Budget Studio Gear Breaks Barriers
Gives Artists, Labels New Flexibility

BY PAUL VENA

NEW YORK—A new generation of low-cost, high-quality recording equipment has transformed the record-making process in recent years, allowing artists and labels unprecedented flexibility and forcing top recording studios to diversify their product mix.

These machines have broken the barriers that once divided the artist's bedroom from the professional studio and have leveled the technological playing field for all artists, regardless of budget. For the first time, unknown songwriters are using the same set of composing, performing, and recording tools as those used by such established artists as Bryan Adams, Queensryche, Quincey Jones, Tom Petty, and k.d. lang.

All are taking advantage of a proliferation of studio gear that offers professional quality at an affordable price. The devices include the $900 Mackie CR-1604 mixer, the $3,000 Alesis Adat digital 8-track recorder, and the $2,000 Yamaha ProMix 01 digital mixer. These and other machines have turned what were once home and demo studios into facilities capable of outputting state-of-the-art material.

For artists and their A&R liaisons, the benefits of this technology are far-reaching.

"It certainly gave us a lot more flexibility in recording Lisa Loeb's album," says Jim Barber, A&R representative for Geffen Records, Loeb's label. "We managed to make Adat work for us in a way that gave us all the technological capabilities we needed, and we didn't have to the expense of working in a 24-track facility."

While there is no indication that album budgets have decreased across the board, they certainly have not risen at the rates they did in the '70s and '80s, according to Larry Hamby, VP of A&R at A&M Records.

"There was a period 10 years ago where the rate of inflation of the cost of making a record was pretty rapid," says Hamby. "In the first decade I was in the music business, it was a period where the cost of the equipment was rising at a faster rate than the overall inflation. And that was a period where the cost of making a record was rising much faster than the overall inflation."
INNER CITY BLUES
THE MUSIC OF MARVIN GAYE

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Pretenders’ Hynde Appreciates The ‘View’

Some people always feel at home, no matter how far they wander. And the luckiest can even find new routes for soaring the distance covered.

“The way rock affected me when I was younger, growing up in Akron, Ohio, was that it was a form of escapism,” muses Chrissie Hynde. In March 1987, playground with two toddler daughters in her Manhattan dressing room just prior to a sold-out Pretenders concert at Radio City Music Hall. “When I was in bed at night, I could hear a train whistle in the distance, and it was that great feeling of knowing that you were going somewhere. There was a sense of adventure, a sense of discovering something new, just a sense of getting away from the mundane. Having to deal with the mundane is something we all have to learn to do,” she counseled, breaking back her barely-handicapped visor, her round mole the same color across the carpet into empty teacups to amuse her sneezing offspring. “But how not to become mundane, that’s something else.”

Rockey two years later, Hynde was back in New York, checking Baltimore & Ohio rail cars rolling below her window at the converted grain silos of the Quaker Hillton as she wrote “Criminal,” a song about the guilty malaise of lonely lovesickness—and a self-exposeing peak of the Pretenders’ quietly impassioned new 15-track acoustic suite, “The Isle Of View” (Warner Bros., due Oct. 24).

“In a way, that song reminds me of the two odors that pervaded Akron when I was a kid,” says Hynde, laughing as she ambles in here in the pristine countryside of England, the singer/band-leader’s adopted home since 1973. “There was the putrid scent of burning rubber from the Goodyear factory. And the fishy smell of meal coming from the Quaker Oats mills in town. You felt basic, just like those smells.

“Criminal” has been a bit of a drug rehab or a weight-loss clinic, but I really haven’t changed much from the day I started playing music at 17. I’ve adapted along the way, but philosophically, I’ve always been an inherently ‘80s kind of gal. I was left home for London with everything I owned in one suitcase, or when we spoke in New York in 1987. Except now I’m more comfortable with everything.”

“I took the road from Akron, where I go about twice a year with my children to see relatives,” she says, “and now I can appreciate the resemblance of the lush Ohio hills to rural England. Or I borrow my mother’s car to drive through the town of Akron through boyhood where a house of ours once stood, before they put the interstate through.

“But that’s my perspective as a resident of the Isle England, which is where the name of the new record comes from. It’s also the title of the final unfinished melody on the record, which I wrote before I prefected the Pretenders together, and, when spoken, it sounds like ‘I love you.’”

On the back of the Pretenders’ 1994 album, “Last Of The Independents,” a merely lurid and impertinent work that tended some of the testiest rock of the last 12 months, the “Isle” sessions might be mistaken at first blush for a docile back-peddling in the urbane era of the Pretenders. This album, which heaved and churning fled from Hynde’s two-decade soundtrack (taped at London’s Jacob Street Studios in May with the group’s current lineup, plus the Duke Quartet) which divulge the deeper emotional underpinning beneath their rock’n’roll release mechanisms. Like an automobile with its bodywork torn away, this lean, defenseless music makes it possible to see why the tires squealed whenever Hynde raised her engine.

“The Phone Call” is another song that feels so natural on the new album, says Hynde, referring to the 1977 demo that occurred in front of Real Records. “Our joint performance is so ethereal, but so close to the bone. Rock’n’roll should always reflect the setting in which it’s made.”

Chrissie Ellen Hynde was born Sept. 7, 1941, in Akron, Ohio, where her father had an oil business. Terry of telephone company employee Melville “Bud” Hynde and his wife, Dolores, who had a local beauty salon. “My dad’s father worked for a rubber company, and my mom was a nurse,” says Hynde. To prevent familial occupations from repeating themselves, she studied art at Kent State and then departed for London, where she toiled in boutiques and wrote rock criticism for New Musical Express and Melody Maker.

From the late ’70s to now, Hynde has been a corner singer in New York since the 1989 “pucked!” album, which contained “Criminal,” has addressed with dry-eyed clarity the role of single mothers in a world starrved for lasting attachments.

“There’s been a return to more adolescent impulses, in our culture,” she suggests, “where the emphasis is on youth, cosmetic things, female adornment, a speculating attitude on society that’s similar to sports. Back in ’87, I said I wouldn’t let my songs be used for product-enforcement deals, and I still won’t—even though that attitude now makes most consumer-minded Americans quizzical. Rock’n’roll gives us the sense of community we lack, but the commercial importance we sometimes place on it shows how vapid people have become spiritually.

“Yet, when it’s put in its proper place and makes a contribution towards a greater good, music has the elevating spirit we all need to help us deal with our responsibilities. I mean, I can still put on a favorite record, like Phyllis Nelson’s ’60s U.K. hit “Move Closer,” stand in the middle of the room, and swoon from her awesome voice.”

How does Chrissie Hynde respond to her own output?

“Well, I’ve been a witness to what Charles Mingus wrote in his book ‘Beneath The Underdogs’ about musicians dwelling on a ‘colorless island’ beyond the idol dividing us. I hope it comes out in our work on ‘The Isle Of View.’ Artists always play the role of leaders, in a cultural sense, but the best thing they can do is probably share their soulfulness. No matter how much my older friend or the rest of us try to resist it, music is a vision of our salvation.”

FROM COMICS TO CUTTING-EDGE MUSIC

Boston’s Newbury Comics may have started out as a comic books outlet, but now it’s succeeding as a music chain specializing in alternative rock. Associate retail editor Don Jeffrey has the story.

Page 55

ALL THAT JAZZ FROM BET

Black Entertainment Television is branching out by launching a 24-hour sister cable channel that will be all jazz. The channel, to debut in January, will feature new and classic jazz programming. Music video editor Brett Awbroad reports.

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No. 1 ON THIS WEEK’S UNPUBLISHED CHARTS

Classical

IMMORTAL BELOVED / SOUNDBACK / YOHANN SCHILLER

Classical Crossover

MARRIOTT BELLWOOD / KLEINSON / MARISSA RINQUEL

Jazz

PEAKS / DAVID SANBORN / EBONI

Jazz / Contemporary

EURO SWING / UNO WARRIORS

KID AUDIO

POCHONITA / READ-ALONG / NUNTON

NEW AGE

CHRISTMAS IN THE AB / MANHEIM STEAMROLLER / AMERICAN GRAMMY AWARD

MUSIC VIDEO SALES

PULSE / SUNSET VIDEO / VC
CALLIN' BATON ROUGE
Dennis Lind
EMI-Combine Music Corp.

THE CITY PUT THE COUNTRY BACK IN ME
Mike Geiger
Woody Mullis
Belle Glade Music
Egan's Creek Music
Sixteen Stars Music

DADDY NEVER WAS THE CADILLAC KIND
Dave Gibson
Maypop Music

DON'T TAKE THE GIRL
Larry Johnson
Craig Martin
Eric Zanetis Publishing Company

DOWN ON THE FARM
Jerry Laseter
Noosa Heads Music, Inc.

EVERY ONCE IN A WHILE
Henry Paul, III
Van Stephenson
EMI-Blackwood Music, Inc.
Hamstein Cumberland Music

FOOLISH PRIDE
Travis Tritt
Travis Tritt Publishing

GOIN' THROUGH THE BIG D
Ronnie Rogers
Jon Scott Wright
Mank Wright
EMI-Blackwood Music, Inc.
Maypop Music
Songs of Jasper, Inc.

A GOOD RUN OF BAD LUCK
Clint Black
Hayden Nicholas
Blackened Music

HALF THE MAN
Clint Black
Hayden Nicholas
Blackened Music

HANGIN' IN
Rick Giles
Diamond Struck Music
Hamstein Cumberland Music
Patenrick Music

HEY CINDERELLA
Matraca Berg
Gary Harrison
August Wind Music
Longitude Music Co.
Maria Belle Music
Patrick Joseph Music, Inc.
Warner-Tamerlane Publishing Corp.

HOW CAN I HELP YOU SAY GOODBYE
Burt Bacharach
Byron Hill
Cambridge Publishing

I JUST WANTED YOU TO KNOW
Gary Harrison
Patrick Joseph Music, Inc.
Warner-Tamerlane Publishing Corp.

I WISH I COULD HAVE BEEN THERE
Kent Robbins
Colter Bay Music

I'D LIKE TO HAVE THAT ONE BACK
Aaron Barker
Bill Shore
Rick West
Dablu Music
Hidden Harbor Music
Katie Walker Music
Music Corporation of America, Inc.

I'VE GOT IT MADE
Max D. Barnes
Handscrath Music
Irving Music, Inc.

IF BUBBA CAN DANCE (I CAN TOO)
Mike McGuire
Marty Raybon
Sugar Bend Music

IF I COULD MAKE A LIVING
Roger Murrah
Keith Stegall
Murrhay Music Corporation
Tom Collins Music Corporation

IF THE GOOD DIE YOUNG
Paul Nelson
Terilee Music

IS IT OVER YET
Bill Kirsch
Nocturnal Eclipse Music

JUKEBOX JUNKIE
Jerry Capit
Janice Honeycutt
Capit Music

LIFE #9
Kostas
Tony Perez

LITTLE ROCK
Tom Douglas
Tree Publishing Co., Inc.

