD-ROM was being able to do something just a little different, maybe even a bit odds -wise, with the visual/tonal-skewed disc. "It's a chance to expand on the message of our music, which is all about communication, but also to let kids experience some of their personal experiences from these tools we're giving them."

"Higher learning" is one way Colin describes the desired Zion Train CD-ROM experience, and if the cover art suggests one interpretation of the phrase, so be it. Clicking on any part of the main CD-ROM interface—that maple leaf again—puts users into one of many different zones, the contents of which include a complete guide to making a record, a fully remixable track, a phonetic interview with the band, three Zion Train video clips, and discography, and numerous images and sound samples designed to be used by others in creating their own unique experiences.

One clear, quirky highlight, though, is the "never-ending fact worksheet," which randomly dispenses hundreds of Colin's Zion Train facts as "cool, nonessential facts that you won't be quizzed on later."

"Many have a strong British bent (relating how much it costs to keep the Queen, for instance, and who won the first World Cup), and many more are just bent (Charles Dickens used the word "funky" in a novel, for instance). All are true, Colin assures. "There are so many strange truths in life, there's no need to make anything up," he says.

The CD-ROM also teases the band's online site, which in turn will help promote the album and CD-ROM. While there is no overt "sell" within the CD-ROM, Snowden expects that the project will help open new eyes and ears to the band's album, which is its first U.S. release following a series of European projects. "That's the ultimate bottom line—we're trying to sell some records here," he says. "But because Zion Train is as much a lifestyle thing as it is just a band—a sort of a heaven—and whoever gets their hands on either the album or the CD-ROM will want to get the other, too."

Both the band and its labels—China in the U.K. and Mesa/Blueloon stateside—are strengthening their multimedia title as accessible to as many people as possible.

The CD-ROM is tagged at just less than 10 pounds ($15) in England, Colin says, "where most everything else is 50 pounds, and this is the first to even break 30 pounds."

Part of the reason for the low price is the low cost of a project that was turned down by dozens of UK and U.S. labels. "It was just a value-added CD-ROM," Snowden says, and one that Mesa/Blueloon banks plenty of people will want to take.

"BELOWS" ON THE interactive tip, the MTV Online area on America Online has more than doubled its average monthly usage since January, according to Matt Farber, VP of program enterprises/business development for MTV. The site averaged more than 2.4 million visitors in November, averaging an boost of more than 50,000 who stopped by for a chance to chat with Michael Jackson Aug. 17. "People that we can connect online who was simulcast live on the channel—a computer/TV hybrid that has since found a permanent home as "Cook Live!"—is a feature in which online users' dial-in gallery lives across the bottom of the screen below music video programming."

Get something to share? E-mail the Enter*Active File with glibbits and noshouts to MGLen@blueloon.com.

Anthrax Spreads. Members of Electra band Anthrax get interactive during an online chat held recently on SW Networks' World Wide Web site on the Internet. Pictured, from left, are John Bush of Anthrax; Gordon Gould, SW's manager of online services; and Scott Ian of Anthrax.

Meat Loaf's Cyber 'Neighborhood'

MCA is DISHING UP a whopping side of multimedia with its forthcoming Meat Loaf album, "Welcome To The Neighborhood." In advance of the album's release, the label has created a hi-tech haunt on the Internet, which will feature some of the hottest tools from the multimedia's cutting edge. Among them, RealAudio, which allows instant download of audio samples, and CDLink, a Voyager-developed technology that links online text with a user's own cache of audio CDs (highlighted text discussing a particular lyric, for instance, will play the CD to that section of a song). Other features of the site, which goes live Oct. 27, include a who's duration game; a motorcycle giveaway in conjunction with the Box; a downloadable Meat Loaf screen saver; short music; and a photo gallery.

The online site (http://www-meat-loaf.mca.com) is currently in sneak-peek mode, offering a preview of forthcoming features and a chance to download the software required for the RealAudio and CDLink features.

In OTHER ONLINE ACTIVITY, Capitol Records and Ticketmaster are teaming up for a joint online music promotion targeting returning college students that is slated to run through Oct. 13. Dubbed "Conflux," the promotion centers on a Capitol sampler CD featuring bands as Everclear, Radiohead, Cocteau Twins, Blind Melon, Supergrass, Menthol, and Spearhead. Both the Ticketmaster (http://www.ticketmaster.com) and Capitol (http://www.hollywoodand- vine.com) online sites will contain Conflux home pages, listing the tours and bands. The first 20,000 students to send an E-mail entry will receive a copy of the sampler, which includes a coupon good for a discount on the purchase of a full album by one of the featured artists. One student also will win a trip to see Blind Melon live, while the campus submitting the most entries wins a concert open by Everclear.

CD-ROM PRICES TRENDING DOWN

(Continued from page 84)

feel like we've hit a magic price point for encyclopedias.

Several categories, such as encyclopedias, have their own "magic" price points, publishers note, and in-and-intra-
dividual types of data to determine where it will level off goes on continually.

"Certainly, in the children's area, if you want parents to buy more software, you can't expect them to infinitely be $49 and $59 products," says Sarah Simon, head of the Phillips Media Home and Family Entertainment label. Simon, who cites $45.00 as a rough aver-
age price for her label's titles, echoes other children's publishers in stating a need for realistic pricing. "The games area can get away with higher [prices], generally.

But price is not the only factor in pro-
textbook sales.

"You have to say, I do have something truly unique? If you do, the price pressure may not be as great," Simon says. "There are also products for which lowering the price will not sell more units, period. You are not going to manufacture 100,000 more art lovers just because you lowered the price a few dollars."

And raising the price won't scare people away from big titles either, say pub-
lishers and retailers.

"What we have learned is that you probably want to be either in the $20 range or the $40-$50 range; you don't necessarily want to be right in the middle," says Len Jordan, president of Portland, Ore.-based Creative Multi-
media, which has product lines at both ends. "Things under $20 fall into an im-
pulse category, and things over $50 are in the evergreen realm of accessibility. What we've been told by retailers is, if you're going to be at $30, you might as well be at $40, because $20 isn't an im-
pulse price anyway, so you are really just leaving 10 bucks on the table."

Jon Viscott, multimedia buyer for the Virgin Megastores, agrees that price is not the ultimate factor in determining volume on a given title. "Dooms was being sold at $9, which was pretty much mall cost," says Viscott, "and that game would have sold, no problem, for $69, because it's a great game, and it's a greatly lovable title. Just because something's $9.99 doesn't mean it's going to outsell something that's $49.99."

Mass Market Price?

However, there is still a sense within the industry that there exists a magic price point that will open the floodgates to a mass-market audience for enter-
tainment CD-ROMs.

The magic number most often cited by analysts, such as Forrester's Ber-
nett, is $19.99.

"This is the closest you can come to an $14.99 game," says Steven Feuling, director of marketing for San Francisco-based publisher P.F. Magic, which will release the innovative "Dogwear" this fall at $19.95.

"It's the multimedia equivalent of the bag of M&Ms by the grocery-store checkout counter."

Creative Multimedia is committed to hitting that mass-market audience for products less than $30, says Jordan. Often that means finding innovative ways to underwrite development costs or develop alternative revenue streams. "It can be in the area of placing ads, or sponsorships," within certain of its CD-ROM titles. Its recent "Golf Digest" included interactive spots for Cadillac and DeBeers, for instance, while a forthcoming "U.S. News & World Report College Guide" will host Visa signage. "That's definitely one of the things you can count on."

Distribution Alternatives

Helping to drive an emerging $19.99 and lower price point are the new distri-
bution channels, such as record and video stores, into which software pub-
lishers are increasingly moving.

Continued on page 106

www.americanradiohistory.com
Kids Mad For 'Nova' Toy/Vid Sets 
Series Secures PBS' Value As Brand Name

BY MOIRA MCCORMICK

NEW YORK—In the land of the brand, PBS programming has clout. Take, for example, the video-toy gift sets based on public television station WGBH Boston's longstanding science program "Nova." The four packs, featuring shows and making a strong showing at retail—and with little promotional help other than the series' name on the box.

At the other end of the scale is Ken Burns' "Baseball" epic, which Turner Home Entertainment has lifted into a best seller. Although it doesn't have the rights to "Nova" and most other station-produced programs, Turner does have exclusive use of the PBS name and logo for the titles it markets.

However the retail pie is sliced, no one is complaining: Programs telecast under the PBS segs are selling better than ever. According to a recent study conducted by ad agency Young & Rubicam, "PBS" is ranked second only to Disney as the most valuable entertainment brand name, says Richard Fisovec, VP of marketing for Turner domestic home video, which has handled the PBS label since April 1994.

Fast Forward Marketing, based in Los Angeles, distributes the "Nova" series. President Steven Ades says that the four "Nova Adventures In Science" titles to be introduced at the New York Toy Fair last February, "were started shipping in June," says Ades, "and began getting our first re-orders after the product had been on shelves for two weeks. All accounts reordered within a month—and all along, promotion has been minimal."

The "Nova" titles, recommended for ages 8 and up, have done best in multimedia stores, such as Zany Brainy, Musicland's MediaPlay outlets, Store of Knowledge, Learning Express, and Learningsmith. Ades says Fast Forward has been delivering titles through established vid wholesalers, such as Baker & Taylor and Ingram Entertainment, while shipping direct to specialty outlets, such as museum stores. Blockbuster is picking up two of the titles in November," he adds.

Ades believes that the reason for the titles' vigorous sales is the combination of the "Nova" name (already established at retail), "a meaningful science toy," and a suggested list price of $19.95. Says WGBH consultant Sarah Slater, who conceived the gift-set concept with station executive David Bernstein, "'Nova' videos alone regularly sell for $19.95, while the toys by themselves are $15. It took a lot of work to get the package to this price."

She adds that "Adventures In Science" "inspires kids to think that science is fun, and that you can be involved in it as a kid. We searched for the perfect toys to convey this idea."

The other 60-minute titles are similarly themed. "The Old Pyramid Mind"—a takeoff on "This Old House," the popular PBS series for do-it-yourselfers—explores the building of Egypt's pyramids and includes a 3D pyramid puzzle. "Daredevils Of The Sky," which examines principles of flight through the antics of stunt pilots.

(Continued on next page)

The title's closest competitor will be Warner Home Video's "Batman Forever." Both films are expected to ship in the 8 million- to 9 million-unit range, according to trade estimates (Billboard, Sept. 25).

Marketing support for "Apollo 13" will include a $5 rebate from Tropicana Pure Premium, which is a division of MCA parent the Seagram Co. Ltd. The cross-promotion will likely be the first of many, says Tropicana VP of marketing Matt Gold.

"MCA has such an arsenal of product that we can't imagine needing to go elsewhere," says Gold. Although she would not disclose future cross-promotional opportunities, Gold expects that Tropicana will team with its sister video division at least one or two times per year. Prior to linking with MCA, Tropicana

But Can They Three-Peat? The créme de la créme of the National Basketball Assn. takes center court on "Double Clutch: The Houston Rockets Second Championship Season" from CBS/Fox Video at $19.98 list. Present at a recent screening, from left, are Charlie Rosenzweig, NBA Entertainment director of business affairs; Jill Namiot, CBS/Fox director of NBA video marketing; Rockets executive VP Russ Tomjanovich, and Charlie Bloom, NBA Entertainment senior producer.

Business As Usual For Wal-Mart, Venders; VOD Put On Hold Until PPV Breaks Open

FULL SPEED AHEAD: Chief video buyer Mike Antonetti has departed Wal-Mart for a position with a major consumer electronics retailer. He is replaced by Jan Parker, who was promoted from within last month.

A Wal-Mart spokeswoman tells us that no changes are being made to Antonetti's goal of dropping rockers such as Turner Merchandising and Hunderman in favor of direct purchases from studios and key independent. But that's all Wal-Mart will say; the spokeswoman denied a request to talk to Parker. So much for updating our Rolodex.

"One vender that recently went direct agrees that it's business as usual. "Nothing is altered except the name of the individual," says a marketing executive who remains cagey about his new status. He's in awe of Wal-Mart's "fabulous" point-of-sale system, which provides data "we haven't had before. It's nice to have day-to-day information."

Now, he jokes, "we know returns before we know sales."

And sales thus far have been good. Wal-Mart, of course, demands that the vendor take on responsibilities that were solely the rock's under the old way of doing things. "We put in what we wanted. Our responsibility is to take care of ourselves," this executive continues. "They give you a building. The rest is up to you. Go bug wild and you're courting disaster."

The direct-delivery trend was to falter anytime soon, Charlton Transportation Enterprises in Valley Stream, N.Y., would be one unhappy shipper. The company competes much of its future growth on deliveries from distributors to stores.

The opportunities are "overwhelming," says newly arrived executive VP Don Helgesen, who has spent 15 years working in all aspects of home video's supply side.

BARRING THE DOOR: This is the way it is for video on demand.

Erie Franke, executive VP of marketing of cable and network features for Warner Bros., spent much of his time at a recent VOD seminar in New York shooing down suggestions from the genre on ways to break home video's most powerful rival: high-definition TV. If nothing veteran execs hadn't heard before, but some of the attendees appeared shocked—yes, shocked—that cable operators couldn't cut themselves better deals.

Franke was clear: that until VOD pioneer pay-per-view breaks into the open, "no one wants to update the apple cart. People are very set in their ways.

(Continued on page 99)

'apollo 13' Video Expected To Rocket Into All-Time Top 10
BY EILEEN FITZPATRICK

LOS ANGELES—With a replica of the lunar module parked on the studio lot, MCA/Universal Home Video announced the finishing touches for the direct-to-the-sell-through release of "Apollo 13."

The $165 million box-office hit will land in stores Nov. 28, priced at $22.98 and $44.98 for laserdisc. The national advertised availability date is Dec. 1, and the minimum advertised price will be $14.96.