LOVE A LITTLE STRONGER
Billy Crittenden
Chuck Jones
Gregory Swint
Circle of Life Music
Diamond Struck Music
Hamstein Cumberland Music
Heart Doctor Music

LOVEBUG (2nd Award)
Wayne Kemp
Curtis Wayne
Black Jack Publishing

MORE LOVE
Doug Stone
That's A Smash Publishing

NATIONAL WORKING
WOMAN'S HOLIDAY
James Dean Hicks

NO DOUBT ABOUT IT
John Scott Sherill
All Over Town Music
New Wolf Music
Tree Publishing Co., Inc.

NOW I KNOW
Don Cook
Cindy Greene
Chick Rains
Don Cook Music
Tree Publishing Co., Inc.

Songwriter Of The Year
VINCE GILL

ADMITTED TO A DOLLAR
Doug Stone
That's A Smach Publishing

BE MY BABY TONIGHT
Ed Hill
Music Hill Music
New Haven Music

BEFORE YOU KILL US ALL
Keith Follese
Breaker Maker Music
Careers-BMG Music Publishing, Inc.

THE BIG ONE
Gerry House
Devon O'Day
Housenotes Music

IF I COULD...
ONE MIGHT A DAY
Sue G. Johnson
OCTOPUS MUSIC

TRYIN’ TO GET OVER YOU
Vince Gill
Benefit Music

THE SONG REMEMBERS WHEN
Hugh Prestwood
Careers-BMG Music Publishing, Inc.
Hugh Prestwood Music

UNTANGLIN’ MY MIND
Clint Black
Merle Haggard
Blackened Music
Sierra Mountain Music, Inc.
Tree Publishing Co., Inc.

PICKUP MAN
Howl and Perdue
MADZ MUSIC

ACQUISITION MUSIC

JERRY SAGE

NERA, REBELS

WOOD IV

UMICHAPPEL

PIECE OF MY HEART
Bert Bens
Jerry Siegler
Usichappell Music, Inc.
Web IV Music, Inc.

RENEGADES, REBELS

AND ROUGES

Paul Nelson
O-Tex Music
Terilee Music
Tree Publishing Co., Inc.

Us Four Publishing, Inc.

ROCK BOTTOM
Buddy Brie
J.R. Cobb
BCL Music, Inc.

ROCK MY WORLD

(LITTLE COUNTRY GIRL)
Bill LaBounty
Steve O’Brien
August Wind Music
Longitude Music Co.
Sneaky Noon Music
Steve O’Brien Music

SHE CAN’T SAY I DIDN’T CRY
Tony Martin
Troy Martin
Reese Wilson
Hamstein Cumberland Music
Starstruck Angel Music, Inc.

SHE DREAMS
Mary Fenn
Patrick Joseph Music, Inc.
Warner-Tamerlane Publishing Corp.

SHE’S GIVE ANYTHING
Vince Melamed
Jeffrey Steele
Alberta’s Paw Music
August Wind Music
Blue Desert Music
Longitude Music Co.
Mike Curb Music

SHE’S NOT THE
CHEATIN’ KIND
Ronnie Dunn
Showbilly Music
Tree Publishing Co., Inc.

SOMEBODY NEW
Alex Harvey
Ensign Music Corporation

THE SONG REMEMBERS WHEN
Hugh Prestwood
Careers-BMG Music Publishing, Inc.
Hugh Prestwood Music

SPILLED PERFUME
Don Dilson
Pam Tillis
Acuff-Rose Music, Inc.
Ben’s Future Music
Tree Publishing Co., Inc.

SUMMERTIME BLUES
Jerry Capehart
Eddie Cochran
Warner-Tamerlane Publishing Corp.

THAT AIN’T NO WAY TO GO
Kix Brooks
Don Cook
Romie Dunn
Barnes Prairie Songs
Don Cook Music
Showbilly Music
Tree Publishing Co., Inc.

THAT’S MY BABY
Chuck Cannon
Taste Auction Music
Wacissa River Music

THAT’S MY STORY
Tony Haselden
Alex Hawkins
Lee Roy Parnell
Ashwords Music
Lee Roy Parnell Music
Millhouse Music
Songs of PolyGram International, Inc.
That’s My Story Music

THAT’S MY STORY

THEY DON’T MAKE ‘EM
LIKE THAT ANYMORE
Jeffrey Steele
Blue Desert Music
Longitude Music Co.
Mike Curb Music

THINKIN’ PROBLEM
David Ball
Low Country Music
New Court Music, Inc.

THIRD ROCK FROM THE SUN
Tony Martin
Sterling Whipple
Baby Mae Music
Hamstein Cumberland Music
Rio Bravo Music

TRASHY WOMEN
Chris Wall
Groper Music
Rhythm Wrangler Music

WALKING AWAY A WINNER

Bob DiPiero
Tom Shapiro
American Made Music
Hamstein Cumberland Publishing
Little Big Town Music

WATERMELON CRAWL
Buddy Brock
Zack Turner
Acuff-Rose Music, Inc.
Coburn Music, Inc.

WHAT THE COWGIRLS DO
Vince Gill
Reed Nielsen
Benefit Music
Longitude Music Co.

WHEN LOVE FINDS YOU
Vince Gill
Benefit Music

WHEN THE THOUGHT OF
YOU CATCHES UP WITH ME
David Ball
EMI-Blackwood Music, Inc.

WHEN YOU WALK
IN THE ROOM
Jackie DeShannon
EMI-Unart Catalog, Inc.

WHENEVER YOU
COME AROUND
Vince Gill
Petie Wasner
Benefit Music
Sacred Heart Songs, Inc.
Uncle Pete Music

WHO’S THAT MAN
Toby Keith
Songs of PolyGram International, Inc.
Tococo Tunes

WIND
Bob DiPiero
Tom Shapiro
American Made Music
Hamstein Cumberland Music
Little Big Town Music

WISH I DIDN’T KNOW NOW
Toby Keith
Songs of PolyGram International, Inc.
Tococo Tunes

Implications Of Work Made For Hire

BY WALLACE COLLINS

Most record contracts require that record artists render their services to their record labels pursuant to a "work-for-hire" clause. Under the doctrine of the U.S. copyright law, the record label retains ownership of an artist's master recordings and thus insures maximum profits for itself.

However, the legal ramifications of these work-made-for-hire arrangements could be disastrous for the record industry. Most labels face substantial liability under the Federal Fair Labor Standards Act and under New York and California state labor laws since the record company--which owns the copyright to the record--could be deemed employees for the purposes of workers' compensation benefits, minimum-wage guarantees, unemployment and disability and other company policies that are the ground-works for an artist-employee to revoke existing contracts, a move that could be especially disastrous for new artists. It is time to reconsider an option for future works from an artist.

Under the U.S. copyright law, as amended by the Sound Recording Act of 1971, a copyright is granted in a sound recording separate and apart from the copyright granted in the underlying song. Copyright ownership usually vests in the person who actually creates a given work, the moment in "fixed in a tangible medium," which, in the case of a recording artist, would be when the master is recorded. If the work is created as a "work-made for hire," then the company who hires or employs the artist is deemed to be the author of the work and owns all rights of copyright in that work.

Record contracts are structured as multi-album recording commitments whereby the label agrees to finance one or more albums and has options to demand several more from the artist at the label's sole discretion. The record label "advances" a sum of money to the artist for the production of the album, which the artist records and then delivers to the record label on a work-made-for-hire basis.

Assuming that the record company releases the album--or any other work created for hire--the company agrees to pay the artist a "royalty" from sales of the album based on an extremely complicated calculation involving a myriad of variables. However, before the record label actually pays any royalties to the artist, it is entitled to "recoup" the entire advance solely from the artist's royalties.

Under this scenario, the artist ultimately pays for the cost of producing an album, the record company collects and then pays the artist fees little or no real compensation, since the bulk of the advance is used to pay for recording costs. Since the record label is not the artist, it is entitled to "cross-collateralize" outstanding advances from any one album against royalties otherwise payable on any other album, an artist could conceivably sell thousands of albums and still be in an unrecouped position with its record label. All the while, however, the record company is collecting royalties for the albums and takes its profit off the top.

Record labels justify this system largely on the basis that the artist, from the high number of failures that occur. To be fair, it is a high-stakes business, and record labels do frequently end up with albums that do not sell and records that go out of print, and the label often loses its entire investment. However, the size of contracts contain numerous provisions that state that the label has the right to control the nature and quality of the artist's work and output, to control recording sessions, and to accept or reject delivered product if it is not "commercially satisfactory." The label almost always has the contractual right to exercise discretion over the artist's repertoire and the content of the recordings and can require the artist to stop recording or to re-cord any track to suit the label's standards. Furthermore, almost all significant recording contracts are "exclusive" such that the label controls the sole right to the artist's output during the term of the agreement.

A ll of these factors weigh in favor of a finding by the courts that the artist is the record company's employee under the Federal Fair Labor Standards Act and state labor laws and specifically those of California and New York, where most record labels are headquartered. In the event that the artist is deemed to be the record label's employee, then the artist would have a variety of available rights and protections.

All record companies would have a right to claim workers' compensation benefits related injuries and, if these injuries were severe enough, the artist may qualify for disability payments.

Likewise, an artist whose option is not picked up by the label could claim that he was fired and may well be entitled to claim unemployment-insurance benefits.

In addition, the artist would have a right to claim minimum-wage guarantees during the term of employment. A minimum-wage salary must be paid in a timely fashion and must be guaranteed and cannot be based on the vagaries of sales figures and royalties. Failure to abide by these standards could result in the record label to claims for actual and statutory damages under the Federal Fair Labor Standards Act and other applicable labor laws.

Most significantly, a record label's failure to provide the appropriate employment benefits and wage payments may constitute grounds for rescission of the contract in the basis that they violate public policy and are void ab initio, or are void for lack of consideration. In addition to demanding the return of the master recordings, the artist may also be able to collect consequential damages arising from the rescission of the contract.

Such a scenario could mean an enormous windfall for recording artists and financial disaster for the record industry. Record companies would do well to carefully review the unwieldy language in the provisions of their artist contracts and streamline them so as to avoid this artist-employee situation.

Letters

NONFICITION SURF MUSIC

Thank you to Timothy White for his "White Paper" cover story, "Surf: Takeoff!" (B&B, Aug. 23). On the current momentum of surf music reissues, and especially for his kind words regarding our "Rare Surf" albums on the AVI label. As one who works to promote the view that the truth about this subculture is far more exciting than the California myth, I was pleased to read commentary about the music that goes deeper than "Cowabunga! Wax your board!"

Now, with such developments as "Pulp Fiction" and your article, the word is out: Strip away the beach party trappings and discover one of the true regional folk movements of American culture—an as valid an expression as say, Western swing was to Texas, Motown was toDetroit, or Reggae to Jamaica. I must also thank you for my picture on the cover; after 35 years of involvement in our music, a most gratifying milestone!

Paul Johnson

CARLISLE

LIKES EDITORIAL REPERTOIRE

Congratulations to John Lannert for bringing the problems currently being experienced by music publishers doing business in Mexico to a wider audience. Ms. Morales' article, "Mexican Royalties," (Billboard, Sept. 30). As an independent music publisher with a substantial investment in Latin music and Mexico, we are sensitive to the issues you describe. As members of Asociados y Compositores de Música, Continued pressure on an international level by organizations representing songwriters and music publishers will be important to a resolution of the dispute.

Again, congratulations to Billboard for being there first.

David Renzer
Senior VP/General Manager
Zomba Music Publishing

CLASSICAL GAFFE

The article by Bradley Bambarger on New Albion Records [Billboard, Sept. 23] insightful and accurate. New Albion has been on the leading edge of classical recordings and has developed a repertory that major labels are just beginning to cover. New Albion began this activity 11 years ago, when the industry large was still enamored in the neoclassical of classical music.

However, your headline writer, by tagging New Albion as "new age," caused the intended meaning to be lost. Please re-read the speech to skip over it and turn the page.

Faster Read
New Albion Records Inc.
San Francisco
Achievement through perseverance

Mercury Records congratulates Rusted Root on their debut gold album *When I Woke*

MGMT: The Metropolitan Entertainment Group • Agency: Creative Artists Agency • Produced by Bill Bottrell
Harrell Gets Nod As Motown CEO

Former Upper Chief Aims To Stress A&R

By J.R. REYNOLDS

LOS ANGELES—In a move that was anticipated by a monthslong industry circle, former Upper chief Andre Harrell was named president/CEO of Motown Records, replacing Jheryl Busby.

Harrell will report directly to PolyGram president/CEO Alain Levy. Clarence Avant will continue as chairman of Motown Records.

The appointment, announced Oct. 2, is expected to infuse new youth and vigour into the storied label.

“The music business is driven by A&R, especially at Motown,” says Levy. “Andre has shown that he knows how to build artists. He’s driven, and that’s something I like very much in an executive.”

Departing executive Busby says he has accomplished his objective of rebuilding Motown. “My goal when coming to Motown in 1988 was to restore its faded brilliance and create a foundation for the label’s legs to walk on,” Busby says. “I am confident that I’ve left the label with that task accomplished.”

Busby took the Motown reins the same year that the late label founder Berry Gordy sold it to Boston Ventures and publication for $380 million. In 1993, the label was purchased by PolyGram for $380 million.

According to published reports, Busby is planning to launch his own label with Black Entertainment Television. However, Busby declined to comment on his future plans and executives at BET were unavailable at press time.

Harrell began his career in music in 1977 as a rapper in the group act Dr. Dre/2Pac H.Y.D. In 1981, he became VP of Russell Simmons’ Rush Communications.

In 1986, Harrell entered a joint venture with MCA Records to form Upper Records, which went on to break such hip-hop and R&B acts as Jodeci, Mary J. Blige, and Heavy D. & the Boys.

Sources estimate the value of Upper’s first three years to be $50 million to $100 million. The Upper name, roster, and catalog will remain with MCA.

Harrell, Upper, and PolyGram will not discuss the financial package the executive received. A source close to the deal says Harrell received at least $40 million.

Says the source, “That was a critical transaction and gives him the kind of juice he’ll need for dealing with people as the new head of a major label.”

While MCA has not announced a replacement for Harrell at Upper, some industry observers speculate that the label’s A & R EVP Dan Heyman is a possibility.

(Continued on page 25)

Music Video Meet To Key In
On Multimedia Via Hancock

By BRETT ATWOOD

As part of its growing emphasis on multimedia, Billboard has chosen multiple Grammy-winner Herbie Hancock to join industry legend Quincy Jones as a keynote speaker at this year’s annual Billboard Music Video Conference, which will be held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

Both artists will discuss the common ground of the multimedia and music video industries.

In addition to his Grammys, Hancock has won an Academy Award for his score to the film “Round Midnight,” as well as numerous MTV awards for his groundbreaking videoclip “Rockit.”

Hancock’s latest clip, the title track from his Mercury debut disc “Dis Is Da Drum,” features Hancock in a 100% computer-generated environment (Billboard, July 29).

Hancock & Joe Productions, which is jointly run by Hancock and Joe Manolakakis, recently formed a strategic alliance with Irvine, Calif.-based software publisher Graphix Zone to collaborate on a series of CD-ROMs (Billboard, Sept. 23). The first project will explore the history of jazz from the turn of the century.

“In the very near future, all music will have some sort of graphical component to it,” says Hancock. “Music videos have compelled all musicians to turn their eyes towards visual as part of the creative process. MTV initiated this path, which is now leading towards today when audio-only records will be a thing of the past.”

Jones, who will be in the midst of a tour promoting his “Q’s Jook Joint” album, will deliver his Nov. 9 speech live via satellite.

Hancock’s first real CD-ROM project, also titled “Q’s Jook Joint,” for release in 1996. The interactive music video piece will be released by Q7, which is a joint venture between Sony Music and Level Inc. and Quincy Jones-David Salzman Entertainment.

In addition to the keynote speeches, the conference will also feature new CD-ROMs, multimedia-themed panels and the second Multimedia Expo.

“Online Opportunities” will examine the latest trends in multimedia in cyberspace. It will investigate what new programming and promotion options are opening up on the Internet, including the “netcasting” of music videos.

Another panel, “Multimedia And Music Video: The Real Deal,” will examine why the music video community can maximize its use of multimedia. The panel will address the evolution of the “enhanced CD” and its relationship to traditional video.

The Billboard Music Video Conference will also contain numerous panels that focus specifically on the music video community, including “Quiet On The Set,” which will examine the ever-increasing difficulties that often arise at each stage of a clip’s production; “The New Avenues,” which will look at the alterna- tive outlets for music video exposure, including direct broadcast satellite, low-power TV, and public music video kiosks; and “Advertising Work” (Continued on page 25)

Taylor New Billboard Radio Ed.; Boehlert Promoted

By MARILYN A. GILLEN

LOS ANGELES—A&M Records is touting a project in the wholly unknown realm of CD Plas with release of its first two multimedia albums Nov. 21 at $18.95 each.

“A Live In The Supershark” by multiplatinum act Soundgarden will be joined by the band’s “One Love” (Billboard, June 10). The two CD Plas will be $18.95 each.

“A Live In The Supershark” will include two multi-platinum hits, “Black Hole Sun” and “Spoonman,” both of which were released as single CD Plas.

The Supershark was recorded in a bombproofing environment at the band’s studio and will be released in a limited edition CD Plas.

“A Live In The Supershark” will be released in a limited edition CD Plas.

A Live In The Supershark

“(Continued on page 25)

A&M Explores Multimedia
With Its First CD Plus Titles

A lot of what we do is very visually inclined,” says Soundgarden guitarist Kim Thayil. “It’s a natural step for us to create a new experience based on it.”

Major-label pioneers in this fledgling format include Arista (Sarah Dessen’s “Freedom Dreams,” the Bogen’s “Life Begins At 40 Million”), Philips Media/Island Records (“Craberman’s Doors and Windows”), J.A. Trauma/Interscope’s “Little Things”), and Elektra (Moby’s “Moby Disk”). Numerous others are hotly pursuing the multimedia CD Plus product due in the coming months, including Reprise (Randy Newman’s “Faul”), Angel (a classical series), Capitol (Blind Melen), and Atlantic (multi-artist sampler).

A&M will be near the front of the line, however, in releasing an “official” CD Plus disc in the forthcoming release of their new “Blue Book” specifications laid out in June by Philips and Sony in a joint meeting with Microsoft and Apple (Billboard, June 17).

Rykodisc’s Sugar album “Beeside,” released July 25, also followed the (Continued on page 26)

Delicious Vinyl Owners Slug It Out In Court

By CHRIS MORRIS

LOS ANGELES—Citing differences with his partner Dike Di, Delicious Vinyl co-owner Mike Ross filed a petition in L.A. Superior Court seeking the appointment of a provisional director for the label.

The petition—the latest in a series of legal actions lobbed by Ross and Dike against each other—ptrs the L.A.-based hip-hop label—claims that Dike and Ross are “unable to agree to the management and direction of Delicious Vinyl.”

It requests that an individual named David Kaplan be designated to (Continued on page 26)
New-Media Firm GRD Group Launched By GRP Label Vets

BY MARILYN A. GILLEN

LOS ANGELES—The founders of category-killer GRP Records have raised their jazz standard over multimedia and hope to generate another big hit with a new entertainment company focused on the convergence of music and technology.

The New York-based GRD Group—formed by long-time partners and music-industry veterans Dave Grusin, Larry Rosen, and Jon Diamond—will focus on a variety of new media, including the fast-emerging area of online services.

The company's business strategy will be geared toward acquiring and managing emerging new-media companies, as well as starting and developing new ones, Diamond says.

The first such acquisition is New York-based multimedia company N2K (Need To Know Inc.), which developed what will be GRD's flagship brand-name property, Jazz Central Station.

Jazz Central Station is an online music resource on the Microsoft Network with offerings including "the history committee is aiming to restore the crown of the king of rock 'n' roll.

In what would have been Elvis Presley's 61st year, his catalog is (Continued on page 82)

BMG Int'l Gives Elvis A Tidier Catalog, Boxes

BY JEFF CLARK-MEADS

LONDON—An international

Billboard Exclusive

GRUSIN

.solution

ROSEN

PRESLEY

BMG International has launched a new Elvis Presley catalog in Europe with more information and instant "chat" and music video features on a loadable bulletin board service.

BMG Deutschland has also created a mini-bulletin board focusing on Presley's 53-year-old career. Both boards are available in 12 languages.

Motown's Boyz II Men Aimed At Spanish-Speaking Markets

BY JOHN LANNERT

In the past two years, superstar vocal quartet Boyz II Men have quietly become household names in Spanish-speaking markets.

The Motown group's 1993 version of "Cooley High Harmonies," that contained a Spanish version of its smash "End Of The Road," has sold nearly 1 million units in the U.S. and Latin America, according to executives from Motown, PolyGram Latin America, and PolyGram Latin America.

Now Motown and PolyGram are hoping to pop even bigger sales figures with Boyz II Men's Oct. 24 release, "II—Yo Te Voy A Amar." The 14-song package contains the original 10 English-language tracks from the group's 8 million-selling "II" plus Spanish-language counterparts to "Water Runs Dry" (No Dejemos Que Mueran El Amor), "Yesterday," "On Bended Knee" (Rendíllo Ante) (Continued on page 84)

Motown Honors Marvin Gaye

Tribute Set Backed By MTV Special

BY J.R. REYNOLDS

LOS ANGELES—Motown Records is embarking on a massive marketing campaign—including a 90-minute MTV special—to help launch "Inner City Blues—The Music Of Marvin Gaye." Set for international release Oct. 17, the tribute album features a wide range of talent, including Bono, Boyz II Men, Madonna, Sounds Of Blackness, and Stevie Wonder.

The MTV documentary, "Inner City Blues," is the centerpiece of the label's campaign and premieres on Oct. 19. The special offers a retrospective of Gaye's life and career and features interviews with the late artist's contemporaries, among them Motown founder Berry Gordy, as well as video clips of artist performances.

"Inner City Blues—The Music Of Marvin Gaye" comprises tracks by artists and producers who share an intense respect for Gaye and his songs, which skillfully addressed social issues, as well as matters of the heart.

Candace Bond, Motown's VP of catalog development and special markets, cautions die-hard Gaye fans that the project was not intended to feature faithful remakes. (Continued on page 76)

Giant Has Big Plans For Supernaw's Label Debut

BY DEBORAH EVANS PRICE

NASHVILLE—The title of Doug Supernaw's new album, "You Still Got Me," is more than a catchy name coined from one cut on the set. It's a tongue-in-cheek reminder from one of country music's mavericks that, though he might get temporarily sidelined, he doesn't ever plan to be off the country playing field.