"We expect 'Apollo 13' to be one of the top 10 direct-to-video releases of all time," says MCA Home Video president Louis Feola. "And there's a good possibility that it will top the five, giving MCA three titles in the top five."

The other MCA-live action best sellers are "Jurassic Park" and "E.T. The Extra-Terrestrial." Disney's animated hits dominated video sales through most of the year.

In order to reach the top ranks, "Apollo 13" would have to surpass "Mrs. Doubtfire," which has sold more than 10 million units. Feola says the market is ripe for an adult mainstream movie to break through the clutter of animated and family features hitting during the fourth quarter.

"Overall, there's a 15% deficit in fourth-quarter unit shipments compared to last year," says Feola. "And that's before you figure in 'Apollo 13.'"

The title's closest competitor will be Warner Home Video's "Batman Forever." Both films are expected to ship in the 8 million- to 9 million-unit range, according to trade estimates (Billboard, Sept. 25).

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by Seth Goldstein

FAST-FOOD CRUMBS: How times have changed. The closest that McDonald's will come to home video this year is "The Busy World of Richard Scarry" toy promotion, which runs one month beginning Sept. 1. No cassettes were included—which reduces by about 8 million the number of tapes sold with Happy Meals in each of the past several years. Retailers gladly did without the competition.

PolyGram Video, which has the Richard Scarry franchise, did tie itself to McDonald's. A PolyGram press release notes that the "tedious media exposure" would boost sales of its two newest releases. Eight million book covers featuring the video line were also distributed at 10,000 Big Mac outlets.

ARRIVAL: New Family Movies has its first title, "G. Whippersnapper." The G-rated movie, distributed by Sintar, arrives in January at $19.95 in clamshell (durable and mom's favorite) and slip sleeve. Two more releases are due while New Family head Lou Scheimer acquires more upscale product. Until then, "we're tag dancing," says New Family marketing VP Tom Schon. "This one gets us going." Schon believes the market is "accepting" of a new label for kids and parents.
EMI Latin’s 1st Vid Venture Remembers Selena
Tejano Star Immortalized Through Home Video, Interviews

By EILEEN FITZPATRICK

LOS ANGELES—For its first venture into the home video market, EMI Latin will pay tribute to the late Tejano superstar Selena.

Scheduled for a Nov. 14 release and priced at $19.98, “Selena Remembered” will feature 54 minutes of children’s television video that was recorded in family and friends, and rare concert footage that chronicles her short career.

The video will not include a segment on Selena’s death, focusing instead on the native Texan’s meteoric rise on the Latin music scene. “This is not a compilation of ‘Dreaming Of You,’” says EMI Latin executive VP Dave Palacio, taking note of her hit album, “It’s interviews with family and friends telling viewers what kind person Selena was.”

Released posthumously, “Dreaming Of You” debuted at No. 1 on The Billboard 200 Aug. 5. The album, which contains four English songs, was compiled in part to fund Selena’s plan of crossing over to a mainstream audience.

EMI Latin will keep the strategy in place by releasing the video in English only, backing it with commercials on MTV and VH1. A Spanish version is scheduled for release in Mexico and Latin America in 1996.

“There is a huge concentration of Latin fans,” says Steve Charlemagne, the veteran EMI Latin executive and president who is serving as a consultant on the Selena project. “But clearly, with 4 million units in all, there is a large market that they wanted to go elsewhere, according to VSDA.

Now, Vega is being hailed as a vacation spot. Says Eses, “Las Vegas has always been a popular venue, especially for those who enjoy the ‘recreational’ combining business and family pleasure.

VSDA did not get the same response from Dallas, site of the May 1996 show. Attendance was down, and many who made the trip grumbled that the city was a bore.

The association previously dropped Nashville and Orlando, Fl., as possible sites.

MARC GOLSTEIN

KIDS MAD FOR ‘NOVA’ TOY/VID SETS

(Continued from page 92)

lots is packaged with Whitewings modulated planes for the kids to fly with. The plane is a stunt, “Ancestors: In Search Of Human Origins” comes with a model human skeleton, “The Dinosaurs,” which has included “The Dinosaurs,” “The Civil War” and “Barney,” which have included “The Civil War” and “Barney,” respectively.

In the wake of the character’s rise to include 12- and 24-unit counter displays, and $1 million in suggested retail for non-theatrical releases, and of at least $25,000 units for $1.5 million retail; $5,000 units for $1.5 million retail; and $2 million in suggested retail for non-theatrical releases. The displays can be used to hold both CD and video configurations.

Cema Distribution will deliver “Selena Remembered” to retail. The distributor’s most successful longform product in 1995 was the 1996 release “This Is Garth Brooks,” which Cema claims has sold approximately 500,000 cassettes.

“Selena Remembered” was directed by Cecilia Minuciechi, who helmed the singer’s movie videoclip “Bidi Bidi Bom Bom.”

After ’96 Confab In L.A., VSDA Sticking With Vegas

Monitor Top 4/Mainstream chart.

Retail support for the video will include 12- and 24-unit counter displays, a poster, and screeners. The displays can be used to hold both CD and video configurations.

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TOM HANKS STARS IN RON HOWARD BOX OFFICE EVENT OF THE YEAR

STAR POWER

Ron Howard directs Academy Award® winner Tom Hanks along with Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris and Kathleen Quinlan in a riveting suspense-thriller from Imagine Entertainment.

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MAKE A SPLASH WITH TROPICANA® PURE PREMIUM®!
- Consumers can get a $5.00 rebate by mail with the purchase of Apollo 13 and product purchase from any combination of Tropicana® Pure Premium® 64 oz. or 95 oz. containers. Offer valid 1/28/95-4/30/96.
- Offer will be communicated inside videotape (coupon in insert) and via an on-pack sticker.
- National FSI December 3, 1995
- National Television Advertising

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NEARLY 3 BILLION CONSUMER IMPRESSIONS before the impact from our cross-promotional partners!

The videocassette release of Apollo 13 will be supported with an extensive national advertising and promotional campaign running throughout the holiday season and during the Academy Awards® for optimum awareness and maximum excitement!

NETWORK TV: ABC, NBC, CBS, FOX
NATIONAL CABLE: Discovery, USA, The Learning Channel, Nick at Nite, TBS, Sci-Fi Channel, CNN/Headline News, MTV, ESPN
SPOTTV: Top 50 Markets
CONSUMER PRINT: USA Weekend, Time, Sports Illustrated, Entertainment Weekly, Premiere, Movieline, Take One, Video Event, Coming Attractions
NEWSPAPERS: Top 10 Markets
OUTDOOR: Top 10 Markets
ON-AIR CABLE PROMOTIONS: Discovery, Sci-Fi Channel
RADIO PROMOTIONS: "Screen Test," "Pop Quiz" (Top 10 Markets), ABC Radio Network
ON-LINE PROMOTIONS: Microsoft® Network, Universal Cyberwalk

MAKE A SPLASH WITH TROPICANA® PURE PREMIUM®!

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- Offer will be communicated inside videotape (coupon in insert) and via an on-pack sticker.
- National FSI December 3, 1995
- National Television Advertising

BLAST OFF WITH MICROSOFT® SPACE SIMULATOR!

Consumers can get a $10.00 rebate by mail with the purchase of Apollo 13 and product purchase from Microsoft® Space Simulator. Offer valid 11/29/95-12/29/96.
- Offer will be communicated inside videotape (coupon in insert) and via an on-pack sticker.
- Awareness will be generated via on-line promotion utilizing the Microsoft® Network.

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DYNAMIC P.O.P. ON BOARD!

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- One-sheet poster
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Retail Availability Date: 11/28/95
Nationally Advertised Availability Date: 12/1/95
NO PAY-PER-VIEW PRIOR TO 3/1/96
Minimum Advertised Price (M.A.P.) Program
Street Date Violations Hotline: 1-800-921-1212

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Spanish Subtitled Videocassette #82662 ($22.98 s.r.p.)
THX® LTBX. Laserdisc #42580 ($44.98 s.r.p.)
LTBX. Videocassette #82580 ($22.98 s.r.p.)

* Projected total domestic box office gross
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Can 'Crunch' Sales Tone Up Flabby Fitness Vid Market?

CRUNCH TIME: Retailers have been screaming for a new exercise trend, and Anchor Bay Entertainment is banking on "Crunch" to lift sagging fitness sales.

In January, the self-sell-through video, formerly known as Video Treasures, will release four "Crunch" videos priced at $9.99 with the catchy titles "Braceface Butt," "Washington Abs," "Fat Blaster," and "Turbo Sculpt." The series is an extension of the trendy Crunch fitness clubs that opened in New York six years ago. Three clubs are in the Big Apple, with a fourth scheduled to open later this year. Crunch owner Doug Levine, former Wall Street trader, will open a fifth in Los Angeles in 1996 adjacent to the Virgin Megastore on Sunset Boulevard.

Anchor Bay VP of marketing Sandra Weisenauer says the company is going after the "Buns Of Steel" audience by offering it a competitively priced product that does the same thing, but with a better marketing hook. And Crunch has a good one.

Its Union Square center in Manhattan, for instance, has a drag queen instructor named Truly who leads a class called "Underground Funk." Says Levine: "These are real teachers. They are not performers." Truly is not on the tape, however.

Other classes include "Gospel Aerobics" and "Cycled," a meditation-cycling class where the instructor sits on the floor surrounded by candles and with Yanni on the boombox. "It's a very nonjudgmental atmosphere," says Levine. "In our classes we have Orthodox Jews working out next to people who have nose rings."

Crunch recruited a team of instructors from a nationwide search. But Weisenauer says Anchor Bay isn't interested in promoting the series by making the instructors stars, like Tamilee Webb, or a team, à la PolyGram Video's Reebok group. "We're not selling the instructors," she says. "We're selling the "Crunch" workout."

While Anchor Bay pushes the videos to retail, Levine has his own agenda to keep his venture afloat. On Sept. 4, ESPN began airing a half-hour "Crunch TV" show 11 times a week. The show's producer and director, Nina Ambandos, who helmed several "Buns Of Steel" videos, will also produce and direct the "Crunch" tape.

Last spring Levine signed a deal with New York-based Age Group to make and sell "Crunch" clothing. The line, including MGMA, which will do an exclusive promotion for "GoldenEye" (the new James Bond film) with the stores during the holidays. "If you can offer 400 storefronts," says Benike, "it's a big incentive to do exclusives."

MOVING ON: Longtime Whorehouse Entertainment video executive Lauren Margules is leaving the struggling Southern California chain for a newly created position at WarnerVision Entertainment. She should be on board this month.

Margules will join WarnerVision as VP of rental product, according to executive VP Brian Morrow. Warner releases an average of one or two rental titles per month under the WarnerVision Films label, which is stocked primarily with features from Rysher Entertainment and Imperial Entertainment.
AND STILL
S-S-S-SMOKIN'!

"S-S-S-SOMEBODY STOP ME!"

THE MASK-ANIMATED SERIES RANKED #1 AMONG ALL NETWORK SHOWS ON SATURDAY MORNINGS.*

THE MASK-ANIMATED SERIES RANKED #1 AMONG ALL CBS SATURDAY MORNING SHOWS.**

10 A.M. PROGRAMS

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COLLECT THE ENTIRE S-S-S-SMOKIN' VIDEO SERIES!

PIE PRE-PACK DISPLAY # N4350
24 PIECE PRE-PACK DISPLAY # N4351

12 PIECE PRE-PACK DISPLAY # N4350
24 PIECE PRE-PACK DISPLAY # N4351

STREET DATE: OCTOBER 24, 1995

*Caption: THE MASK IS ALWAYS GREENER ON THE OTHER SIDE
**Caption: "BABY'S WILD RIDE"
"S-S-S-SOMEBODY STOP ME!"


**Bad Boys’ Bow; Awaiting DVD’s Still-Unknown Picture Quality**

_COLUMBIA TRISTAR_ debuts “Bad Boys” with Will Smith and Martin Lawrence ($34.95) on disc Nov. 7. Also due on that date is the romantic comedy “Nina Takes A Lover” ($34.95) with Laura San Giacomo and Paul Rhys.

Available now from Columbia TriStar are “The Krays” (wide, $39.95) and several noteworthy titles that have been digitally remastered or given their first letterboxed releases: “The Way We Were,” “Boyz N The Hood,” and “A Man Of No Importance” (all wide, $34.95); “The Buddha Hobby Story” and “The Natural” (both wide, $39.95); and “His Girl Friday” ($39.95) and “Mr. Smith Goes To Washington” ($34.95).

**D V D V S . L A S E R : W i l l d i g i t a l v i d e o d i s c s b e b e t t e r t h a n l a s e r d i s c s ?**

Now that the Sony/Philips and Toshiba/Time Warner consortiums have agreed to develop a joint standard for DVD, there is still at least a year to go before we discover exactly how video quality the new format will be able to deliver.

So far, the two sides developing DVD have entered the public and press with demonstrations featuring short movie clips. “Some of the demos I’ve seen have been as good as laser,” says Geoff Tully, a multimedia consultant who chairs both the Laser Disc Assn.’s Technical Advisory Committee and the Interactive Multimedia Assn.’s Digital Videodisc Special Interest Group. Tully formerly headed Pioneer’s Multimedia Systems Division. He adds, “I wouldn’t be surprised to see consistent results better than VHS, and I would say the normal consumer will probably notice the difference.”

Tully also predicts that average consumers making side-by-side comparisons between the 12-inch and five-inch formats “won’t necessarily be able to distinguish between DVD and laserdisc.” However, he does foresee the possibility that the most demanding laserphiles may complain about minute defects in the DVD image due to video compression. Tully says, “I think the normal viewer will be quite satisfied with what he gets, but I wouldn’t want to go on record that it will be as good as laser.” He does, though, believe the potential for that level of quality exists.