In the aftermath of his mixed success on RCA, his bow at Giant shows Supernaw is still very much in the game. "I'm thrilled to be at Giant because they're supportive of me," Supernaw says. "Even though they still don't know quite how to take me sometimes, they are still supportive.

With unusual stunts like sharing syndicated radio host Blair Garner's head after defeating him in a wrestling match at the Country Radio Seminar last year, Supernaw has developed a reputation for being a bit left-of-center.

His career trajectory has also been a little out of the norm. According to SoundScan, his 1993 RCA debut album, "Red & Rio Grande," has sold 414,000 units. His sophomore effort, "Deep Thoughts From A Shallow Mind," released in September 1994, has sold 77,000.

Supernaw's history at radio has also been uneven. "I Don't Call Him Daddy" hit No. 1 on Billboard's Hot (Continued on page 84)

Critics Pick

"[larkin] breaks the bounds of predictability..." -S.F. Chronicle

"A skilled guitarist...Patty Larkin has personality to burn..." -Village Voice

"...her voice is fired with passion..." -L.A. Times

"...gassing fingerwork...Larkin breaks the bounds of predictability..." -S.F. Chronicle

"A skilled guitarist...Patty Larkin has personality to burn..." -Village Voice

"...her voice is fired with passion..." -L.A. Times

"Patty Larkin—Strangers World"

Patty Larkin—Strangers World

www.americanradiohistory.com
ASCAP is the first and only to pay royalties to songwriters and music publishers for LIVE pop concerts! Think about it. ASCAP and only ASCAP surveys the songs of the top 100 touring acts and 10 major venues. If you want to get paid more for your music, there’s only one smart choice.
Alison was with bumps and grinds.

Newcomer Krauss’ vocal performance was an unprecedented fifth consecutive year, but Krauss won all four of her nominated categories, including female vocalist of the year.

The trend of upsets continued with the award for song of the year, for which Jackson’s “Country Road, Take Me Home” (written by Bob McDill) had been considered a shoo-in. Instead, MCA voters picked the mildly controversial album, “Independence Day,” a song about an abused wife, written by Gretchen Peters and recorded by Martina McBride.

Peter’s thanked “all the women who have written to me” as a result of hearing the song. Backstage, Peters told Billboard that it was the second hardest song to write because it has no happy ending.

The first predictable award went to Brooks & Dunn, who, for the fourth year in a row, were named vocal duo of the year.

‘Soul Train’ Turns 25 With Box, TV Show

MCA Collection Features Wide Gamut Of R&B Acts

NEW YORK—On Nov. 7, MCA Records will commemorate the 25th anniversary of the famed “Soul Train” TV series with a three-CD/cassette boxed set of classic pop and R&B hits by such top-selling artists as Michael Jackson, Whitney Houston, Janet Jackson, Marvin Gaye, and Boyz II Men.

The centerpiece of MCA’s marketing campaign behind “Soul Train 25th Anniversary” is a CBS-TV special that traces the history of the program through clips and artist interviews. “Soul Train” creator Don Cornelius will host the special, which airs Nov. 25.

“Our anticipation is that [the TV special] will have an impact on this project similar to that of the Motown 25th anniversary show several years ago,” says David Harleston, senior VP of MCA’s black music collective. “When you look at the content of both the box and the show and absorb how significant ‘Soul Train’ has been in the careers of so many, it is truly staggering.”

“Soul Train 25th Anniversary” features 68 tracks, a 66-page booklet filled with candid photos from the program, and liner notes by Cornelius, who has seen the show since its inception.

The set’s song selection is vast, placing vintage cuts like “Higher And Higher” by Jackie Wilson and “Is The Rain” by the Dramatics next to more current fare like “I’ll Make Love To You” by Boyz II Men and “Hip Hop Hooray” by Naughty By Nature.

“We are aiming to reach more than older demographics,” says Ashley Fox, VP of marketing for MCA’s black music collective. “Our plan is to reach the kids in school who are still getting up early on Saturday morning and watching the show.”

MCA is planning a series of block parties around the U.S. during November to showcase material from the collection.

In a season rife with boxed retrospectives, some retailers see a potentially rocky road for “Soul Train 25th Anniversary” since all the music on it can be found elsewhere.

“You have to be a big fan of the show in order to want the box,” says Roy Rodarte, buyer at Harmony House, a 37-store chain based in Troy, Mich. “The TV special will be a big help in triggering some impulse purchasing in the days that follow its airing.”

Bruce Renkoff, MCA’s executive VP/GM of special markets and products, sees “Soul Train 25th Anniversary” as a “perennial gift item. It speaks not only of black music, but to all forms of popular music.”

Gladys Knight, who appeared on the first episode of “Soul Train,” agrees. “We needed someone to provide a showcase arena for our talent—someone who understood and related to us,” she says. “That person was Don Cornelius. I’m proud of Don’s accomplishments over the years and the entrepreneurs that he has shown, because we need more of that in our time.”

(Continued on page 87)
Proudly
Congratulates
our 1995
ASCAP
Country
Awards
Winners

SONG OF THE YEAR
"I SWEAR"

Gary B. Baker & Frank Myers

SONGWRITER OF THE YEAR

Gary Burr

PUBLISHERS OF THE YEAR

Sony Cross Keys Publishing & Warner/Chappell Music Group

Ascap's Most Performed Songs

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<th>Song</th>
<th>Writer(s)</th>
<th>Publisher(s)</th>
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<td>Addicted to a Dollar</td>
<td>Ray Hood</td>
<td>EMI April Music Inc.</td>
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<td>Be My Baby Tonight</td>
<td>Rich Fagan</td>
<td>Capitol CMG Music Inc.</td>
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<td>Before You Kill Us All</td>
<td>Max McAlary</td>
<td>Capitol Music Inc.</td>
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<td>The Boys and Me</td>
<td>Mac McAlary</td>
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<td>Chattahoochee</td>
<td>Alan Jackson</td>
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<td>The City Put the Country Back in Me</td>
<td>Michael Huffman</td>
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<td>Daddy Never Was the Cadillac Kind</td>
<td>Bernie Nelson</td>
<td>Capitol CMG Music Inc.</td>
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<tr>
<td>Down on the Farm</td>
<td>Kerry Kurt Phillips</td>
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<td>Dreaming with My Eyes Open</td>
<td>Tony Arata</td>
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<td>Every Once in a While</td>
<td>Dave Robbins</td>
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<td>God Blessed Texas</td>
<td>Porter Howell</td>
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<td>Goodbye Says It All</td>
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<td>Bobby Fischer</td>
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<td>Johnny MacRae</td>
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<td>Little Beagle Music</td>
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<tbody>
<tr>
<td>Hangin’ in</td>
<td>Steve Bogard</td>
<td>Warner-Chappell Music Group</td>
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<td>Hard to Say</td>
<td>Mark Miller</td>
<td>Travelin’ Zoo Music</td>
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<td>He Thinks He’ll Keep Her</td>
<td>Mark Chappin, Carpenter</td>
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<td>Lifestyles of the Not So Rich &amp; Famous</td>
<td>Byrne Hill, Wayne Tester</td>
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<td>A Little Less Talk and a Lot More Action</td>
<td>Keith Hinson</td>
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<td>Livin’ On Love</td>
<td>Alan Jackson</td>
<td>Warner-Chappell Music Group</td>
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<td>The Man in Love With You</td>
<td>Gary Harvig</td>
<td>Sparrow &amp; Gould Music</td>
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<td>Man of My Word</td>
<td>Gary Barr, Allen Shamblin</td>
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<td>My Baby Loves Me</td>
<td>Gary Barr, Allen Shamblin</td>
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<td>My Love</td>
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<td>No Doubt About It</td>
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<td>Not a Moment Too Soon</td>
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<td>One Night a Day</td>
<td>Gary Barr</td>
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<td>Pick-Up Man</td>
<td>Kerry Kurt Phillips</td>
<td>Ender Music</td>
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<td>Renegades, Rebels and Rogues</td>
<td>Larry Boone</td>
<td>Sony Cross Keys Publishing</td>
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<td>Rope the Moon</td>
<td>Agony Brown, Jess Brown</td>
<td>Texas Vedge Music</td>
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<td>She Dreams</td>
<td>Tim Meany</td>
<td>Miss Dot Music Inc.</td>
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<td>She’s Got Anything</td>
<td>Chris Farren, Vince Malamet</td>
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<td>Shut Up and Kiss Me</td>
<td>Mary Chapin, Carpenter</td>
<td>Waly Music</td>
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<td>Somebody New</td>
<td>Michael E. Carte</td>
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<td>Standing Outside the Fire</td>
<td>Garth Brooks, Jenny Yates</td>
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<td>Tampa Bay</td>
<td>Steve Seskin, Brady Sealls</td>
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<td>They Don’t Make ‘Em Like That Anymore</td>
<td>Chris Farren, Larry Boone</td>
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<td>That’s My Baby</td>
<td>Lari White</td>
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<td>Thinkin’ Problem</td>
<td>Allen Shamblin, Stuart Ziff</td>
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<td>Third Rate Romance</td>
<td>Russell Smith</td>
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<td>Third Rock from the Sun</td>
<td>John Greenebaum</td>
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<tr>
<td>We Can’t Love Like This Anymore</td>
<td>Gretchen Peters</td>
<td>Warner-Chappell Music Group</td>
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<td>We Don’t Have to Do This</td>
<td>Gary Burr, Victoria Shaw</td>
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<td>What I Might Have Been</td>
<td>Porter Howell, Dwayne</td>
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<td>What’s in It for Me</td>
<td>Gary Burr, John Jarrard</td>
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<td>What’s It to You</td>
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<td>When Love Finds You</td>
<td>Michael Omandarin</td>
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<td>When She Cries</td>
<td>Marc Bessan</td>
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<td>Whisper My Name</td>
<td>Troy Bruce</td>
<td>Warner-Chappell Music Group</td>
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<tr>
<td>(Who Says) You Can’t Have It All</td>
<td>Alan Jackson, Jim McBride</td>
<td>Warner-Chappell Music Group</td>
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<td>Why Haven’t I Heard from You</td>
<td>Sandy Knox, T.W. Hale</td>
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<td>Wild One</td>
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<tr>
<td>XXX’s and Ooo’s</td>
<td>Alice Randall, Mother Dixie</td>
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From Guitarist

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Meat Loaf's 'Welcome' Follow-Up
MCA Set Breaks From 'Hell' Predecessors

BY CRAIG ROSEN

LOS ANGELES—Meat Loaf and MCA Records will see if lightning can strike again with the release of "Welcome To The Neighborhood," due Nov. 14. The album follows 1993's "Bat Out Of Hell II: Back Into Hell," with which Meat Loaf made one of the most dramatic career resurgences in recent memory.

The album, which hit No. 1 on The Billboard 200, has sold more than 4 million copies, according to SoundScan. It revived the career of an artist many had written off after he failed to deliver a commercially successful follow-up to his 1977 blockbuster, "Bat Out Of Hell.