Tully points out that DVD video quality will depend in part on the intricacies of the video-compression process—“including how it will be automated—and how much effort labels put into optimizing the quality of each DVD video release, “I think you will certainly be able to see products as good as laser, but can do it for a full movie, quality issues should not be a barrier,” says Geoff Tully, a multimedia consultant who chairs both the Laser Disc Assn.’s Technical Advisory Committee and the Interactive Multimedia Assn.’s Digital Videodisc Special Interest Group. Tully formerly headed Pioneer’s Multimedia Systems Division. He adds, “I wouldn’t be surprised to see consistent results better than VHS, and I would say the normal consumer will probably notice the difference.”

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**Table: Top Laserdisc Sales**

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|© 1995, Billboard/BPI Communications. |
The Band emerged from the rock scene of the late '60s and made an immediate impact with two hugely influential albums—Music From The Big Pink and The Band. The music caught the ears of the public, as well as other musicians, with songs such as: The Weight, The Night They Drove Old Dixie Down, Up Or Cripple Creek and Life Is A Carnival. This video features classic footage and interviews with members of The Band as well as interviews with Eric Clapton, George Harrison, Ringo Starr and many more.

The Women of Country is a documentary which includes in-depth interviews featuring the female legends of country music as well as an incredible collection of stage performances from the current "Women of Country". Among these artists are Emmylou Harris, Mary Chapin Carpenter, Patsy Montana, Anne Murray, and more.

**The Women of Country**

Presenting The Women of Country video which celebrates the revolution of female country music from the folk revival of the '60s to the popular, country rock sound of today.

**APOLLO 13' VIDEO**

(Continued from page 94)

did video promotions with ABC Video's "Schoolhouse Rock" and a theatrical tie-in with 20th Century Fox's "The Pagemaster."

Consumers receive the "Apollo 13" rebate with purchase of the title and six juice products. The offer is valid through April 30, 1996. In addition, Microsoft will offer a $10 rebate with the cassette purchase and its "Space Simulator" floppy-disc program. "Apollo 13" also has the support of a Microsoft-run online contest.

MCA/Universal senior VP of sales Andrew Kairey says the studio will not include a catalog rebate promotion. "With $15 worth of rebates, we think it satisfies the value-added requirement," Kairey says. "Besides, it would have been too cumbersome to effectively communicate a third offer."

The studio has scheduled four months of advertising after street date, cumulating with a big push around the time of the Academy Awards, for which the movie is expected to receive multiple nominations.

As a companion piece, MCA will distribute the WGBH Boston program "Apollo 13: To The Edge And Back," priced at $9.98. The documentary will also be packaged as a gift set with "Apollo 13," at $25.98 suggested list.

**DIABOLICAL DNA**

(Continued from preceding page)

laser. After that, look and see what content is being put out on DVD."

If DVD is not better than laserdisc, Tully foresees the possibility that three separate formats may coexist. "If DVD really goes after the people who buy VHS, and the people with laserdisc stay with laser, then I would assume the studios would keep making laserdiscs. They have identified a market, and people are happy with it. I can't imagine they would want to stop making money."

**ROSSELLINI ON DISC**

Voyager has released Roberto Rossellini's neo-realist masterpiece "Rome Open City" (extras, $49.95) on disc. Also known simply as "Open City," this 1945 movie was revolutionary in its use of real locations and nonprofessional actors and its stark realism. This Criterion Collection release includes audio commentary by scholar Peter Bondanella and archival news footage from the period.

**NASTY TRIO**

Voyager has also just issued "Three Cases Of Murder" ($49.95), a 1955 release that consists of three offbeat stories full of mayhem and mystery, each handled by a different British director: George O'Farrall, David Eady, and Wendy Toye. The last tale, "Lord Mountdrago," is especially notable for the unforgettable performance of Orson Welles as the lead character.

**LASER SCANS**

(Continued from preceding page)

As well as "Apollo 13," laserdiscs are emerging from the home video market. Laserdiscs seem to have been left behind as the discs of choice for video by the high price of the laserdisc player, which has prevented sales from taking off. Other factors, such as the availability of VHS and laserdiscs, have contributed to the slow adoption of the laserdisc format.

The 7200 line format is now being used in some new players. The higher resolution of this format, together with the lack of availability of laserdiscs, makes it a more attractive format for the future of video. However, the lack of software on the laserdisc format has been a major obstacle to its acceptance. The lack of high-quality movies and shows on the laserdisc format has limited its appeal.

**THE BAND**

The Authorized Video Biography

VOLUME ONE
Catalog #42198, UPC: 7-60894-2098-3-4
ISBN: 1-56049-206-9, Hi-Fi Stereo, Closed Captioned
Closed Captioned

VOLUME TWO
Catalog #42199, UPC: 7-60894-2099-3-5
Closed Captioned

**ROCK THE COUNTRY**

Presenting The Women of Country video which celebrates the revolution of female country music from the folk revival of the '60s to the popular, country rock sound of today.

The Women of Country is a documentary which includes in-depth interviews featuring the female legends of country music as well as an incredible collection of stage performances from the current "Women of Country". Among these artists are Emmylou Harris, Mary Chapin Carpenter, Patsy Montana, Anne Murray, and more.
CD-ROM PRICES TRENDING DOWN

(Continued from page 91)

“The challenge is the mind-set of your customers,” says Lawrence Norman, VP of multimedia for Media Safari, a wholly owned subsidiary of Priority Records and one of the newest of a fast-growing breed of budget-line CD-ROM distributors. “That’s on the music pipeline. “The profile of a record buyer very closely resembles the profile of your computer buyer,” he says, “but when they walk into a record store, they are expecting to spend $15-$25. You cannot expect then to have them shell out $20 for a top-line CD-ROM. What we are trying to do is let him maintain that $10 mind-set, but have him buy a product he wasn’t expecting to.”

All Media Safari titles are packaged only in jewel boxes and sell for $9.99. Other well-known budget suppliers include Essence Interactive and Serrius, the market leader in compilation releases.

There is also an emerging boon for the music software market, according to front-line software publishers, a trend also aimed at hitting the emerging low-end price point. “We’re looking hard at that one,” says one-off-out-of-pocket customer,” says Louis Glosa Jr., the chief marketing officer for one of the first high-end software buyers when they walk into a record store, they are expecting to spend $15-$25. You cannot expect then to have them shell out $20 for a top-line CD-ROM. What we are trying to do is let him maintain that $10 mind-set, but have him buy a product he wasn’t expecting to.”

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Millions of Fans
have made Selena's dreaming of you the #1 Billboard sensation of 1995.

Now there's a video tribute to her life...

Selena remembered
her life
her music
her dream

Featuring...
- Selena's life and her music...
  the story behind the phenomenon
- Rare childhood video footage
- Exclusive interviews with Selena's family members
- Never-before-seen live performance footage.

$19.95
S.R.P.

Pre-book: 10/31/95
Street date: 11/14/95

Selena remembered will be supported through an extensive consumer marketing campaign:

Post street television campaign: Selena
Radio promotions in all key markets on both English and Spanish-language stations.

POP available, including poster and special combo floor merchandiser
Contact your Contra Distribution Sales Representative or your local authorized sales distributor for complete details.

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www.americanradiohistory.com
CRITICS CHOICES

GRATEFUL DEAD
Half-Year Ball
Produced by John Colter & Phil Lesh
Artists 40202

 Appropriately, the first Greatful Dead release in the post-Jerry Garcia peri-
od is an album that presents the band in its natural habitat: the stage. A
German concert recording from the tour that yielded the landmark
"Europe '72" live set, "Half-Year Ball," reveals Bob and Wolfie and a company
engaging in their trademark telepathic improvisations and show-
calling. Greatful Dead's "Truckin,'" "Sugar Magnolia," and "Playing In The Band"—all of
which were new at the time—allow the studio to find its way for such
songs. Of the original five tracks, three are from the first in a series of planned releases by
Arista of the Greatful Dead Records catalog, which includes such titles as "I From The Vault," "Wake Of The
Flood," and "Blues From Allah."

DAN ZANES
Cold Down Time
Produced by Michael & Susan Zanes from
Private Music 0100582133

Former Duke Flesgo frontman Dan Zanes steps out on his own with an
inspired album that shines equally for its songwriting, production, and
musicality. By turns bouncy, rockabilly, and foreboding, this is an album
to keep on the shelf at all times—one in which every second is exceedingly
excellent. Among the brightest moments are "Tested," "No Sky," "I'm Walking with
River" ("Tic Tac," touching ballad "Care-
lessly," and uniquely Mose Allison
"Sugar Daddy")—all of which were
made new at the time. Album is the
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"I From The Vault," "Wake Of The
Flood," and "Blues From Allah."

FATS NAVARRO AND TAIJO DAMERON
The Complete Blue Note and Capitol Recordings
PRODUCER: Michael Giannini
Blue Note 33733

The J5 Keener, and Tajo Dameron's charm. The Dentes'
Easy pace, the composer and arranger on the
stage with the top ten pop duets with "Street
Blues" and "Search For Life," as well as
on world music styles with "Guadalupe."

JAZZ

CHICK COREA QUARTET
Timewarp
Columbia 34195

This afternoon, Chick Corea released a
full band recording of tracks by such top
musicians as Enoe Ore, Ben Hue, Daffles, Promo, Sessa, Peter Rock, and
Kirk. A group including Chick Corea, "Koocie" Kigou Out, which struts like
Rooboe, and first single "Red Hot Chili Peppers," an attack on sound like taut
musical massages. Be on the
lookout.

RAP

DAS EFX
Hold It Down
PRODUCERS: various
Elephant 61829

After a bout with the sophomore slump, this
group of home-body homeboys returns
with a new level of groove with the help of
tracks by such top producers as Eazy Moe, Be, DJ Promo, Sessa, Peter Rock, and
Kirk. The songs, including "Koocie" Kigou Out,
which struts like Rooboe, and first single "Red Hot Chili Peppers," an
attack on sound like taut musical massages. Be on the
lookout.

NARRATOR: "The Gold Experience"

POP

MARIAN CAREY
Daydream
PRODUCERS: Mariah Carey & Walter Afanasieff
Atlantic 40219

Preceded by a single, "Fantasy," that toped
charts in its first week, new album from super-
star Mariah Carey is poised to take
an already stellar career to new
heights. Loaded with such hit-boat tracks as
ballads "Underneath The Stars" and "Always Be My Baby,"
the album is a guaranteed hit. Sound by Carey spear-
heading the production and the songwriting, album is not only a showcase for
her melismatic voice but a hall-
mark of her growth as an artist.

WORLD MUSIC

RICKY MARTIN
Life
Arista 9501

"Life" shows Ricky Martin as a more
produced and performed pop ballad than this latest output—dazzling piano
wedges, soft acoustic guitars, and
powerful vocals. The result is
an impressive combination of
Spanish and English, with
Ricky Martin as the
star of the show.

CONTEMPORARY CHRISTIAN

THE GREY

Ben Folds Five

BEN FOLDS FIVE

produced by John Colter & Phil Lesh
Artists 40202

The ten's now and it's the jazz revolution-
ary's label as well. In this vibrant, brilli-
antly executed set, Ornette puts his own
spin on heavy dance grooves with "Street
Blues" and "Search For Life," as well as
on world music styles with "Guadalupe."

 Cannes Film Festival 70021

FIRST WEathers

The Best of Times

Anal Sounds/Geffen 2843

"Uncle Walter." The
unleashed talent of drummer Darren Jessee.
Folds, a wiry, wiry, creamy peanut butter.

SQUEEZE and Ben Folds

TO MY SACRED GRANDCHILDREN


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Spanish and English, with
Ricky Martin as the
star of the show.
ROYALTY LIGHT-ENERGY 54125 (2 ep.)

One of many beautiful, uplifting songs from the soundtrack to "People" pairs Breymann and Sakaguchi's piano over a joyful melody that suits them both extremely well. Producer Jason Miles smartly keeps the arrangement simple, allowing the delicate, breathtaking combination of voices at work. However, simple should not imply a lack of invention, since the blend of keyboards, strings, and acoustic guitars is well-crafted to complement the song's sweet melody. Already garnering early radio support, this single is ready for a nationwide breakthrough.

MARRY ME JANE Misunderstood (1,521)

PRODUCERS: Gary Granger, Marcy Whitten
WRITERS: Amanda Karlberg/Wayne Chappell
PUBLISHERS: Amavis Music
MPC Music/Epics 78035 (10 ep.)

This gospel pop/rock singer sounds suspiciously like another veteran New York act, the Supremes. Her style is a complication. Rapid rock riffs and carefree vocals should keep album and modern rock programmers from losing interest to this hit.

COUNTRY

PEACE BRYSON and LEA SALONGA How Wonderful We Are (4,431)

PRODUCERS: J. Anderson, K. Bylsma
PUBLISHERS: G nº 4 Music
LIGHT-ENERGY 54125 (5 ep.)

Among many of the beautiful, uplifting songs from the soundtrack to "People" pairs Breymann and Sakaguchi's piano over a joyful melody that suits them both extremely well. Producer Jason Miles smartly keeps the arrangement simple, allowing the delicate, breathtaking combination of voices at work. However, simple should not imply a lack of invention, since the blend of keyboards, strings, and acoustic guitars is well-crafted to complement the song's sweet melody. Already garnering early radio support, this single is ready for a nationwide breakthrough.

FLEETWOOD'S LYNCH LEG (5,320)

PRODUCER: Steve Lillywhite
PUBLISHERS: Soundtracks
SINGIN' THE BLUES (1,643 ep.)

This moody pop/rock power rock band will be familiar to fans of the now-defunct punk outfit MI5, from which this group was spawned. Of the two standout tracks from frontman David Gray and company from their salvo dates, "Endless" is the most satisfying, with the unctuous harmonies of Steel Miller and the delicate vocal play between the two.

DANCE

GLORIA ESTEFAN and ENRIQUE IGLESIAS Mi Tierra (3,247)

WRITERS: Enrique Estefan Jr., Lawrence Gowan
PUBLISHERS: EMI Latin America
GRIEVING 71115 (3 ep.)

This one of the Latin superhit of the year. It is a snapshot of the beautiful, uplifting songs from the soundtrack to "People" pairs Breymann and Sakaguchi's piano over a joyful melody that suits them both extremely well. Producer Jason Miles smartly keeps the arrangement simple, allowing the delicate, breathtaking combination of voices at work. However, simple should not imply a lack of invention, since the blend of keyboards, strings, and acoustic guitars is well-crafted to complement the song's sweet melody. Already garnering early radio support, this single is ready for a nationwide breakthrough.

NEW AND NOTEWORTHY

CHYNA PHILLIPS Naked and Sacred (4,269)

WRITERS: W. Phipps, L. O'Keefe, G. M. Phillips, D. Presman
PUBLISHERS: Rhino/Epic
Atlantic 6265 (1 mp)

The follow-up to the under-appreciated "To Preserve Us" is cast in a molder similar to "Wind Beneath My Wings," which bodes well for its chances of widespread radio reception. Woven with enigmatic vocal hooks, this melancholy lyrical interlude is another in a catalogue of innovative music carved by Miller. Her soft noises are as strong as the phrasing flowing roses. Her long, languid vocals are just as soft as she is in "Love Is A Battlefield," truly addressing her in sparkling synths and carefree strings. In all, a lovely moment from the current album, "Bette's Rose."
In October, New Video will release Pottor's final mix, "Lipstick On Your Collar." (Contact: 212-902-0000)

ABC WORLD OF DISCOVERY

ABC Video
50 minutes, $19.95 each

ABC documentary series, which has put a lens on a universe of natural-science topics, concludes its sojourn with four new volumes that explore—separately—orangutans, crocodiles, the Bikini atoll and the world of the wild dogs. The latest in a series of educational and medical breakthroughs aimed at bettering human life. Each program includes the series' trademark sweeping photography, as well as insightful analysis that complements the footage. The label also is bolstering its lighter-weight $14.95 "Wildlife Tales" series with six new titles that take a look at elephants, monkeys, and more.

NEW VIES: AMERICAN COMPOSERS TALK ABOUT THEIR WORK
By Geoff Smith and Nicola Walker Smith

A book of interviews with 25 American composers, "New Voices" does much to shed light on the makers of contemporary art music, offering a valuable survey of new music in America, from John Cage onward. This project, by husband and wife Geoff and Nicola Walker Smith—English musicians who released their latest album, "15 Wild Decembers," was just issued by Sony Classical—was born out of their post-graduate theses on Cage, whose life and work they studied in 1985. He openly encouraged them to pick the brains of other American composers. The Smiths have allowed the words of the artists to trace the gradual movement of contemporary composition out of the staid, pedantic university environment of the '60s and into the more listless '90s. This development begins with Cage's unfolding of musical convention and comes to focus includes contemporaries such as John Adams and their reappraisal of neoclassical forms in the '80s and '90s. Illuminating sections on the muses of both differentiate and connect La Monte Young, Terry Riley, Steve Reich, Glass, and Adams. The Smiths also speak with the composers who cultivated the distinctive West Coast sound of prettiness and obtuse Orientalisms, such as Lou Harrison and Harold Budd. They interview several female composers, too, including Pauline Oliveros and Meredith Monk. Budd has such radicals as George Crumb and Glenn Branca.

THE CRANBERRIES: DOORS AND WINDOWS

Multiplatform CD-ROM (Win/Macintosh, CD-ROM, CD audio added retail: $14.95; CD-ROM, MPI Home Video $19.98) The berries look to be among the pick of the crop; this is one of the most adroitly and green-field of "enhanced CDs," which play as albums on audio CD player but yield only still images if you load the computer's CD-ROM drives. CD-i developer Phillips has thrown that, for a change, that newspaper consumer may still be confused about exactly what to do with their enhanced CDs. No idea if wherever they decide to try them. Beautifully timed to coincide with the highest are on the Irish band's still-rising success curve, the disc includes music from their two platinum albums, along with reams of band-ey-eye-view commentary on everything from cutting tracks to bad haircuts, as well as video footage from backstage and on the road. Tenting excludes five previously unreleased audio tracks (an old mix), as well as video footage from the band's Woodstock '94 performance. Elegantly rendered and wittily conceived (just try to escape that omnipresent couch), "doors and windows" promises to open new eyes to not only a fine band but a fledgling format as well.

THE HONEYMOONERS: THE LOST EPISODES

MCI Home Video
50 minutes, each, $14.98 each; $129.98 for box set

With speculation running rampant about the upcoming theatrical rendition of "The Honeymooners" starring Tom Arnold as the irascible Ralph Kramden, MCI provides longtime fans with a heartwarming view of the real thing via this 12-video boxed set of early "lost episodes," which are also available separately. Eleven of the videos are new to video, offering new angles and奉承sketches (in fact, they have never been shown since their original airing on "The Jackie Gleason Show") in the same day and one, "The History Of The Lost Episodes: The First Season," probes the seeds of genius laid during these fledgling "Honeymooners" programs.

THE TRUMAN TAPES
Spoken by Harry S. Truman and interviewer Ben Bradlee

Caedmon Audio (an imprint of Harper Audio) 3 cassettes, $39.95

With the attention given to the 50th anniversary of the end World War II, and its special HBO movie being broadcast on the life of Harry S. Truman, interest in the 33rd president is high. For a change, 1995 got a tape for Caedmon to release this outstanding series of Truman interviews conducted and for transcription by Ben Bradlee in 1962-64. This tape illustrates one of advantage of an oral approach and Caedmon's understanding of Truman's words on a page is no substitute for hearing them in his own voice. In age of slick, modern savvy politicians, it's a real treat to hear this down-to-earth, plain-spoken man offer his unvarnished views. A typical example: "I thought I could get along with Stalin. How mistaken I was! The old board would make agreements, and break 'em the next day. He didn't mind who he double-crossed." An educational, and often entertaining, insight into the personality of a major historical figure.

THE HOMECOMING

By Earl Hamner Jr.

Read by Richard Thomas
Audio Renaissance
3 1/2 cassettes (unabridged), $14.95

In the third novel in this quartet comes this heartwarming Christmas tale, which is part of the "Spencer's Motorcycle" series. It tells the tale that inspired the TV show "The Waltons." When the Spencers' father, who had returned home on Christmas Eve, young Clay-boy goes in search of him, with many exciting adventures along the way. "The Waltons" star Thomas offers a warm and engaging reading. As with its other titles (and unlike most audio publishers), Audio Renaissance promotes the reader with a photo on the tape. A perfect little family gathering around a fireplace.

POLITICALLY CORRECT HOLIDAY STORIES

By James Finn Garner

Read by the author
Simon & Schuster Audio
2 cassettes (unabridged), $14.95

On a decided different holiday note comes this tongue-in-cheek tape, which sends up contemporary society with pointed—and hilarious—parodies of America's favorite Christmas stories, strikes just the right ironic note with such storylines as "The Night Before Bigger" and "A Fatherless, Empowered Reindeer." An amusing stocking stuffer at an appropriate impulse price.

PRODUCTION MANAGER

First Media Communications, Inc., a leading entertainment and communications company based in Nashville, Tennessee is looking for an experienced individual to oversee the replication, duplication, printing, and manufacturing functions of its record label and marketing operations. Extensive experience in all facets of production of CDs, cassettes, and related collateral and printed materials is required as is expertise in working closely with designers, Art Directors, and Creative Directors. Major or indie label experience required. Attractive compensation and benefits package in nation's fastest growing city. Send resume in confidence to:

First Media, Attention: Human Resources
111 Westpod Place, Suite 300
Brentwood, Tennessee 37027

DIRECTOR, CATALOG MARKETING & SALES

Major music distribution company seeks an experienced manager for this new position reporting to Sr. V.P. Focus is to proactively work with labels and customers to maximize sales of catalog product through comprehensive and creative marketing. Candidates must have extensive experience and knowledge of brand marketing techniques, along with the tools, channels and vehicles used to self/market our products. MBA in marketing or significant relevant business experience required. Please send resume to:

Human Resources – Catalog
Cema Distribution
21700 Oxnard Street
Woodland Hills, CA 91367
FAX: (818) 587-4197

MUSIC PUBLICIST

Experienced Account Executive, Self starter with strong national media contacts (TV, Print), writing skills a must. Send writing samples & resume to:

1514 17th St., #205
Santa Monica, CA 90404

SALES REPS LOS ANGELES & NEW YORK

A fast-growing electronic media firm is hiring sales reps for New York and Los Angeles. Exciting product, independent work, great opportunity. Sales are to record labels. This is the first service to have both BMI and ASCAP licenses for music previews via the Internet and telephone.

Please Fax resume to 404-237-5259.

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www.americanradiohistory.com
Surviving The Country Playlist Squeeze

Singles Dearth Blamed On Artist Unfamiliarity

BY PHYLLIS STARK

NASHVILLE—As country radio stations continue to trim their playlists, eliminating as many as 11 singles from weeks past, a vice-like music squeeze has become Nashville’s marketplace reality. For record labels, new elements of life mean shorter rosters, fewer releases, and the need for a lot more patience.

Label promotion reps are obviously unhappy as the latest wave of stations, such as KZLA Los Angeles and WNOE New Orleans, apply scalpels to their playlists. But staffers say they are adjusting to the new environment and are trying to respond to radio’s complaints that there are too many new artists, too many mediocre releases, and too much product unfamiliarity among listeners.

Label promotion executives from both Epic and MCA say that they anticipated this tight playlist trend and adjusted their priorities accordingly. But whether they began adjusting a year ago or last week, surveyed label reps agree that the key to survival is to slow down release schedules and not push as many unfamiliar artists.

“We saw this happen about 12 months ago, [although] not necessarily to this extent,” says Rob Dalton, director of national promotion at Epic. As a result, that label has halved its roster to six artists, “possibly the smallest roster in [Nashville],” says Dalton, adding that the label’s A&R department has “intensified the integrity of what they [pick].

In addition, Epic has slowed down its product shipments to radio. “What we have done is change our release-schedule strategies,” says Dalton. “We are not putting as many releases and certainly not as many new artists. Ty Herndon last January was the last new artist. The next one [James Bonamy] is not coming until October. With all this much traffic out there, we’re spreading things out not to be on top of each other. This is not only because of stations slashing playlists, but also because of the growing number of labels out there with new artists.”

MCA is another label that anticipated the new environment. “This is something that we saw coming a year ago and started enacting back then,” says Scott Borchetta, MCA’s senior VP of promotion. “We’re down to just 11 current artists, which is probably the smallest country roster MCA ever had . . . We still have more single releases than anyone else, but it gives us the space to schedule in more time to break a group.”

Nick Hunter, head of promotion and marketing at Giant records, points out the irony that “as country music gets bigger, the rosters are getting smaller and smaller.” He agrees that with tighter playlists, “what it’s going to do more than anything else is slow down even more the number of releases that the labels are going to have.”

But Hunter is less concerned about smaller lists than he is about their root cause: artist unfamiliarity. “If you have a hit record, it’s going to take longer for the record to make it. That’s going to slow things down. Except for the real established artists, you’re going to see a slower pace on records,” says Hunter, citing Bryan White, Mark Collie, and Rhetta Akins as examples.

“I think the best you can do at a label is give the artist a three- to four-week show of being the only record you’re out there working,” Hunter continues. “We’re fortunate in that . . . we have a small enough roster that we can do that.”

A WONDROUS COP-OUT?

Hunter is not sure if the concerns being cited by radio are really as much of an across-the-board problem as they would seem. “I think there is probably, in some cases, some real concern, and in other cases it’s a wonderful cop-out,” he says. “How many are making these calls, really?”

“We’re having flashbacks of 1983, when everything got overconsigned and real boring, and people stopped taking chances,” adds Borchetta. “What everybody needs to realize is that if this is our new plateau, hallelujah. We still have superstar artists, not just flash-in-the-pan artists, and we’re building new superstars. You look at John Michael Montgomery and Tim McGraw and Shania Twain, and each year we’re having big breakthroughs, so I think [radio is] knee-jerking in the wrong direction.”

“The biggest contradiction that I keep hearing is they’re telling me their test results (indicate that listeners) want to hear superstar artists; they can’t tell who the new guys are,”

Kelly An Alternative To Auditorium Tests

Home Testing More Desirable, Accurate, Says President

BY DOUGLAS REECE

LOS ANGELES—Home is where the heart is, or so says Kelly Research. In the new twist to the old game of auditorium music testing, the Haver- town, Pa.-based company is touting its new Living Room Music Test as a less expensive and more accurate way to gauge listener reaction to music.

According to president Tom Kelly, the company’s test provides higher-quality respondents, significant savings, superior market coverage, a lower margin of error, and a more desirable test environment.

Mechanically, the test functions much like traditional auditorium testing. Respondents review books from songs and record likelihood, familiarity, and burn-out level on an evaluation form. However, Kelly testers listen to these samples not in an auditorium, but at home, after being sent a tape or CD by the research company.

This, Kelly boasts, eliminates costs accrued in auditorium testing, such as facility rental, hotels, host fees, meals, and sound-system rental. Also, the Living Room Music Test is unaffected by no-shows and weather conditions.

According to Kelly, respondents are of higher quality than those used in auditorium testing, since that procedure asks participants to inco-mbly themselves by driving to test locales, often after work, and the process scarcs away many.

Then again, Living Room Music testing could attract professional test-takers, who are less representative of the target market and could contribute to inaccurate surveys.

“We go out of our way to weed out that kind of respondent,” says Kelly. This is accomplished by using random digit dialing and avoiding test-taker lists, which provide the names of “research regulars.”

Kelly research notes that because audito-rium test-takers will not usually attend sessions unless the test site is within 15-20 minutes of their homes, the tests are often representative of only those living in the urban centers of a market. One of the company’s clients, WZBH Salisbury/Ocean City, Md., applauds that aspect.