In its early stages, Meat Loaf's new project was tentative titled "Escape From Hell (Welcome To The Neighborhood)," but the first part of the title was dropped, as the singer says this album was never intended as the third installment in a "Hell" trilogy.

For one, Meat Loaf's "Hell" songwriter-producer Jim Steinman, who was working on a project with Andrew Lloyd Webber at the time, wasn't heavily involved in the new album. Steinman did write two songs, "Original Sin" and "Left In The Dark," and offered advice to Meat Loaf. It was his suggestion that Meat Loaf record Tom Waits' "Martha" for the album.

However, the singer also called on a number of songwriters, including Darin Perry, who wrote the hit single, "I'd Lie For You (And That's The Truth)," and Van Halen's Sammy Hagar, who wrote and guests on "Anxiety Is Granted." The album, produced by Ron Nevison, features notable guests, including Steven Van Zandt and John Mellencamp drummer Kenny Aronoff.

MCA serviced the first single to top 40, hot AC, and album rock on Sept. 20. With the release of "Welcome To The Neighborhood," MCA is confident that it can "do it all over again, based upon the early reaction to the single and the album.

(Continued on page 21)

Rhino Surveys Diverse Career Of Bobby Darin

BY CHRIS MORRIS

LOS ANGELES—James Austin, senior director of A&R at Rhino, recounts with amusement an L.A. easy listening DJ's on-air explosion directed at Bobby Darin, the subject of Rhino's boxed set release "As Long As I'm Singing: The Bobby Darin Collection," due Nov. 27.

Austin recalls, "He said, 'You know something? I don't know what happened to Bobby Darin—a piano must have fallen on his head. To stop doing pop music and start doing this other stuff—for lack of a better word, I'll call it crap. And this is the least bad of the bunch.' And he played 'If I Were A Carpenter'...

"He was really putting Bobby down. Why? Because Bobby had the guts, the chutzpah, with a following in the palm of his hand, to say, 'I've just gotta do this other thing.' And he did it, and people hated him for it, and other people loved him for it."

Indeed, Darin, who died in 1973 at the age of 57, was a stylized chameleon, and Rhino's four-CD, 60-track set—the first major retrospective devoted to the singer—attenuates to capture his musical versatility.

Austin, who co-produced the boxed set with Jeff Bleil, author of the Darin study "That's All," and Darin's long-time producer Nik Venet, notes that Darin's hyperactive, multifaceted creativity was spurred by justified fears that his heart condition would kill him at an early age.

Austin adds, "While he was doing rock'n'roll, he loved Sinatra. He kind of wanted to be in that bag, and he developed a huge following. He was big in Vegas and had a great stage act. Then he became Bobby Darin and wanted to do folk and country."

There was never any question that "As Long As I'm Singing"—which draws on Darin's recordings for the first time—would be a milestone. As exemplified by Atlantic's release in the rest of the world this July, Mills says, the company is much less concerned about releasing records simultaneously around the globe than it used to be. "The loss of sales in the U.S. because of imports is not really significant for us," he says. "It's more important for us to start to build a story in the U.S." This should happen via people hearing about the record through the international press or at record stores that are hip to what's going on in the rest of the world.

The U.S. arm, run by Leslie Bleakley, has named former Thirsty Ear staffer Ron Becker product manager at B.S. and KSPU San Francisco music director Jim Heffernan office manager. Bleakley will also serve as the U.S. A&R director. "We'd like to have more of a creative presence here and more of the label's artists," says Mills. "By operating an office here, we can make more creative control and strengthen our relationship with Atlantic."

Two years ago, Beggs signed a deal with Atlantic to release its bigger projects, such as Buffalo Tom, Peter Murphy, and the Charlatans, who are experiencing a career resurgence in the U.K. Beggs plans to start singles label in 1996 that will highlight the profile of U.S. acts and of the label's U.S. division as well.

Beggars Banquet Chants New Mantra; 'Hurricane' Rufus Comes To Town

BANQ TABLE: Beggars Banquet, which opened its U.S. offices earlier this year after parting ways with Thirsty Ear Communications, continues to integrate the American offshoot into its overall plans (Billboard, July 15).

Upcoming releases include the solo debut of Transglobal Underground singer NaraMet, an in-house companion to Beggars Banquet, "Mantra Is the best new import started by Beggars Banquet. "Mantra is a work in progress to the label, says label founder and head communications, continues to carry the Banquet. Beggars Banquet has also acquired the Wasp label from Rough Trade. The imprint is best known for its act Cornershop, which is licensed through Lulaka Bop in the U.S. Beggars Banquet intends to start a structured reissue program of its diverse catalog, which includes Bauhaus, the Fall, the Cult, and Gary Numan, through ADA in the U.S. and its other distributors in the rest of the world. "Some of it has been available on import here, some came out during our deal with BMG, and some never came out," says Mills. "There's never been an organized effort." The flurry of activity represents Mills' desire "not just to work with creative artists, but with creative people within the industry. We're delegating taste-makers ... also, I believe it's really important for Indies to remain relevant themselves continually."

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Beggars Banquet Chants New Mantra; 'Hurricane' Rufus Comes To Town

DO THE Funky Rufus: Let's face it, every time Rufus Thomas comes to town, it's a party. And when the 78-year-old Thomas shows up in black vinyl pants, you know you're in for an especially good time. Such was the case last week, when Thomas was in New York touting Shanachie's latest edition to its Grammy-nominated "Blue Suzuki" series.

"Blue Suzuki Hurricane" features Thomas and other R&B and jazz luminaries, such as Lester Bowie, Bill Doggett, and Chuck Rainey, recording old chestnuts by the participants. The album was recorded earlier this year live-to-tape in two sessions in New York. Portions of the royalties go to the Interfaith Council, an organization dedicated to helping the homeless in Orange County, N.C.

At the luncheon, Thomas regaled his lunch companions with stories compiled during more than 40 years in the music business. Not one to hide his light under a bushel, he talked about single-handedly turning back an increasingly hostile crowd of 40,000 at Wattatx, the "island" benefit concert produced by Stax Records in Los Angeles in 1972. He also discussed his request for an audience with the queen during his next trip to England, the "sugar contract" his wife signed with someone's wife doing the funny chicken at a performance at a U.S. military base in the U.K. several years ago.

Thomas, who still hosts a Saturday morning radio show on WDIA Memphis, will be the subject of a greatest-hits package coming from Rhino in the spring. The project will cover 20 years of Thomas' finest and funniest, from 1963's "Beast of Fair" to 1975's "Do The Funky Penguin."

MORE MELISSA: Acts have different events that signify when they have reached a certain milestone. Melissa Etheridge knew she had achieved a career goal when other singers began recording her songs (see story, page 1).

"I can safely say that I drive was a high point. "Even as a child, even when I was 11 or 12 years old, I knew what would make me special was if I could write," Etheridge says. "A lot of people have really good voices, but if you could connect with someone's soul through something you wrote, you'd be special."

"I told her a few years ago that I loved that song, "She also added, "I went to go it, but it didn't quite work out.

Another high point was singing "Thunder Road" with its songwriter, Bruce Springsteen, for the taping of her MTV show "Unplugged" earlier this year. "That was a milestone, the moment of the year for me," says Etheridge of a year that had no shortage of wonderful moments. "I barely went through the song. I just kept looking at him [in disbelief] and thinking, 'I have to sing it.' It was really terrible. I wanted it to be a really intense moment, and I'm looking like a stupid little kid."
Country Acts Buoyed By Gospel Tribute

Sparrow Plans Radio Push For Lari White Track

BY DEBORAH EVANS PRICE

NASHVILLE—Due to the positive feedback Sparrow Records has gotten from country radio on its multi-artist album “Amazing Grace—A Country Salute To Gospel,” the label is promoting Lari White’s cut on the project, “Amazing Grace,” to country radio as a single.

With the blessings of RCA Records and White’s manager, Bill Carter, Sparrow President B.J. McElwee of Nashville-based B.J. Promotions to work the single. “The strategy is to get airplay,” Hearn says. “We’ve seen, as evidenced in Atlanta, that wherever country stations are playing this record, people are buying it.”

Hearn says sales in Atlanta have been propelled by WKX-FM’s morning personality Moby’s enthusiasm for the album. “We’ve got the No. 1 [country] radio station in Atlanta playing the John Berry cut, “Blessed Assurance,” every day on the morning show, and the record has literally exploded in Atlanta,” Hearn says.

He is hoping the White cut will generate enough airplay to push sales of the album in Atlanta and other cities. “We’re starting to do a lot of promotions in the general-market retailers in Atlanta, and we’re working with national accounts to put this record on listening stations and listening posts, because we really believe that when people hear this, they’re going to buy it,” he says. “So we’re targeting our campaign to get as much airplay as we can.”

Carter says that releasing the White song as a single makes sense to him. “We’re kind of between singles at the time,” he says. “We have nothing to lose and everything to gain. I talked to [RCA Label Group chairman] Joe Gallante about it, and Mike Wilson, RCA’s head of promotion, and we felt that it was a positive move for us. They agreed, and we went ahead and put it out.”

White is enthusiastic about the release of the single. “I’m excited about it. First of all, I am just happy they asked me to be part of the project,” she says. “Like a lot of country artists, I grew up singing in church. Those were some of my first singing and performing experiences. Some of those old gospel hymns are more familiar than nursery rhymes. They are something that I grew up with and that are really a part of me.”

White says she’s getting great feedback from country radio. “I’ve talked to several who are playing it and getting lots of phones and lots of requests,” she says. “They say, ‘We’re going to play it four or five times a day, and we’re playing it four or five times a day. We’re maxing it out.’”

Tom Rivers, operations manager at WQYK-FM Tampa, Fla., confirms that assessment. “I think the last really big reaction record I saw like this was ‘Don’t Take The Girl’ [by Tim McGraw]. The reaction has been really strong,” he says. “I’d certainly equate it from a current standpoint with the Vince [ Gill and] and Dolly [Parton] song or the new Garth [Brooks]. I think the combination of her vocal with that piece of music is a strong one. I’ve gotten some calls from some other programmers about it, and my recommendation was, ‘Give it a spin, stay there, and answer the phones; you’re going to find it gets big reaction.’”

Carter says the song also gets great response when Whit performs it live a cappella. “As a matter of fact, she did it at the Jacksonville, Fla., Navy base, and it prompted the commander to call me and tell me he’d never experienced a more emotional moment than when she walked out and did that a cappella in front of 20,000 sailors. It’s a song that has special meaning to her and her family. It has a tremendous impact.”

White readily agrees. “I’ve been singing ‘Amazing Grace’ as an encore in shows since I started touring three years ago,” she says. “I’ve sung it in Lee Canyon in Nevada in this gorgeous outdoor show at the bottom of the canyon with the cliffs (Continued on page 21)
Coast to coast. Arranged with both your brains in mind.