“The way our market is set up, we’re in three different locations. It’s sort of a triangle of Ocean City, Salis-bury, and Dover [Del.],” says PD Cepth Michaels. “To find a place that’s central enough to get everybody for an evening and then get good responses is very difficult. This test goes directly to the people you’re targeting and allows them to respond at their own pace. As a result, we get more focused responses.”

WZBH’s GM, Cathy Deighan, credits Kelly’s research with helping the station recover losses suffered in its spring and fall 1994 books, when rat-ings were 7.6 and 6.4, respectively. This year, spring ratings jumped back up to 7.9.

However, WTMX Chicago PD Barry James remains skeptical. “Are you going to get the (respondent’s) opinion or the Tupperware party’s opinion? In an auditorium setting, as imperfect as it may be, at least you are in a somewhat controlled envi-ronment,” says James. “Personally, I (Continued on next page)
LOS ANGELES—There’s lots of wheeling and dealing going on in network radio this fall, with some high-profile music magazines at the center of the action. Wide Awake Fish, who has steered this project has learned with Spin magazine for the Spin Radio Network, while Premiere Networks is working with the alternative music magazine for the Spin College Radio Network.

Meanwhile, WW1 is finalizing plans for syndicated radio shows with Rolling Stone, det News, and WHYY (Z100) New York’s “Love Songs” and KBQQ (Los Angeles) “Love Line” programs nationally, and began years of both sex/relationship call-in shows trying to land syndication deals.

The most elaborate of these ventures, so far, is the Late Night Network, which will target commercial modern rock and alternative-leaning top 40 stations.

The network includes the biweekly 90-minute interview-and-music program “Spin Sessions,” which kicks off on Halloween with Smashing Pumpkins as the featured act. Through a deal publisher Bob Gucine Jr. is the host.

Soundgarden is the featured band for the second edition of “Spin Sessions,” set to air on Thanksgiving weekend.

Beginning in January, Spin Radio Network will also provide affiliates with a daily call-in show. In the week, sound bites, exclusive rare songs, imports, B-sides, U.S. and world premieres, and in-studio performances.

Data for WW1’s plans with Rolling Stone were mapped out at press time. However, Thom Ferro, executive VP of Rolling Stone’s West One Entertainment, says the plans won’t entail a full-fledged network like Spin’s. Rather, it will focus on specialized programming and a wider spectrum of rock than the Spin venture, whose focus will be alternative rock.

While WW1 hasn’t started affiliating yet, Ferro expects to land 150-200 stations for the Spin Radio Network. As far as working with two competing companies, Ferro says there’s room for both.

“There’s no rivalry as far as radio listeners are concerned,” he says. “And they both target different audiences. Rolling Stone’s audience is more adult, 25-34. Spin is more youth oriented, 12-24.”

Premiere’s plans for the Spin College Network call for 26-hour half-hour shows to begin in early October and air on approximately 500 college radio stations nationwide. Freshwaves candy is the “adult contemporary” format and will be produced for college stations, and the search is on for a college DJ to host the program.

In June, Spin ended its two-year relationship with Minneapolis-based National Alternative Network, which distributed a college and commercial modern rock show for the magazine.

“There’s already a great tradition with this network, and Spin has defined a real reputation among college stations,” says Krug Kitchin, executive VP at Premiere. This is Premiere’s first foray into college radio and its second venture with modern rock music. Its first, “Alternative Plainswap Countdown,” which aired from 1989-91, was “ahead of its time” and gained commercial acceptance,” says Kitchin.

Spin associate publisher Matthew Hanna says the magazine chose to split its radio lineup so WW1 could concentrate more on the larger venture, the Spin Radio Network.

“Any more and greater important deal for us, in terms of sheer numbers and scope, says Hanna. Also in the works for the Spin Radio Network is a weekly countdown show based on an alternative album chart compiled by Billboard. The show will face competition from WW1’s other alternative countdown show, “Out Of Order,” hosted by KBQQ personality Jed the Freeman, who plays the songs in no particular order.

Ferro, however, says that with modern rock being the mass-appeal format of the 80s, the marketplace can accommodate more than one countdown show. Likewise, the network can handle more than one format roster.

“We’ve had more than one (top 40) countdown show before,” says Ferro.

In other WW1 news, the week of Sept. 25 saw the debut of a new show, “Just for the Record,” which includes all-time Top 40 hits.

Borchetta continues. “But the same people are telling me that if you perfect the call-out, Kool-Aid, and David Lee Murphy are the biggest-test calling-list shows. One PD told me he’s rather play a mediator record from a superstar than a great record from a new artist. I almost hung up on him.”

“People are thinking way too much right now,” Borchetta says. “We’ll make it through this time. You’ve got some short-term negativity and says that while auditors are the same, they have indicated that both the top 30 testing shows were recorded by Garth Brooks, Reba McEntire, or George Strait than there is about WEA of Borchetta’s main concern. He says himself, as “a slave” to his call-out research, says that Edwards has added some to the preceding), which contained a real difference between the network and its result in numbers with SoundScan data. The network would say that if any, it has an advantage because it’s a weekly countdown show and not a daily show. “There’s no awards in it,” says Ferro, “and we’re not going to sell it to you.”

Kelly maintains that the group dynamics at auditioning shows are disorganized, and says that while auditors usually have a 10%-15% margin of error, the home test frequency has less than 3%. He also points out that while his team offered $4,950 for 600 songs and 100 respondents, similar audition tests cost up to $50,000.

At least one consultant is planning on experimenting with the new test. Tom Gray, president of Gray Consultations in Chicago, says, “I’m really interested in the overthrow of that idea. I’ve been on one of the stations I’m working with, and just to get an idea if there would be a great deal of difference in the results. This approach may be better.”

**COUNTRY PLAYLIST SQUEEZE**

(Continued from preceding page)

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**THE MODERN AGE**

by Eric Boehrler

There’s a spiritual nature in all of us that’s seeking,” says singer Joan Osborne, referring to her single, "One Of Us," No. 35 on the Modern Rock Tracks chart. In it, Osborne poses the prayerful question, “What if God were one of us? Just a slob like one of us?”

"Whether it’s [seeking] answers to questions or a feeling of connectedness to something larger than oneself, I guess everybody has that desire and has that seed of knowledge in themselves. It’s just a matter of how you express it and how you find a place to take it that’s safe enough that you can trust.

"The song’s coming from the point of view of someone who thinks about God without looking through the lens of religion or orthodoxy or the church or any of these larger institutions that we seem to need in order to consider ourselves spiritual people these days. So for me, it’s kind of a refreshing way of rethinking the question, of moving the whole debate over to the side a little bit and being able to think about things in a different way.

"I have a lot of problems with the political stand that so many of these religious institutions take: the Catholic Church in particular. I was raised a Catholic, but right now I feel like I’m not any part of that at all, because of the political positions of the Church itself. [They] go counter to what I believe in a very deep way. So I really am suspicious of all religious institutions. I feel you get a lot of controlling, a lot of obedience. I don’t want you to give yourself over to some higher authority in some way, that authority is represented by mere mortals. And whenever you give up your own self-determination, you’re leaving yourself vulnerable for being exploited or being misled by people who are just human beings like yourself.

"The human approach to the Almighty has been met with some hostility from letter writers who think, “It’s sacrilegious to even think about God as being like us.”

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**Billboard Modern Rock Tracks**

**FOR WEEK ENDING OCTOBER 7, 1995**

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<th>No.</th>
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<td>1</td>
<td>TOMORROW (CAUTION)</td>
<td>ALANIS MORISSETTE</td>
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<tr>
<td>2</td>
<td>NO VALUE</td>
<td>ASTRO</td>
</tr>
<tr>
<td>3</td>
<td>COME UNTO ME</td>
<td>JESSICA SIMPSON</td>
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<td>4</td>
<td>THIS IS A CALL</td>
<td>O.X.</td>
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<tr>
<td>5</td>
<td>PEACE AND LOVE</td>
<td>BLONDIE</td>
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Infinity To Buy Seven Alliance Stations; ‘Safe Harbor’ Challenged; Stadium Dies

INFINITY BROADCASTING gains even more media muscle by picking up seven additional radio properties, this time from country-heavy Alliance Broadcasting, for a reported $275 million. When the deal goes down, it will give Infinity 34 stations (three short of Group W’s 37), in the top 10 markets and key new properties to WMJQ/KYMN, and KYNG/KSNN (Dallas with an FCC waiver). Infinity would count four Dallas FMs and one AM, good for one quarter of the market’s billings. KFRC-AM/FM/KKYC San Francisco, WYCD Detroit, and KYW Seattle. The FCC’s extended “safe harbor” hours may be headed for the Supreme Court. On Sept. 26, a broad coalition of broadcast associations, non-commercial radio stations, and literary societies petitioned the high court to overturn a lower court decision that upheld the congressional action to extend the hours, when so-called “free speech” speech, protected by the Constitution, may not be broadcast on radio and TV stations.

The coalition, targeting Pacifica Foundation vs. FCC, includes Pacifica, the National Federation of Community Broadcasters, Public Radio International, the National Assn. of College Broadcasters, and poet Allen Ginsburg.

PROGRAMMING: MASON TO ‘Q

WMXQ (Mx 96) Tampa, Fla., operations manager/morning man Mason Dixon adds VP programming stripes for WMXQ and country sister WRBQ (Q105), which wowed, of course, but Dixon over the “Q” for the first time in more than five years.

Effective Nov. 1, PD Jim Owen leaves KSHE St. Louis to join DeMers Programming Management Consultants. At KMJM (Majic 108) St. Louis, as VP and GM, Owen is succeeded by RK Cline, director of programming “Doe” Wuter is up to assumed duties that had been held by VP of programming and assistant GM Chuck Atkinson. “Doe” Wuter is the title of the renamed station.

Buff Scott, PD of realm’s four-station Dallas-Ft. Worth combo, has been reassigned to WUVP/WEJF Raleigh-Durham.

By Eric Boeckler

with reporting by Douglas Reece

Phoenix performs a flamboyant simulcast local marketing agreement with Pleasant Valley Broadcasting’s 100,000-watt KRPM Payson, Ariz., which gives it three translators covering Flagstaff, Prescott, and Sedona, as well as parts of Tucson, all in Arizona.

Brian Deugs, one-time PD at KUTQ/KZHT Salt Lake City, limits his responsibility to the former adding Madison to his responsibilities, which includes, among other things, former KUTQ interim APD MD Geromino moves up and over to become PDMD at KZHT.

WDRU Raleigh, N.C., MD/jock Tom Gold has been named PD, replacing John Duncan, who left for KYYS Kansas City, Mo., this summer.

Although it was rumored to be headed to classic rock WXPF Greensboro, N.C., as the former country, consulted by SFX Broadcasting’s Buddy Scott, Bill Young is up. Meanwhile, at WXJ’s WTDJ Charlotte, N.C., morning man Chuck Boozer exits.

WXJ’s Chattanooga, Tenn., PD Dennis Dillon exits to Lexington, Ky., as MD/program director at WKQQ.

Classic rock KAMZ El Paso, Texas, folds to AC as “Kiss FM” under consultant WJXJ Richmond, Va., and Stem moves to crosstown KROD.

At WRBQ (Q105) Birmingham, Ala., APD Ronnie Lane is up to PD, replacing Larry Apple.

WAXK Grand Rapids, Mich., will drop country next week, reportedly for hot AC. Dee E Weight from WZPT is the new PD.

WKQI Fort Wayne, Ind., flips from AC to modern rock; Jacobs Media consults.

Arrives from KPNT St. Louis to program.

WEEF Fort Myers, Fla., flips from oldies to country under consultant Craig Scott. Ron Biggs moves to the new “Country Gold 100,” which is the diospy partner of WOLZ.

Liner of the week is “The Game FM” Washington, D.C., is now calling itself “The Notorious PGC.”

PEOPLE: STEELE’S FAREWELL

New York and rock radio lost a pioneer when Alison Steele passed away Sept. 27 (see story, page 8).

Personalities changed at KMVX Kansas City, Mo.: 1-3 p.m. jock Mike O’Brien argues across the hall for afternoons at sister soft AC KDEE, while KMVX night guy Kelly Urich is now doing middays. Jackie Lucky is now doing nights.

Former Wolfman Jack sidekick Marilyn Thompson and Wes Johnson have joined forces as the new morning show at WXTR (Xtra) Washington, D.C., according to The Washington Post. They are Xtra’s sixth wakeup team in two years. Thompson has been hosting mornings for a little over a year, while Johnson is best known as part of crosstown WSHF’s morning show.

Middays Jack Rich Wall picks up MD stripes at WRIG St. Louis.

Jowcowel “M.C. Boogie D.” Gilchrist exits KOHT Tucson to do mornings with Mary Marie Devoe at WMJI (102 Jamz) Greensboro, N.C., KOPT PD James Rivers awards MD stripes to mixer Cary “Phantom” Monaco. Also, Frank Nolasco is the new promotion director at WMJW from WIOQ (Q102) Philadelphia.

WKYS (The X) Pittsburgh is building its new lineup with former WDVE sister station part-timer Steve Frankenberry as MD/mornings and afternoon driver. John Steele, formerly of WTMZ (the Mountain) Johnstown, Pa., while Carl Anderson moves from mornings to nights. New PD Cri Winter maintains MD/part-time jock status at WDVE.

WRQV (Q94) Richmond, Va., hires Kevin Hoffer from WMJI as music director, Mike Sc perimeter from WJOT Toledo, Ohio, for mornings. PD Lisa McKay has been doing the morning show since the departure of Carol Moore.

WBZU Richmond hires new jocks for its new format. Mike Sc perimeter from WMJQ/FM Harrisburg, Pa., shares middays with PD DJ Quest, followed by Jay Shater from WXLR (K29 Roanoke, Va., for afternoons and Rebecca Wilde from WZQQ Lima, Ohio, doing nights. Mornings are still vacant.

by Douglas Reece

with reporting by Douglas Reece

for most of the highest modern stations in the target group. The format can be flat in the spring book for 12-plus, at 40."