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UNITED AIRLINES
Elton Second To Elvis For Gold Singles

September Sees ‘Lion King,’ U2 Rake In Platinum

Los Angeles—“The Lion King,” Elton John, and U2 all enjoyed a double-digit-platinum September, according to sales certifications for the month from the Recording Industry Assn. of America. "Wait Disney Records’ “The Lion King” soundtrack roared to 10 million certified units, becoming one of the top five soundtrack albums of all time. It trails "The Bodyguard," the champion at 16 million, and "Saturday Night Fever," "Purple Rain," and "Dirty Dancing," which are tied, at 11 million apiece. Elton John’s "Greatest Hits" (Rock-
et) shot past the 12 million-unit mark; the album is the all-time best-selling hits collection by a male artist. Two other Rocket albums by John, "Goodbye Yellow Brick Road" and "Greatest Hits, Vol. II," were also certified for sales of 6 million and 4 million, respectively. Elton John also collected two gold singles in September. With a total of 15 awards in the category, John is now second only to Elvis Presley as the male vocalist with the most gold singles; the king of rock’n’roll rules with 50 gold discs. (Five John singles from the ‘70s that were previously certified gold arrived at platinum status last month.)


MULTIPLATINUM ALBUMS
Elton John, “Greatest Hits,” Rocket, 12 mil-

Platinum albums:
U2, "October," Island, 7 million.
U2, "Boy," Island, 7 million.

(Continued on page 29)

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Artists & Music

SEPTEMBER CERTS
(Continued from page 19)
their wish.
Isley Brothers, "Between The Sheets," Epic, their first.
Brian McKnight, "A Different World," Epic, his first.
Silverchair, "Fingertips," Epic, its first.
John Berry, "John Berry," Capitol, Nashville, his first.
Jodeci, "The Day After," Epic, its third.
Various artists, "Dangerous Minds" (soundtrack), MCA.
Jeff Foxworthy, "Games Rednecks Play," Warner Bros, his second.
Radiohead, "Pablo Honey," Capitol, its first.

GOLD ALBUMS
Lorie Morgan, "Greatest Hits," BNA Entertainment, her fifth.
Wade Hayes, "Old Enough To Know," Columbia, his first.
Rick Trevino, "Rick Trevino," Columbia, his first.
Diana King, "Touche," Warner, her first.
Rusted Root, "When I Wake," Mercury, its first.
Neil Young, "Mirror Ball," Reprise, its fifth.
Kansas, "Kansas," Epic, its ninth.
George Jones & Tammy Wynette, "Greatest Hits," Epic, its seventh, her third.
Shaggy, "Boombastic," Virgin, his first.
Lamb, "Operation Stackola," Too Tuff, its first.
Moisea, "Miss Thang," Todd Terry, her first.
Marco Antonio Solis & Los Bukis, "Por Amor A Mi Pueblo," Fonovisa, their second.
Jodeci, "The Day After," Epic, its third.
Various artists, "Dangerous Minds" (soundtrack), MCA.
Sammy Hagar, "Unscarred," Geffen, his fifth.
Jeff Foxworthy, "Games Rednecks Play," Warner Bros, his second.
Fos Fighters, "Fos Fighters," Russell/Capitol, its first.

PLATINUM SINGLES
Elton John, "Goodbye Yellow Brick Road," Rocket, its first.
Elton John, "Crocodile Rock," Rocket, its second.
Elton John, "Bennie And The Jets," Rocket, its third.
Elton John, "Island Girl," Rocket, his fourth.

GOLD SINGLES
Junior M.A.A.D. MC, "Players Anthem," Big Beat/Knuckles, its first.
AZ, "Back 2 Life," EMI, its first.
Elton John, "Kiss," Rocket, its third.
MEAT LOAF’S ‘WELCOME’ FOLLOW-UP

(Continued from page 15)

...ketplace and the buyer of Meat Loaf,” says MCA executive VP/GM of marketing Randy Miller.

Miller says, “We learned a lot from the last record. The last time we went into the project believing that Meat Loaf was back. We had done extensive research and studied the marketplace to figure out how we could bring him back and how we could market the record to the consumer with or without radio or video airplay.”

Radio programmers and retailers are also optimistic. Top 40 WSTR (Star 94) Atlanta PD Kevin Peterson thinks that “I’d Lie For You” will do well. It has a good hook, the production is great, and it’s got a good tempo. It has all the things a top 40 station looks for in a pop record, not to mention the fact that he is a very familiar artist who has sold millions of records in his career.”

Top 40 WHYI (Y100) Port Lauderdale, Fla. MD Al Chio says the song has garnered an “instant reaction” from listeners. “They like it and want to know when the single and album are coming out,” he says. “Reaction has been very positive.”

Roy Burkhart, new-release buyer for the SS-store, Troy, Mich.-based Harmony House, says that Uni has been doing a good job of discounting the CD single to set up the album. “I think it will follow in the footsteps of the last album. If the lead single is indicative of the whole album, it should be a strong seller. We do very well with Meat Loaf up here.”

Yet to Meat Loaf, “Bat Out Of Hell II: Back Into Hell” wasn’t necessarily a comeback. “People say, ‘Is it sweeter the second time around? Is it revenge, or do you feel exonerated?’ But that’s not how I look at it. I did my work. It was good work and people have happened to have the same taste that I do, and they bought the record and enjoyed it.”

Such an attitude may seem blase’ to some, but for Meat Loaf, it’s a way to cope. “I’ve learned to deal with it,” he says. “When we had the success for the first ‘Bat Out Of Hell,’ I didn’t know how to deal with it. I went into self-inflicted exile and said, ‘I don’t want to do it anymore,’ because it was no longer about the work. It was about, ‘When is the next record coming? How many will it sell, and how much money will we be making?’”

The ups and downs of his career have left the singer wiser. “I’ve learned how to satisfy myself, but at the same time satisfy other people without driving myself crazy,” he says.

As a result, the follow-up to “Bat II” came quicker than anyone could have imagined, including Meat Loaf himself. “I would have never thought that another record would come out right now,” says Meat Loaf. “I think a lot of divine intervention got this record about, and some hard work by a lot of people.”

Meat Loaf says he had no qualms about doing the album without Steinman’s full participation. He adds that he wasn’t going to complete the album unless every song was up to par.

“A lot of people will say, ‘You have three singles, just do anything,’ but I don’t do records that way,” he says. “I make albums, and it has got to have a beginning, a middle, and an ending, and everything in the middle has to be as good as the beginning and end…. Because I will not sacrifice my integrity for anything or anybody. I have been fortunate to be in music for 27 years.”

Working with Nevison also proved fruitful for Meat Loaf. “Vocally, this is the best record I have ever done, and we did it faster than I have ever done a record before,” he says. The singer recorded his vocals for the album in a mere 2½ weeks. “It usually takes me about 2½ years,” he says.

To promote the album, MCA is pulling out all the technological stops, with an elaborate Meat Loaf Internet site set to debut on Oct. 27 (Billboard, Oct. 7).

In addition, the video clip for “I’d Lie For You (And That’s The Truth),” lensed by acclaimed music video director Howard Greenhalgh, has been described as “an Indiana Jones-style action-adventure thriller.” Miller says the clip was “so epic in proportion” that the label developed a trailer for the clip to show to radio programmers and retailers while the full version of the clip was still in production. (Two crew members died in a helicopter crash during shooting of the video at the Sequoia National Forest in Kernville, Calif. (Billboard, Sept. 9).)

The second track, “Amnesty Is Granted,” will be serviced to album rock simultaneously with the album’s release.

COUNTRY ACTS BUOYED BY GOSPEL TRIBUTE

(Continued from page 16)

...and sky and a hillside full of people, and I’ve sung it as an encore in a smoky, tiny little bar where everybody was just nuts and half drunk, and that song is so powerful it goes anywhere and moves people. It stands on its own no matter where you take it.”

White says she would like to record a gospel album someday and has already started to gather songs she would like to include. Though there’s no definite timetable for her to record such a set, she will be participating in the next “Silent Witness” album and video. The first project, released by Sony, included Shemandoah’s Marty Raybon, Marty Stuart, Ricky Skaggs, Sawyer Brown’s Mark Miller, and Johnny Cash, among others.

With Vince Gill’s new single, “Go Our-ward,” being a spiritual song and White’s “Amaz-ing Grace” getting airplay, it seems country radio is becoming more open to songs with a Christian message. “I think people are less afraid to play inspirational music,” Rivers says. “There’s been a strong emphasis on tempos and lots of danceable music, and I don’t think there’s anything wrong with that. I think it’s important, but I also think the songs that may have a spiritual edge are the songs that are going to have a strong emotional edge. The more songs we can play as a format to engage the listener on an emotional level, the stronger we’re going to be. That’s always been a cornerstone of country music—the ability to tell a story or to engage the country music listener on a very intimate level.”

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BRIAN WILSON: I JUST WASN’T MADE FOR THESE TIMES

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BRIAN WILSON: I JUST WASN’T MADE FOR THESE TIMES

Outstanding Performance in a Music Special or Series - Elton John

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THE DISNEY Channel

SPECIALS & MUSIC
Artists & Music

Enhanced Billboard Online Has Even More Information

Billboard Online, the electronic-information service of the Billboard Music Group, has further enhanced the data available to users.

The allmusic charts on the service now feature more of the information available on the charts printed in Billboard, including number of weeks on the chart, peak positions, catalog numbers, distributing labels, and gold and platinum certifications. All of this information, plus writer and producer credits, has been added to the singles charts.

Similarly, the home video charts now list full titles, number of weeks on the chart, catalog numbers, distributing labels, and principal performers.

Users have access to charts every Thursday at 3 p.m. EST.

New features on Billboard Online include Boxscore, a weekly report on top-grossing concerts, provided by Amusement Business, and Market Watch, Billboard’s weekly national music sales report. The service has also updated its concert/event archive, which now stretches back to December 1993.

Billboard Online, launched last spring, provides electronic access to each week’s issue of Billboard. The service also offers access to the previous 11 years of Billboard charts and four years of Billboard articles in full-text form.

Weekly editorial information from Country Airplay Monitor and R&B Airplay Monitor and European airplay charts from Music & Media and Billboard’s new London-based Music Monitor magazine are also available.

The extensive research archive also includes databases from the All Music Guide, Amusement Business, the Hollywood A&M, of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem for access. Users pay a once-time charge for the software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions.

For further information on how to obtain Billboard Online software, contact Vince Beece at 212-566-1402 or 800-449-1402.

RHINO SURVEYS BOBBY DARIN, STYLE BY STYLE

(Continued from page 15)

Atlantic, Atoz, Capitol, Direction, and Motown—would not be arranged in chronological order.

“I couldn’t do the chronological thing,” Austin says. “As I was wrestling with this thing, I said, ‘I love all his phases, but it’s going to be a hard list if you’re gonna mix this chronologically. You’re gonna have folk and country next to a real pop standard. It’s not gonna work.’”

As a result, the set’s first CD takes in Darin’s rock’n’roll recordings like “Splish Splash” and “Dream Lover”; the second and third survey his hard-hitting swingers and standards, including the 1958 No. 1 hit “Mack The Knife,” “Beyond The Sea,” and “That’s All”; and the fourth covers his country and folk recordings, including Darin’s covers of Bob Dylan and Tim Hardin tunes and his protest originals like “Simple Song Of Freedom.”

The set comes with a 60-page booklet with notes by Michael Oricchio of Rhino product manager Colleen Andersen the company will support “As Long As I’m Singing” with a 14-track sampler that will be broadcast on AC, jazz/AC, oldies, college, and modern rock radio.