To illustrate the dramatic shifts in Dallas to which the PD has adapted in order to arrive better, Infinity has only had to look at Folger’s appearance in this column in July 1991, when KEGL-FM’s PD at the time was featured for his success in blending dance music into the top 40 station’s playlist.

The musical shift was credited for helping the Edge overcome rival KHYI (Power 95). At the time, KEGL, which was rated 12 in the 12-18 ratings, was not a significant force in the market. Fast-forward to 1996, we find KDFE beginning to gain the upper hand over rock competitor KEGL-FM, while KHYI has emerged as the strong, young country KYNG-FM.

In such a competitive market, some might assume that Folger is ready for a breather after winning at two different stations. Hardly, says the PD.

“Part of the price is increased competition, and because of the popularity of alternative music, you’re seeing more and more stations jumping on the bandwagon. You have AC stations playing Hootie & the Blowfish and the Dave Matthews Band, [album rock] stations trying to steal some of the audience by hewing in on Pearl Jam and Stone Temple Pilots, and top 40 trying to get its piece of the pie with Soul Asylum and middle-of-the-road acts.”

To explain an edge at the competition, Folger has made a series of changes. “The station formatically is much stronger. We’ve fine-tuned our rotations so that there’s very little fat in our music selection. The whole package has been improved, everything from people to programmers. From a promotional standpoint, we’re more upbeat, lively, and active. Basically, we’ve just turbo-charged the station.”


As far as money goes, if you can afford TV, and you can dominate like we can, I think it’s the best option,” Folger says. KDGE, besides organizing major events, such as the Edgefest concert, and flying contest winners to a Pearl Jam concert via Lear jet, prides itself on “spontaneous, creative, topical promotions that take it to the street.”

As an example, he mentions an event that occurred the morning this interview was conducted. Responding to the previous night’s news that Dallas Cowboys owner Jerry Jones was being sued for $300 million by NFL officials, who claimed that he organized illegal money sponsorships with several companies, the station held “Jerry Jones fund-raiser.”

“We had people come by and drop off Pepsi cans and Nike shoes,” says Folger. “(Both companies were involved in the alleged sponsorships.)“Then we gave the people who brought in the largest shoe a pair of tickets to see R.E.M.” The event put together in a few hours, received TV coverage on the local NBC affiliate.

However, not everything comes that easily. In a quest to boost morning listening shares, Folger is still searching for a suitable co-host for Jack Alan Smith.

With such rivals as Howard Stern’s syndicated morning program on KFR, Infinity established deals with Van Kidd Kraddock at crosstown KXKS, developing a successful morning show may prove a daunting task. As in any case, it is one that Folger takes in stride.

“Right now, we have a music-intensive morning show that is just going to take us into a developmental stage; from a personality standpoint,” says Folger.

DOUGLAS REECE
LOS ANGELES—Nielsen Media Research, which is the leading provider of television audience measurement, is using its tools to track music videos. The company is launching an ambitious program to track the viewing habits of the national video network audience.

“The music video audience is very transitional,” says Brian Fuhrer, senior product planner for Nielsen Media Research. “Every time a video clip changes, it is like an open door for people to switch the channel. Programmers and labels obviously want to minimize that by showing clips that are effective in retaining an audience.”

Nielsen’s music video tracking research provides information on how many times a clip was played during a given week, how many households tuned in, and specific demographic data on viewership.

Nielsen is concluding its six-month-long test of the tracking service in October. During the test, Nielsen tracked only MTV, but Fuhrer says that other music video channels will likely be added in the near future. Among the networks that may eventually be surveyed are VH1, BET, and CMT.

The tracking methodology is similar to that used to measure conventional television shows. The survey sample is derived from the existing Nielsen national “People Meter,” which is used to determine national TV ratings.

Average audience percentage data, which is more commonly referred to as a Nielsen “rating,” summarizes the percentage of TV households tuned to the video at any given minute. Each clip’s rating is measured as an average of its total weekly airplay on MTV.

The typical rating for a clip on cable video music channels is considerably lower than a network TV program, which broadcasts to a wider audience. For example, the highest-rated clip in a recent music video tracking report received a 5.5 rating, which means that only 5.5% of television households tuned in to that specific clip.

“A retention index” shows the average retention rate per clip by the viewer. It is measured by dividing the actual viewing minutes over the total potential viewing length of a clip. For example, if a household watches only the first two minutes of a four-minute clip, the retention index is 50%. Fuhrer says that the retention index is an important tool for labels and programmers to determine what type of clips keep households tuned in.

“That can help them determine when an audience is burnt out on a clip,” says Fuhrer.

A recent tracking report of CIV’s “Can’t Wait One Minute More” clip reveals that it was played seven times in one week on MTV. In the week that it was tracked, the clip had a retention index of 50%.

In the same week, a tracking report for D’Angelo’s “Brown Sugar” reveals that it was also played seven times in one week. However, its retention rate was 80%.

Based on this data, a programmer using the data would likely conclude that the audience is responding better to CIV than D’Angelo.

Nielsen is also providing “gross total” impression data to measure the number of households or persons who watch a clip during its multiple plays in any given week. The service also builds “unduplicated” viewership of a clip, which measures the number of households or persons that watch a clip at least once in one week.

In addition, specific age and gender information can be determined from the gross impression data.

Fuhrer says that this specific information was derived by Winvist (a software tool designed to break a new band, it might be useful to know that MTV’s late night airplay reaches a predominantly male audience.

Rochele Staub, Warner Bros. Records VP of marketing research, has watched the Nielsen test results closely.

“They know of TV coupled with our knowledge of music created some very interesting exchanges of information and data interpretation,” says Staub. “TV is a major factor in record sales through prime-time special events, award shows, rotation on music channels, and less obvious factors. I know that we will continue to value the information that Nielsen has in on music TV.”

Los Angeles

Picture Vision director Michael Salomon shot Sawyer Brown’s “This Thing Called Wantin’ & havin’ It All” clip. Darin Okada directed photography, while Tim Surmeloglou produced. In addition, Salomon directed Aaron Tippin’s video “That’s As Close As I’ll Get.” Larry Boothby served as director of photography on the shoot, while Tom Forrest produced.

Diener Federici directed both the “slow” and “fast” clips for Pebbles “Are You Ready?” James Bradley produced.

Nashville

Collin Raye’s “One Boy, One Girl” clip was shot by Picture Vision. Dave Waterston directed photography, while Andi Varagana executive-directed.

Noted photographer Pamela Springsteen shot the new Kim Richey video for “Those Words We Said.” Michael Bernhard directed photography, while Andi Varagana and Susan Silverman executive-directed.

Other Cities

Director Brian “Black” Luvar shot the debut clip for the III Biskits’ “Chill Factor.” The video was produced by Tracey Davis and executive-directed by Andrea Hale for Rebecca Filmworks Inc. Chris Harvey directed photography on the Virginia Beach, VA, shoot.

Michael McNamara shot Michael W. Smith’s “Cry For Love” clip in Boston. Andi Varagana executive-produced.

Bon Jour. Director Carol Friedman recently shot the clip for Will Downing’s “Sorry.” In Paris, Crescenzo Notari is director of photography on the shoot, while Anah Soori is producing for Dominick Films. Pictured at the Place de la Concord are Friedman, left, and Downing.
**Bubbling Under HOT 100 SINGLES**

**by Jerry McKenna**

**Solid as a Rock:** "Fantasy" by Mariah Carey (Columbia) holds堡垒 at No. 1 for a second week, far ahead of the competition in combined airplay and sales points. While showing solid increases in airplay this week, "Fantasy" also holds onto the top spot in sales. The top two singles continue to sell at extraordinary levels, with "Fantasy" outselling the No. 2 single, "Gangsta's Paradise" by Coolio featuring L.V., by approximately 44,000 units (216,000 to 172,000). This healthy airplay and sales profile should keep "Fantasy" sitting on top for several more weeks.

**Greatest Gainers:** The greatest overall point gainer on this week’s chart, moving 19-11, is “Brokenhearted” by Brandi (Atlantic). It moves 14-9 on the sales chart and 33-23 on the Hot 100 Airplay chart, “Brokenhearted” is already No. 1 at WERQ (Q92) Baltimore and WPCC Washington, D.C. The second-biggest overall gainer is “Runaway” by Janet Jackson (A&M). This single holds steady at No. 5 for the third consecutive week, as it continues its impressive growth in both airplay and sales. “Runaway” is the only single among the top five that sold more units than last week. Sales should continue to increase in the weeks ahead as remixes of the single become commercially available. It is possible that “Runaway” could be a serious challenger for the No. 1 spot in upcoming weeks. The third-biggest point gainer on the chart is “Tell Me” by Groove Theory (Epic). It has a solid base at top 40/rhythm-crossover radio, including No. 1 at WQHT (Hot 97) New York. It moves 20-14 on the sales chart and 35-27 on the airplay chart. The fourth-biggest point gainer, at No. 19, is “Back For Good” by U.K. superstar act Take That (Arista). It is top five at 17 monitored stations, including No. 1 at WKKD Akron, Ohio, and WJDX Jackson, Miss.

**Below the Top 20:** The winner of this week's Greatest Gainer/Sales award, at No. 58, is “Vibin’” by Boyz II Men (Motown). More than 85% of its chart points are from sales. The Greatest Gainer/Airplay award goes to “Breakfast At Tiffany’s” by Deep Blue Something (Rainmaker/Interscope). It moves 54-44 on the Hot 100 and 72-45 on the airplay chart. “Breakfast” is top 10 at 13 monitored stations, including No. 1 at WNOK Columbia, S.C. The runner-up for the airplay award is “Boom Boom Boom” by the Outlaw Brothers (Arista), which jumps 100-77. It is breaking out of KPPW (Power 106) Los Angeles, where it is No. 5, and KPPR El Paso, Texas, where it is No. 2.

**The Hot Shot Debut:** at No. 73, is “Anything” by new act 3T (MJI/550 Music). The act comprises three of Michael Jackson’s nephews, Tu, Taryll, and Tito Joe Jackson. The single is breaking out of San Francisco where it is currently No. 8 at KYLD (Wild 106) and No. 10 at KMEL, San Francisco, Calif. native Edwin McCain makes his Hot 100 bow at No. 95 with “Soulitude” (Lava/Atlantic). This single, which features Darius Rucker of Hootie & The Blowfish, is already No. 2 at WCHA August, Ga. The first act one to the Hot 100 is 7th Heaven, with “Danger” (Fader/Mercury). The single is breaking out of WJMH Greenboro, N.C., where it is No. 17.

**Warner Selling Back Its 50% of Interscope PolyGram, Priority Likely Contenders For Distribution**

*By Don Jeffrey*

NEW YORK—Now that Warner Music has purchased 50% of Interscope Records, the rap and rock label is seeking a distributor for its unaffiliated labels, such as Tha Dogg Pound’s “Dogg Food.”

Warner Music, bowing to political and shareholder pressure, is selling back two labels to Los Angeles-based Interscope to co-owners Todd Field and Jimmy Lovine.

Michael Fuchs, chairman of Warn- ner Music, says, “It’s time to distribute the Interscope albums on a ‘record by record’ basis through March 31, 1996, but will not be releasing Dogg Pound.”

Sources say likely distributors for Interscope records are major record company PolyGram and independent Priority Records. Warner, it seems, is not considering selling the label to a third party.

Executives maintain that the negoti- ations were without rancor. Field calls them a “lovestory,” while Fuchs says the parting was “amicable, under the circumstances.”

Warner acknowledges that it came under enormous political pressure from the record industry and conservative groups to sell the label, but that such Interscope acts as Tupac Shakur, Snoop Dogg, and Nine Inch Nails have been judged vi- olen, misogynistic, and profane.

Fuchs says the sale “had nothing to do with” parent Time Warner’s $7.5 billion acquisition of Turner Broadcasting System a few days earlier (see story, page 5). “This was put together well before the Turner deal arose.”

Referring to Atlantic and WEA, Fuchs says, “The company is totally on board. Everybody understands the situation. They’ve had four months to analyze, they know what’s in it for them.”

Giant Cuts Back Staff, Release Schedule (Continued from page 5)

But Azoff says he will still perform A&R duties for Giant on a nonexclusive basis. A restructuring of the promotion de- partment is also under consideration, ac- cording to Azoff.

Giant plans to release 20-22 albums a year, says Azoff, which requires fewer sales copies of the 30 albums in the previous business plan. The new strategy calls for 6-8 country albums, 12 urban and rock, and two “event” records, such as soundtracks.

Azoff says no acts have been dropped from Giant’s roster of 27 acts. But a re- lease schedule reduced by one-third indicates that some roster trimming is likely to occur next year.

Some sources believe the downsizing was ordered by Michael Fuchs, chairman of Warner Music Group, as a condition of extending the 50-50 joint venture agree- ment. But Azoff denies that.

“I approached them and said, ‘This is how I want to be in the business in the ‘90s, with fewer records and fewer staff,’” says Azoff. “They said it was because we downsized, not from them.”

The contract, negotiated with Russ Thyret, chairman of Warner Bros. Records, replaces the five-year deal that Azoff signed with Warner Bros. in 1990 when he started Giant.

Because the announcement of the deal had been delayed for several months, there was speculation that Giant might leave the Warner label and form a joint venture with BMG, which is the publisher and distributor for Giant through the present agreement.

When these albums are reissues, Arista will intensify its campaign with magazine color covers for brokers, posters and in-store displays, he said.

“Although the band is semi-managed, it is represented by Arista’s own management,” says Fuchs.

In addition to “Hundred Year Hall” and the 15 Grateful Dead Records al- bums, which include Aristas’ Deadhead club, BMG is the publisher for the albums, handled by Ice-Nine. “The band wanted us to market their catalog with ours and they felt they were doing everything all together,” says Lott.

The Arista deal is only for the U.S. and there are no plans yet for international distribution.

**Billboard Awards (Continued from page 1)**

The two-hour show will be seen live at 8 p.m. EST; it will be taped for telecast on the West Coast at 8 p.m.

The Billboard Music Awards will honor the year’s No. 1 artists and songs as determined by the 1996 year-end charts compiled by Billboard’s weekly and biweekly charts.

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**113**

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HOT 100 AIRPLAY

1. Kiss From A Rose - Tony Bennett
2. All About Us - Journey
3. Higher - Counting Crows
4. One More Time - Michael Jackson
5. I'll Be Missing You - P. Diddy ft. Faith Evans & 112
6. Touch Me In The Morning - 'N SYNC
7. The One That You Love - The Corrs
8. Dream On - Aerosmith
9. No One - Alicia Keys
10. Gone - All-4-One

HOT 100 SINGLES

1. I Will Always Love You - Whitney Houston
2. I'm Every Woman - Chaka Khan ft. Prince
3. I Will Survive - Gloria Gaynor
4. I'm Not That Girl - Jewel
5. I'm Gonna Be (500 Miles) - The Proclaimers
6. If I Can Dream - George Michael
7. I Need To Know - Babyface
8. I Want You To Want Me - Cheap Trick
9. I Want To Hold Your Hand - The Beatles
10. I'd Rather Go Blind - Etta James

HOT 100 RECURRENT AIRPLAY

1. I Believe I Can Fly - R. Kelly
2. You Gotta Be - Mary J. Blige
3. This Is How We Do It - Flo Rida
4. The Meaning Of Life - Yolanda Adams
5. Sky's The Limit - 5th Harmony
6. Lights - Ellie Goulding
7.》/
8. Listening - Collie Buddz
9. Another Night - Sam Hunt
10. In the House of the Good Lord - Marvin Gaye
11. Where I Come From - YG
12. Better Man - Frank Ocean
13. You're Only Good To Me - Robert Smith & The Queen of England
14. How Do I Love You - Erasure

HOT 100 AIR PLAY - WEEK ENDING OCTOBER 7, 1995

1. "Kiss From A Rose" - Tony Bennett
2. "All About Us" - Journey
3. "Higher" - Counting Crows
4. "One More Time" - Michael Jackson
5. "I'll Be Missing You" - P. Diddy ft. Faith Evans & 112
6. "Touch Me In The Morning" - 'N SYNC
7. "The One That You Love" - The Corrs
8. "Dream On" - Aerosmith
9. "No One" - Alicia Keys
10. "Gone" - All-4-One

HOT 100 SINGLES - WEEK ENDING OCTOBER 7, 1995

1. "I Will Always Love You" - Whitney Houston
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3. "I Will Survive" - Gloria Gaynor
4. "I'm Not That Girl" - Jewel
5. "I Need To Know" - Babyface
6. "I Want You To Want Me" - Cheap Trick
7. "I Want To Hold Your Hand" - The Beatles
8. "I Want You To Want Me" - 1975
9. "I Want You To Want Me" - Boomtown Rats
10. "I Want You To Want Me" - The Smiths

HOT 100 RECURRENT AIRPLAY - WEEK ENDING OCTOBER 7, 1995

1. "I Believe I Can Fly" - R. Kelly
2. "You Gotta Be" - Mary J. Blige
3. "This Is How We Do It" - Flo Rida
5. "Sky's The Limit" - 5th Harmony
6. "Lights" - Ellie Goulding
7. "Another Night" - Sam Hunt
8. "In the House of the Good Lord" - Marvin Gaye
9. "Where I Come From" - YG
10. "Better Man" - Frank Ocean

Records of the greatest sales ever. © 1995 Billboard/Billboard Communications
PHILADELPHIA — According to SoundScan, the album has sold more than 100,000 units to date. The album’s third single, “Name,” hit No. 1 on Modern Rock Tracks this week and debuts at No. 34 on the Billboard Hot Airplay Monitor’s mainstream chart. The track moves 21-18 with a hit on Hot 100 Airplay and moves up four spots to a bullet No. 11 on the album Rock Tracks chart.

“It just happened that musical tastes have been more to our liking, so to speak,” says Reznick. “This time around, me and [bassist] Robby [Takac] have been able to gel much better as a unit, and there’s no doubt that increasing collaboration is motivational fuel to keep going.”

The band also includes new drummer Robby Takac, who replaced the recently departed George Tutakula. The trio’s hard-rocking, guitar-driven sound has softened a bit from its first two albums, 1987’s “Goo Goo Dolls” on Celluloïd and 1989’s “Jedi” on Reprise.

A more melodic feel came to the forefront on the band’s second two Metal Blade/Warner Bros. albums, 1990’s “Hold Me Up” and 1992’s “Superstar Car Wash,” “Name” offers a more acoustic, guitar-tinted side of the band, whose concerts gradually build from punk rants to rock anthems about the uphill (or upshift) of coming-of-age experiences.

“It’s definitely gotten more melodic, because I can’t pretend to be 19 again,” says Reznick, who, along with Takac, is signed to EMI Virgin Songs for pub-

lishing. “I don’t feel some of those things that we did... There’s the 200 people who have been with us over the years, and now there’s the other 600, 700, or 800 that show up because of ‘Name.’”

Because of the success of “Name” in the U.S., the label plans to service the song that peaked at No. 1 on Billboard’s Alternative tracks in some international territories, including Australia and Germany. A date has not been set yet for the U.K.

Marketing and promotional activities for Europe are being planned for when the band tours there early next year.

“It’s a follow through from ‘A Boy Named Goo’—‘Only One’ and ‘Flat Top’—neither of which was a home run at the album rock or modern rock charts,” says Reznick.

“Only One” peaked at No. 36 on Modern Rock Tracks in April and at No. 21 on album Rock Tracks in May. “Flat Top” reached No. 38 on Album Rock Tracks in August. The latter never de-

buted on the Modern Rock chart, because “Name” took off at the format in

stead, thanks to Kevin Weatherly, PD at powerhouse KROQ Los Angeles.

KROQ began airing the song in June for the first time it serviced the track. In fact, KROQ started playing “Name” the same week that the label was going for airplay on “ Flat Top.”

Because of the band’s previous showings at radio and retail, Singer and Dave Lombardi, national promotion di-

rector at Warner Bros., says there wasn’t an incredible amount of anticipa-

tion for “A Boy Named Goo.” None of the band’s previous albums charted on Billboard’s Pop 100, and little radio airplay was generated.

Charlie Springer, VP of sales at Warner Bros, indicates that they had helped persuade MTV to designate “Name” a Buzz Clip. “This record hasn’t really exploited, like Alanis Morissette, but where we were getting airplay, as we got it, SoundScan picked it up markedly, starting in L.A.,” says Springer.

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artist that we haven’t worked with be-fore.

Next Plateau was founded in 1985 by O’Loughlin, whose previous company, Plateau Productions, had done work for Atlantic Records and various independent labels. Seeking to emulate the first successes of such urban-oriented artists as Profile and Select, Next Plateau scored a top 40 R&B hit with “It’s One More Shot.” Since then, the label has enjoyed big pop and R&B hits with such dance acts as Salt'n'Pea. Underground Paperboy, 4 P.M. and, most prominently, Salt-N-Pepa.

In 1992, Next Plateau entered a li-beration and distribution deal with Road-runner, which issued the company’s prod-uct under the London and Island imprints, with distribution through both its own system and a rep avenue, present-ly, P&D and ILS, the independent distribution arm of PolyGram. All of Next Plateau’s prior roster, except Par-ker and O’Loughlin, are now with Road runner.

O’Loughlin, who has known Wessels for more than 20 years, sees a wealth of promise in his new venture.

He says, “While it’s a very unusual pairing of an urban and an alternative company like Next Plateau to join forces with a rock indie like Roadrunner, I see the people as being very aggressive and ex-citing.” O’Loughlin, who'd rather put something to-geth-er that could wind up being like a Virgin or an Island is a number of years back, before they joined forces in the first place—that choice indi-cated in the middle.”

O’Loughlin is upbeat about the poten-tial, given Next Plateau’s re-modeled distrib-utor RED, which has handled Roadrunner’s product since 1993 and recently scored a No. 1 album on The Bill-boards with rap act Bone Thugs-N-Harmony’s “E-99 Eternal.”

“They’ve had a few big successes,” O’Loughlin says of RED. “(RED presi-dent) Sally Lica is a hands-on, experienced guy, and he’s using all that experience in the indie sector ... We’re very fortunate to be able to work with him.”

O’Loughlin also sees benefits in Roadrunner’s relationships with major labels. “At major labels, it’s very difficult to get even a hit released in a certain terri-tory,” O’Loughlin says. “We’re going to have more control, and I think we’ll release more, and more doesn’t mean faster. U.S. that very valuable to me, and it’s a fine line. Part of being a business is to be able to appeal to the global mark-etplace.”

Besides its U.S. and Dutch offices, Roadrunner maintains stand-alone com-panies in France, England, Germany, Australia, and Brazil. The label is dis-tributed in the U.K., Intercom in Germany, Shock in Australia, and BMG in Brazil; it also handles BMG in 35 other territories around the world.

Keogh says that Next Plateau’s urban music will fill a definite niche in Road runner’s global product mix.

“Certainly we’ve created a real pipeline for product around the world,” he says, “and we should have a very well-coordinated, pipeline, a very efficient one, and one that is dedicated toward artist development ... You’re looking for product to fill the gap, and you really need to know that product is very healthy in that situation.”

Next Plateau’s staff of five—which in-cludes the company’s longtime VP of op-erations, Dale Robertson—will be housed in Roadrunner’s New York of-fices and will concentrate on A&R and promotions.

Roadrunner will handle back-office, royalties, and sales functions; however, to handle the increased prod-uct demand, we’ve set up an active, per-forming unit. In the States, the label will be hiring a national pop promotion staffer and five radio promotion regions. Roadrunner al-ready has reps in offices in Dallas, Atlanta, Chicago, and L.A.

Next Plateau’s first release under the new relationship will be female rapper Majeste’s single “Winey Winey (Life Of Da Partay),” due Oct. 10. This will be fol-lowed in January by albums from rap-er Paperboy and Paperboy’s trip-hop act Radio Venus.

O’Loughlin says he expects that Next Plateau albums will be out only six to 10 al-bums during the next 12 months.

“Next Plateau Records never really released a lot of records,” he says. “In the whole nine years, we have done maybe 28 albums. But most of the al-bums we’ve done, you’ve heard of.”

Keogh believes that Roadrunner has reached the right time in its evolution to attempt the kind of endeavor it is under-taking with Next Plateau.

“Roadrunner has been able to be able to bring this kind of growth upon us,” he says. “A couple of years ago, it would have been a lot for us to digest. Now, I think we’ve brought it up to this point in a professional manner. We’re be-hind the very fast-growing underground.”

BILLBOARD/MONITOR, SEMINAR, AWARDS

(Continued from page 14)

Gorman (WMMS Cleveland) will learn radio’s paradoxical role in the music business, that so many stations target working women, while so few employ women to guide programming.

Steagall, who has handled Darly Furmer from VH1 will join Liz Riley from the Snow and Steven Hill and Matt Pinfield from MTV for a detailed look at how the radio and video industries see one another as complements.

Jim Owen, programmer at KKSU (KKSU-FM) and Darly Furmer of WRCX (New York) will moderate a look at the different ways in which men and women relate to and process music. Immediately following, DJs Monica Starr (WEJN Chicago), Tom Torc (KGGG Minneapolis), and former WKIN New York music director Theda Sandford will examine radio’s paradoxical role in the music business. They will look at how stations target women listeners, while so few employ women to guide programming.

Burkhert, buyer for The Harris Group, will take a look at different ways in which men and women relate to and process music. Immediately following, DJs Monica Starr (WEJN Chicago), Tom Torc (KGGG Minneapolis), and former WKIN New York music director Theda Sandford will examine radio’s paradoxical role in the music business.

The day’s final session, “Back For Good” is beginning to benefit “No Body Else,” according to retail.

“It’s building real well for us,” says Roy Birukhov, buyer for the 57-store Harmony House chain in Troy, Mich. “We’ve had a slow start, but people are beginning to attract both kids and adults. It’s nice to see this set finally have some success here in the States. It’s been a long time coming, and it’s much deserved.”

At the moment, Take That is on the fes-tival tour of the summer that is taking the group on tour through Southeast Asia and Australia. Manchester, England-based booking agent Danny Betesh assembled the trek. In late October, the set will come to the U.S. for promotional ap-pearances that will include a performance on NBC-TV’s “The Tonight Show With Jay Leno” and one during Seventeen magazine’s annual Star Showcase in New York. Ennis says that there is “tremendous interest” in a Take That concert tour of the U.S., but that it will not likely happen until the end of this year or early 1996.

Barnes has seen a good pop group tour here with a few hits under its belt first,” Ennis says. “Also, they have an incred-ibly elaborate stage show that we’re talking about taking all over the States. They have a huge live following in the U.K. and Europe that we want to trans-fer over here.”

In fact, a pair of longform videos of Take That shows in Berlin and at Lon-don’s Wembley Arena have sold 300,000 units in the U.K. and Canada, according to the label.

Sales but is successful only part of the Take That story. The act has won two Brit Awards, as well as the Golden Camera Award in Berlin and the Golden Otto Award for best band. Addi-tionally, Take That recently won an award for songwriter of the year for 1994. Worldwide publishing is handled by EMI-Virgin Music.

With solid creative and commercial resulits worldwide, conquering the U.S. is the next step for the set. “It was the missing link,” says Nigel Martin-Smith, Take That’s manager. “But I am con-fident that it will be only a matter of time before all of that changes.”
SHIBUYA'S HEADY MUSIC MICROSCOSM
(Continued from page 4)

quest to revive past trends has led to the absurd situation in which some
shibuya artists are releasing the kind of music that was
popular in the 80s from as early as the mid 70s.