Initial consumer advertising targeting Darin’s fans will appear in national magazines like Time and People, Andersen says.

Future consumer ads and promotions will cross-promote the set with such forthcoming Rhino sets as “Cocktail Nation,” its three-CD bachelor pad music set (Billboard, Sept. 9); “Best Of The Rat Pack,” an anthology of work by Sinatra cronies; and previously released Martin Denny and Julie London compilations.

While Andersen says the label is clearly aiming at lounge music listeners who might be drawn to Darin’s soco, Vegas-hit style, she admits that “the problem that we really have tying into the younger audiences is that the board-set price point (in this case, $59.98 for the CD-only set) really don’t fly with that buying group . . . The consumer who’s into that isn’t buying board sets, they’re buying the compilations, the single CDs.”

As press time, Rhino was trying to finalize details for a possible event in January at the Hard Rock Cafe in Las Vegas, during which an item of Darin memorabilia will be donated to the hotel-restaurant.

“We are trying to put together an event that would have a tribute theme,” Andersen says. “We’ve been in discussions with the Brian Setzer Orchestra, as far as performing, and with the Hard Rock (about) actually turning that into a concert that they would be selling tickets for.”

The San Jose (Calif.) Mercury, freelance writer and Rhino liner notes editor Darcy Sullivan, and Venet, who consulted on track annotation.

It includes 11 previously unissued tracks, including the demo for “Dream Lover” (featuring folk singer Fred Neil on guitar), which was unearthed by producer Joel Dorn, vintage live versions of the standards “My Funny Valentine” and “You’re Nobody Till Somebody Loves You” cut at the Flamingos in Las Vegas; and a demo of “Simple Song Of Freedom,” recorded by Venet.

Austin says “As Long As I’m Singing” as a set with potentially broad appeal.

“There’s a really diversified audience out there,” he says. “People who are my parents’ age, who are in their 70s, will like this. Kids who are my daughter’s age, who are 18 right now, will like this, because they heard ‘Beyond The Sea’ in ‘Apollo 13’ and in a Coke commercial. Kids who are into Esquivel and this whole lounge thing—I’m not saying they’re going to rush out and buy this, but there is that crossover . . . There’s that solid two CDs of swingin’ stuff that they’re gonna like.”

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THE HEATSEEKERS ALBUM CHART

THE WEEK OF OCT. 14, 1995

ARTIST
BLEEDERS
DUSTY ROEBLING COLLECTIVE
JANET JACKSON
DEBRA"BUNNY" McCLANE
DEBRA McCLANE
SHAKESPEARE GARDEN
LILLIE HICKS
HERBIE HANCOCK
KINDRED
AURORA
OSCAR PETERSON
THE MARRIOTT HOSPITAL
BILLY JOEL
THE ROLLING STONES
THE MAINSTAYS
THE DOMINICOS
THE BUSCHES
THE BROTHERS MILLER
THE LINDSEYS
THE DOMINICOS
THE BROTHERS MILLER
THE LINDSEYS

Soulful: With R&B and top 40 radio firmly behind Pure Soul, the four soulful divas are poised to make some waves in the R&B community with their Interscope debut, due Tuesday (10). The Washington, D.C.-based group's first single, "We Must Be in Love," is No. 18 this week on Hot R&B Singles and No. 96 on Hot Love" on his label in early summer.

When Interscope came on board, Steve Berman, head of marketing at Interscope, says the label manufactured and shipped 30,000 copies of the single in a mere three days to meet the demand of consumers. Just as quickly, Islam and Interscope teamed the group with such producers as Riley, Denzil Foster, and Thomas McElroy to get the album finished in seven weeks.

The group has already made radio and retail promotional stops up and down the East Coast and will hit key stores in the Washington, D.C., area the weekend of Oct. 6-8. "Our goal is to concentrate on building developing markets like the East and South and spread it from there with a massive national push," says Berman. "This is a huge priority for us here."

Pointing Out the Obvious: Even with a song that has already been No. 1 at modern rock, KROQ (KXXL) in Salt Lake City and opening gigs with Candlebox, Grindstone Records plans to go back to the basics with the band's "Detached.

The band's debut album, "Detached," is due on the L.A.-based label Tuesday (10). The title track, which is the single, made its way to the top of 396's playlist in fall and winter 1994. "This is a new band and a new label, so we want to our time building college awareness and credibility," says J.D. Sussman, GM at the 10-month-old Grindstone. "We plan to keep them on the road for 10 months a year. While (commercial) radio is important, we don't want to push it yet."

"Detached" is already getting a fantastic response at college radio and will be serviced to commercial album rock and modern rock outlets in January.

For now, the band started a 10-day college tour on Oct. 3, and it will perform at noon at various campuses. On Oct. 21-22, the Obvious—which has its logo painted on the front of the Coconut Teazer club in L.A.—will perform at the Goldenvoice-sponsored "College Fest Way More Weekend" at California State University, Dominguez Hills.

Additionally, the Obvious will return to their hometown Oct. 16 for a gig with Blind Melon, and the band will play other select dates on its own tour through Oct. 31.

Most Wanted: East Bay Area hardcore rockers A.F.L.'s "Don't Make Me II" was the most-requested song on modern rock KiTS (98.5) San Francisco's overnight show and "The Punk Playpen" specialty show, according to Live 105 air personality Lisa Carr. The song is from the band's full-length album, "Answer That And Stay Fashionable," released on Wignut Records.

Correction: Due to a copy editing mishap, the photo caption of Paul Kelly in the Oct. 7 issue contained a few errors. It should have read: Australian singer/songwriter Paul Kelly, formerly with the Messengers, returns less than a year after his last album, "Wanted Man," made its way onto critics' top 10 lists in 1994. "Deeper Water," which is the title track from his new Vanguard album, "Extra Mile," and "Give In To My Love" are getting spins at such Triple-A stations as WRLT Nashville and KSPN Aspen, Colo. A U.S. tour starts in late October.
`Nobody Knows’ Tony Rich—Yet
LaFace Debut To Be Released For Holidays

By David Nathan

Los Angeles—In an atypical move, LaFace Records will release the debut album of artist Tony Rich Nov. 21, before the release of the set’s first single, “Nobody Knows,” which will drop street date until late January.

David Singletery, VP of artist relations and marketing at LaFace, says, “We want people to hear the whole album. Once they become aware of Tony’s music, we feel it’s important to make sure consumers have an opportunity to purchase the CD during the holiday buying season."

Coupling thoughtful lyrics with a distinctive blend of hip, acoustic-flavored pop and soul, “Words” will be the subject of an across-the-board marketing campaign by the Atlanta-based label and its joint-venture partner, Arista.

To introduce Rich’s distinctive blend of pop, folk, and R&B, LaFace is arranging a series of showcases for retail, press, and radio that will be open to the public. Says Singletery, “One of Tony’s biggest strengths is in live performance. We want to take him straight to the people.”

Showcases are set for Los Angeles (Oct. 24), Atlanta (Oct. 27), Chicago (Nov. 15), and New York (Nov. 17).

The label plans to service promotion copies of “Words” to nontraditional outlets, such as restaurants, coffee houses, and health spas. “We’re targeting everyone from the college campus to the cappuccino crowd,” says Singletery.

The label’s confidence in the commercial potential of Detroit-born Rich—who wrote, produced, and played several instruments on the album—reinforced by recent releases from a special LaFace mailing that went to press, retail, radio, artists, video directors, and producers in August. “We wanted to get an industry buzz going on him early on,” says Singletery. “The response was overwhelming. [LaFace co-president] L.A. Reid sent a personal letter to his peers and friends, and he was blown away at the reaction.”

Arista parent BMG tentatively plans to release “Words” outside the U.S. simultaneously with its domestic debut. The artist showcased last month in the Netherlands for BMG’s European executives.

Rich is signed to Otta Gundesa Music and Stuff Shirt Music for publishing, both based in Atlanta. He describes the music on “Words” as “almost like a movie, a movie about my life, my experiences, and my observations.”

The artist came to Reid’s attention after producers Tim & Bob introduced him to producer Dallas Austin and MCA recording artist Pebbles.

“They were doing a deal with Dallas, and I got this message about seven months ago we’d met that said they were about to hook me up,” Rich says. “I said, ‘Yeah, right!’ But the next thing I knew, I was talking to Dallas and then to Pebbles. I played one song for her over the phone, and the next day I was taking my first-ever flight—to Atlanta.”

Pebbles recorded two of Rich’s tunes for her current album, “Straight From My Heart,” and introduced them to then-husband Reid, who was impressed with Rich’s writing and production skills.

The artist worked with Reid on a session with Elton John and Sounds of Blackness for a 1994 Curtis Mayfield tribute set. Additionally, Motown’s Boyz II Men recorded Rich’s tune “I Sit Away” for its multiplatinum “II” album.

Before beginning work on his own debut earlier this year, Rich produced tunes for a new Johnny Gill album, slated for 1996 release, and produced remixes on Tony Braxton’s “You Mean The World To Me” and TLC’s “Red Light Special.”

The artist plans to utilize a variety of musicians on future projects, which explains why he uses the moniker “the Tony Rich Project” for his first album. “I want to have many records come under that name, ‘the Tony Rich Project,’ so I can bring in different musicians and come back with a different flavor or style for each project,” he says. “I’m looking at my career as a recording artist as different episodes in a story, with ‘Words’ as the opening chapter.”

Rich is managed by Mark Shimmel in Los Angeles. He has no booking agent, and there were no plans for a commercial tour at press time.

Run-D.M.C. Gets Vinyl-Only Box; LaFace Is Crazy About TLC

Hot Wax: On the heels of Run-D.M.C.’s Joseph Simmons’ formation of a gospel rap label, RevRun, Profile Records is releasing the vinyl-only boxed set “Run-D.M.C.,” which contains 10 classic recordings from the old-school rap act.

Among the 12-inches included in the collection are favorites “It’s Like That” backed with “Sucka M.C.’s,” “My Adidas” backed with “Peter Piper,” and “Walk This Way.”

The set ships to retail Nov. 7 with a list price of $9.95, which is more than a fair price, according to Profile marketing senior VP Fred Feldman. “Nowadays, you spend $9 for 2-inch inches,” he says. “So you get a lot for your money with this set.”

The singles are a re-pressing of the rap act’s original product, and each disc is packaged in sleeves bearing the same artwork as the original records. Feldman says the set is geared toward DJs and other vinyl consumers.

“We’ll be servicing some promotion sets to mix-show DJs and some crossover guys as a thank you to the retailers for continuing support,” he says.

The label also plans to preserve vintage videos of corresponding singles to local, regional, and national outlets, including MTV, the Box, and BET. Profile will begin skipping the clips in late October.


The confab, which will be held at the Americana Hotel Resort and Casino in Aruba, West Indies, Nov. 1-5, features such seminars as “Financing Entertainment Ventures,” “Legal And Business Aspects Of Distribution In The Recording Industry,” and “The Next Frontier: Legal And Business Opportunities In The International Marketplace For Urban Recording Artists.”

Entertainment attorney/Besla board member Gary A. Watson says that the conference is not just for lawyers, and he urges label executives and other business people in the music industry to consider attending.