To alleviate the gamut to some extent,
the album will be released with a
supplementary price of $4.98 plus
the original price of $5.98 for a total
of $11.96 on cassette, which is signif-
ically lower than other two albums.
Michael Jackson's "Thriller" had a
similar price of $14.48 for both
regular and "boxed" versions in the
past.

According to Quitararo, the album
is characterized by "two separate
moods that go together...all the way
through the 11 songs, there is a dif-
fusion between them. If you are
listening to one song, then the next
song will be completely different..."

Shibuya's "Heady Music Microcosm"
chronicles the music scene for a
quarter of a century. The message
that the album conveys is that
there are different types of music
being made in Shibuya, and one
should enjoy listening to all of them.

The youth who buy these goods
also embrace rap and hip-hop, whose
emphasis on wordplay and macho
posturing strikes a chord with young
people's need for escapism from
the problems that plague them.

The Shibuya experience adds up to an
amazing diversity of pop culture and
offers spiritual sustenance for Japanese
fans with its fusion of different music
genres, making it a unique experi-
ence for all who are interested in
exploring the diverse world of
music.
states. Though the practice was once known as price fixing, which was illegal—the establishment of the EU has transformed it into the legitimate and troublesome practice of trans-shipment.

Record companies dislike the new concept because of its impact on their trans-shipment systems.

However, Virgin Retail says its new store in Brussels, due to open Nov. 3 (Billboard, Sept. 23), will have much of its stock bought outside Belgium.

The Belgian divisions of at least two major labels have responded with deals attempting to make the local purchase of product more attractive to the retailer.

Virgin Brussels store manager Titus Kroon says: “Central purchasing has, in our case, nothing to do with philosophy but with achieving margin. We plan to buy the bulk of our goods in the U.K. as the exchange rates and our U.K. headquarters—with its excellent relationship with suppliers there—makes it particularly interesting.”

Kroon acknowledges that this “might become a problem with the Belgian record industry, but we are willing to work with them if we get the same conditions as their U.K. companies. We are solely interested in buying at the best price, and there’s no U.K. product philosophy we are pursuing. The whole matter is a question of realizing margins, and, therefore, it is not only the U.K. but also other European countries, like Sweden, that are competitive.”

Retailers buying outside their home territories, as they are allowed to do under the EU single market, cause significant headaches for labels. Though the trans-shipment phenomenon happens only with product that has an international appeal, it disrupts the major record companies’ established national- and region-based purchasing procedures.

One senior executive with pan-European responsibilities tells Billboard, “It means that a record label can’t build a marketing plan depending on what you have your national market, and you work on the basis that you spend $100,000 to sell 100,000 albums, you might find that, with exactly the same album, you sell 50,000 or 200,000, depending on whether your prices are attractive to people outside your country” (Billboard, Aug. 5).

The executive adds, “You can’t set a price that tampers trans-shipments. Every record company has to set prices that are competitive in the British market and in the French market and in the German market and in all the other markets. But at the end of the day, there is a very large number of discrepancies across the countries. There’s not a lot you can do about it, because you need to be competitive in every country.”

What Sony Music Entertainment has done about it, in the Virgin Brussels case, is reach a deal with the store that provides trans-shipment amounts.

Sony’s Belgian managing director, Patrick Deceuninck, says, “I am convinced that trans-shipments or central purchasing are not solutions in the medium to long term.”

Deceuninck says the mutual desire of labels and retailers to make stores as attractive as possible means that the two sides must work hand in hand. “The current partnership with Virgin Megastore is positive and excludes trans-shipments.”

Kroon says Sony offered him an attractive package, including favorable royalty terms and generous promotional support for joint promotions. Kroon says he is prepared to accept slightly higher prices in return for a promise of mutual distribution and cooperation.

Sources at PolyGram suggest that the company has taken a similar tack. They indicate that an agreement has been reached in principle, wherein PolyGram will exchange local cooperation for an assurance that Virgin will not sell PolyGram’s product outside Belgium.

EMI Music Belgium managing director Dirk De Clippeleir says, “I have the impression that Virgin is keen on collaboration with the Belgian industry because the chain attaches quite some importance to in-store promotion and joint marketing; therefore, they have to talk to us.”

MCA Belgium managing director Mercerie Guen HAS PASION, MAYBE MURDER, IN CARIBBEAN
(Continued from page 14)

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MERENGUE HIT FUELS PASSION, MAYBE MURDER, IN CARIBBEAN
(Continued from page 14)

adding that the word “venao” is a “fighting word” that is shedding the social fabric of the island.

Murphy of Puerto Rico’s radio programmers have not complied with Picón’s request.

We don’t want to offend religion,” says Billy Yorz of the stations of WZNT-FM San Juan and WOYE-FM Mayaguez, “but we think this song hasn’t done any harm to anybody, and we’re going to play it.”

Pedro de Angelis, DJ with WPRM-FM Caguas, says “El Venao” is a “real radio -threaded” and a “favorite for dedications.”

“Lots of people around here are plagued by boots and antlers,” says de Angelis.

Perhaps. But one major San Juan station, WDOY-FM, has declined to play “El Venao.”

“We won’t play any kind of song that offends our listeners,” says DJ Eddie Pacheco, who is a member of WDOY’s programming committee. “Just because a song is No. 1 doesn’t mean we have to play it.”

Nonetheless, “El Venao” is becoming the island’s biggest tropical song of the year. In September, the song reached No. 15 on Billboard’s Hot Latin Tracks chart while climbing to No. 2 on the Tropical/Salsa chart.

SPIN DOCTORS SUE MILLER BREWING
(Continued from page 14)

fringed on the copyright of the Spin Doctors’ “Two Princes.”

The lawsuit also alleges that the spot, which ran in early 1996, “deliberately mimicked the distinctive, unique, and identified sound and feel of the band for the purpose of deceiving or attempting to deceive the millions of fans of the Spin Doctors into erroneously believing that the band had endorsed the beer.”

The suit says the spot was on television in a bar similar to Nightingale’s, the New York City nightclub that has been publicized as the locus of the band’s roots.”

Millard Brewing had just learned of the “infringement” and was not prepared to comment.

The band is seeking compensatory damages, to be determined at trial but related to be in excess of $1 million for six alleged violations, including infringement of copyright, violation of the Lanham Act, statutory unfair competition, common-law unfair competition, unjust enrichment, and injunctive relief. According to the action, in 1995, the Spin Doctors declined an invitation from the brewer to help promote its product on the radio. The action charges that the band turned down the offer because its members “do not endorse products of any kind other than their own record company.”

The suit is similar to those won by Bette Midler and Tom Waits, who sued Ford Motor Co. and Peppers, respectively, over sound-alike advertisements (Billboard, Nov. 11, 1988, and May 19, 1990, respectively). Many believe that these cases set a precedent for artists seeking compensation for sound-alike performances in commercials.

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**ILS Goes National Route With IND Distrib Deal**

**BY ED CHRISTMAN**

NEW YORK—ILS, the marketing arm of PGD that funnels titles from PolyGram labels through independent distribution, has signed an exclusive national distribution deal with Independent Distributors Inc. 

ILS, which previously used a network of regional distributors, moved to a national deal “because we felt that it was the right time given the consolidation of accounts,” says Pat Mountain, senior VP/GM of ILS.

Over the last three years, national distribution has become the dominant force in the independent-label sector, which was previously dominated by regional distributors. In addition to INDI, key national independent distributors include RED, Navarre, REP, MS, and Caroline. Regional distributors were hurt further when, over the last two years, such large retail chains as Tower Records/Video, Camelot Music, and Blockbuster chose to emphasize buying from national distributors.

INDI, which was recently acquired by New York-based Alliance Enter- tainment Corp., previously handled about half the U.S. for ILS, while Graham Distributing in Phoenix handled the mid-Atlantic region; Select-O-Hits in Memphis worked the mid-South; MS Distributing in Elk Grove Village, Ill., covered the northeast; Midwest, and Philadelphia’s Universal Distributors had Pennsylvania. ILS also sells some accounts directly.

**SESAC Sues Over Defections Claims Wrongdoing By ASCAP**

**BY IRV LICHTMAN**

Tensions between performing rights groups ASCAP and SESAC, triggered by write-up and executive defections from one to the other over the past year, have flared over a SESAC court challenge in Tennessee.

Nashville-based SESAC is suing ASCAP and two former SESAC executives for “willful malfeasance and malpractice” and “misappropriation of confidential and proprietary information and to en- force away its key employees and to harm and displace our business.”

In the action, SESAC portrays itself as David to ASCAP’s Goliath. ASCAP is the largest U.S. performing rights group. SESAC is the smallest. However, SESAC scored a win last year when it signed major ASCAP writers Bob Dylan and Neil Diamond.

The action, filed Sept. 27 in the chancery court in Davidson County, Tennessee, centers on ASCAP’s hiring of Vince Candilora as director of licensing.

The arrival of Candilora, a 26-year SESAC veteran who was formerly its president, COO, and chief operating officer, was followed by ASCAP’s hiring of other SESAC executives, including former VP and general counsel Laurie Hughes, according to one source familiar with the hiring.

The SESAC suit charges that Candilora, in the waning days of his employment, “informed COO and other employees to leave SESAC . . . This was done by ASCAP with the intent to disrupt SESAC’s competitive business.”

**Maverick Takes It To Top With Alanis**

**IN ITS 16TH WEEK ON THE BILLBOARD 200, "Jagged Little Pill" by Alanis Morissette ascends to the top, giving the Maverick label its first No. 1 title. Morissette thus breaks her company’s founder to the top: Madonna’s last album to reach the top was “Like A Prayer” in 1989, before Maverick came into existence.**

Morissette is only the third female artist to have a debut album reach No. 1 in the ‘90s. Toni Braxton and Mariah Carey had their self-titled debut achieve pole position in 1991 and 1990, respectively.

Going back 10 years, there have been a total of seven No. 1 albums by female debut artists. In addition to Morissette, Braxton, and Carey, this feat was accomplished by Paula Abdul in 1990 with “Forever Your Girl,” Tracy Chapman and Tiffany in 1988, and Whitney Houston in 1986, the latter three with self-titled releases.

**OCTOBER PROJECT: Want to predict who will be No. 1 on the Hot 100 in October 1996? Or October 1997? You can make your friends, thanks to an observant Darrell Roberts of Raleigh, N.C. Persuing past Billboard charts, Roberts realized that, with the exception of a solitary week, only two artists have been No. 1 on the Hot 100 in the last five Octobers, and they have taken alternate years at the top. In October 1991, Mariah Carey was on top every week; in 1992, she was out, with “Emotions.” The following October, Boyz II Men were No. 1 every week of the month with “End Of The Road.” October 1993 saw Carey back on top with “Dreamlover,” for the entire month that it spent all of October 1994 at the peak with “I’ll Make Love To You.” And now Carey has kicked off October 1995 with “Fantasy.” You don’t need a psychic hotline to figure that Boyz II Men are odds-on favorites to capture the summit in October 1996, with Carey tipped for the top in October 1997.**

**Labeled With Love: Speaking of “Fantasy,” William Simpson of Las Angeles reports that it is one of two label names serving as song titles in the top 30 portion of the Hot 100. The other is the No. 25 song, “Sugar Hill” by AZ. Those titles join previous hits “Eric” by Fugees, “No More,” “Laurie” by Dickey Lee, “ABC” by the Jackson Five, “Any” by Paul Petersen, “East West” by Herman’s Hermits, “Miraage” by Tommy James & The Shondells, “Giant” by Les Baxter, “Playboy” by The Marvelettes, “Tom Cat” by The RoofTop Singers, “Press” by Paul McCarty, “Angie” by Madonnna, and “Fire” by Irene Cara and David Bowie as song titles that have immortalized record-label names on the chart. And all those songs are so memorable, you can play them again. I mean, who doesn’t love a Reprise?**

**When 24 Equals 17:** On the Janet Jackson front, Peter J. Baker of Milwaukee writes that “Runaway” (holding at No. 5 on the Hot 100) is the artist’s 16th consecutive top 10 single, starting with “Miss You Much” in September 1989. That puts Jackson in second place among female artists with the most consecutive top 10 hits. In first place is Madonna, with 17, from “Borderline” in June 1984 to “Cherish” in September 1989. Baker points out the irony that Jackson’s streak began just as Madonna’s ended and adds a hopeful note that “Twent- Foreplay,” the next single from Jackson’s A&M greatest-hits collection, will reach the top 10 and tie Madonna’s record.
"Close to the perfect Dead concert"

- New York Post, September 26, 1995

GRATEFUL DEAD

HUNDRED YEAR HALL

NEW - NEVER BEFORE AVAILABLE!

The legendary concert recorded live at Jahrhundert Hall in Frankfurt, Germany.

Features “Comes A Time” and “Next Time You See Me”
(for the first time ever on a live Dead album), plus classic performances of “Jack Straw,”
“Playing In The Band,” “One More Saturday Night,” “Truckin’,” “Sugar Magnolia” and much more.

A two CD/Cassette set with liner notes by lyricist Robert Hunter.
Recorded directly from the GRATEFUL DEAD archive masters.

And now available: Through exclusive arrangement with Grateful Dead Records,
Arista is now manufacturing and distributing the Grateful Dead Records catalog of fifteen classic albums,
spanning the group’s career from 1968-1976, including the Dead albums Blues For Allah and Mars Hotel
and the individual albums Garcia, Old And In The Way, Ace and Rolling Thunder.
What you don’t see in this photo are the 3.5 million people behind them.

Candlebox

Their new album: 

Lucy

Featuring "SIMPLE LESSONS"

The follow-up to their 3.5 million-selling debut.
Tour starts in October.

Produced by Kelly Gray and Candlebox.
Co-Produced by Jon Plum.
Management: Lindy Goetz for LGM.