Says Watson, “They’ll have access to insight and knowledge that’s not just confined to legal issues and will broaden their opportunities for success into the 21st century.”

Livin’ Large: According to the Recording Industry Assn. of America, LaFace act TLC has become the biggest-selling all-female recording act, as its “CrazySexyCool” set certifies six-times platinum. The album is currently No. 8 on the Billboard 200 and No. 20 on the Top R&B Albums chart. Look for the threesome to keep retail busy with its current Kenny Edmonds-produced/written single, “Diggin’ On You.”

The label also plans to release a four-clip compilation that features the clip to “Diggin’/” “Waterfalls,” “Red Light Special,” and “Creep.” The product, which is being issued on home video and laserdisc, includes special documentary footage of TLC on the road this summer. You’ll find it in stores Oct. 24.

Makin’ Noize: On Nov. 7, Loud Records will release a mix tape hosted by DJ Funkmaster Flex. In the tradition of pirate mix tapes that circulate in New York and other markets bearing a heavy hip-hop underground, “Funkmaster Flex’s Mix Tape Vol. I” is described as “60 minutes of funk.”

The good-time tape consists of freestyle odysseys from such rap talents as Method Man, Redman, Q-Tip, Busta Rhymes, Naughty By Nature, and Erick Sermon.

On Oct. 10, the label will release two promotion-only singles from the set: “LOUD Hangover,” which features debut Loud artists Sadat X (of Brand Nubian) and Akinyele, and “Everyday Everybody,” spotlighting debut Loud & R&B artist Yvette-Michelle.

Rock, Rhythm, N’ Blues: Did anybody catch the cameo role of rock man Brian O’Neal of Black Bart in the film “Devil In A Blue Dress,” which stars Denzel Washington? O’Neal is in the speakeasy club scene picking his guitar to the classic tune “Good Rockin’ Tonight,” which he produced for the ’40s flick.

If you’re a closet rocker, then listen for “You Don’t Know,” the single from Black Bart’s Battlesnake Venom Records set “Bootleg Breakout,” which is scheduled for release sometime in the fall. Paula Records R&B vocalist Carl Sims is showing signs of warming in the South with his album “House Of Love,” according to label execs. Adding fuel to the embers is the artist’s current six-date tour of the region. The classic soul crooner’s last stop is Nov. 24 in Blakes, Miss., Black Top/Bourdon blues artist Bobby Parker turns in the Louisiana-soaked blues set “Shine Me Up.” Electric guitar riffs abound on this soulful collection of 11 honky-tonk tracks.

One of the things that blues music has always done is weave interesting stories that are often funny or tragic. “Shine Me Up” is a prime example of the kind of skillful songwriting that’s made the genre such a respected art form over the years.
likely candidate.

Harrell says his mandate is to energize Motown's number-selling artist roster with a combination of new artists and re-emphasis on the existing roster. "I'll be taking it in a younger, more glamorous direction," he says.

According to year-end Billboard chart data, Motown ranked seventh among the 15 labels eligible for R&B charts, with 18 charting singles and albums.

Motown's Queen Latifah became the first female rap artist to have a gold-certified album with her most recent release, "Black Reign."

Label act Boyz II Men distinguished itself by becoming the first since Donna Summer in 1979 to have two songs in the top three of the Hot 100 Singles chart with "I'll Make Love To You" and "On Bended Knee."

Some industry observers say Motown's inability to break more new acts on a major level was the impetus for Busby's departure. With Upton's strong record for finding and breaking new talent, PolyGram bets Harrell can do the same for Motown.

In 1994, Upton ranked second among all labels for number of charting R&B singles. The distributed label came in fifth for the number of charting R&B albums.

At 35, Harrell is still young enough to be accepted by hip, hip producers and talent, yet old enough to hold his own among seasoned executives in the boardroom.

Says Harrell, "The biggest challenge is to make Motown a dynamic and exciting place to be. To do that, I'll be hiring not just people from the music business, but from other sectors, such as talent from major advertising firms to work in marketing."
A MUST BUY FOR '95!

Billboard's 1995 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities." - H. Brown, Impel Marketing

Billboard's 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.
### Hot R&B Recurrent Airplay

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST/LABEL(DISTRIBUTING LABEL)</th>
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<tr>
<td>1</td>
<td>THIS IS HOW WE DO IT</td>
<td>DMX &amp; Aaliyah (Sean Combs/Intersound)</td>
<td>23</td>
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<tr>
<td>2</td>
<td>GRAPEVINRound the Clock</td>
<td>Frank Ocean (Atlantic/Def Jam)</td>
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<td>3</td>
<td>IF YOU LOVE ME</td>
<td>Beyoncé (RCA/Atlantic)</td>
<td>22</td>
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<td>4</td>
<td>EVERYTHING I DO</td>
<td>Mariah Carey (MCA/PolyGram)</td>
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<td>6</td>
<td>IT'S BEEN YOU</td>
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<td>7</td>
<td>FREAK ME</td>
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<td>9</td>
<td>I WANNA BE DOWN</td>
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<td>CANDY RAIN</td>
<td>Usher (Arista)</td>
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<td>11</td>
<td>TIP TOP</td>
<td>Stevie Wonder (Motown)</td>
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<td>THE REAL</td>
<td>Dru Hill (Def Jam)</td>
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<td>13</td>
<td>RED LIGHT SPECIAL</td>
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### Billboard Hot R&B Singles A-Z

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<td>DANCEFLOOR</td>
<td>🎵 Janet Jackson (A &amp; M/Epic)</td>
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<td>🎵 Wynter Gordon (Atlantic/Def Jam)</td>
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<td>DREAMS</td>
<td>🎵 MC Hammer (Motown)</td>
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<tr>
<td>DREAMS MUST COME TRUE</td>
<td>🎵 Mary J. Blige (Warner Bros)</td>
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<tr>
<td>DESIRE</td>
<td>🎵 Shaggy (Virgin/Polygram)</td>
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<td>🎵 D'Angelo (Warner Bros)</td>
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Paul Masterson Gives Dancefloors Hi-NRG ‘Passion’

Dance

by Larry Flick

Liz Livin’ Lovely. Radikal diva Liz Torres, left, parties it up with DJ-producer Johnny Dynell at a recent edition of New York’s ever-popular Jackie 60 weekly club soiree. The singer continues to garnish support of her latest single, “Set Urself Free,” which was produced by the omnipresent Junior Vasquez. She is also working on a fol-

elow-up with producer Danny Tenaglia.

Masterson delivers what could easily become his first global pop smash, in the form of “Passion,” which he heard under the name ‘Amen.” Mark our words, runaway regulars will be swingin’ their handbags and singing along to the catchy chorus of the hit’s first breakdown. The only thing missing from this gem is lyrical verses that are as catchy as the hook. But it hardly seems to matter in this case, given the potency of Masterson’s taunt melodic and frenetic, almost trance-like rhythms.

Perhaps one of the best things about “Passion,” which is available on deConstruction Records, is that it is underlined by an intangible but apparent reverence for hi-NRG architects, such as the late Patrick Cowley, that too many of his European counterparts do not seem to understand. Masterson has clearly done his homework, and he is using his education to develop fresh ideas, rather than tread the same ground at breakneck speed. We are fiend-

ing for more music from this starbound young talent. After one close encounter with this “passion,” you will be, too.

**GROOVE LINE:** What a pleasure it is for us to report that clubland journey into the realm of raw funk, immunizing jazz, and cutting-edge regga dubbs. DJ-producer I-Cue beat mixes the jams into a cohesive, chill-party package, combining all of his own recordings (such as “Keepin’ It On” and “Dig This”) with the musings of folks like DJ Smash and Hustlertron (aka Hal Lee). Kickin’ stuff.

Speaking of New Breed and Hustlertron, look for “Son Of Hustlertron,” an abstract six-cut EP that delves into the depths of futurist funk and trip-hop. Hal Lee keeps the grooves jeep-friendly while stretching simple melodies to soothing effect. Essential for the adventurous and experimental at heart.

**IN THE MIX: DJ Sneak** is at it again. With “Recycled Love,” the oh-so-prolific producer/turntable artist issues another in a long line of solid EPs—this time, for New York’s DVNRG Studios. With such a brave and bally record title, ya know that Sneak had to deliver jams that slammed any nipsy qips from street-level right outa the ballpark—which he does with notable ease. Much like Kenny “Dope” Gonzalez did under the guise of the Buckethed, Sneak offers dubby house anthems that have one foot stepping toward the future, the other deeply entrenched in the hygro disco era. “Tribal Sex” and “All Around The World” stand out as cuts that both mainstream and underground jocks will find muckleable. Have a taste.

On a similarly soulful and some-

what retro dub tip, New Jersey’s Brothers Vibe make a fine first impression with a self-titled EP that features “Things Will Be Right” by Tony Rodriguez and Bon Vega as a production team to reckon with. “Friend Vibe” stands out for its garage flavor and samples of Sylvestor’s “Over And Over.” For those who need a vocal to clutch, “Work It” introduces diva-in-waiting Mysti and a flurry of infectious synths loops and rieous beats. Look for this one on Sound of Music Recordings.

The ever-reliable Cutting Records slides into the fall season with a handful of 12-inchers worth spending a minute or two with. Leading up the list is Jason Nee, who flosses his deep-house muscle with the sample-happy “Beat Box,” which he cut under the name Xtra Strength. Meanwhile, Jose Nunez shows that he can fly on the dub tip with the best of ‘em on “Slow Dancing,” an underground kicker he composed as his alter-ego, Doctor Love. The latter track has some muscular bass’n’break action via Harry “Choo-Choo” Romero’s stormin’ remix.

Maxi Records is also sticking up for a bass-heavy system titled “Passion,” which is the third single by rising vamp Daphne, a David Anthony production that prevails over long-waited full-length debut album. Also on the label’s agenda is “Maxi-

Masterson has clearly completed “Change Or Die,” in the wake of the release of his album “Passion,” which topped the indie music charts. Among the juiciest jams featured are “That Ain’t Right” by Judy Albanese and Mi'ji’s “Need That Fun At Home.”

Teenage classical violinist Vanesa-

Mae is inching toward a transition into the club realm with “Toccata & Fugue In D Minor,” which has been fashioned for the house music generation in tastefully constructed remixes by Bobby D’Ambrosio and Fred Jorio. D’Ambrosio’s juicy Jour-

ney serves up the vibrancy and per-

cussive motion to serve peak-hour punters well, while Jorio’s hard-hitting Lectroluv remix simmers with the kind of deep-baked baseline that unde ground heads require. Available at the EMI-distributed Angel Reco ds.

**REMEMBER HER NAME:** One of the better perks of writing a column like this is having the oppurtunity to peek into the deve


dopment of an artist destined for success. Although we can’t occiously sticking our necks out in support of some who are best forgoten, we have no fear of being denigrated by the young Londoner r Sylvia is a very special singer/songwriter with a brilliant career ahead of her. In fact, we are thrilled to be among the first to publicly announce her presence.

Recently signed to BMG Music Publishing by the ever-savvy Mike Sefton—who can take a bow for nurturing the songwrit-

ings skills of Frankie Knuckles, Steve Anderson, Rollo, and Mike Pickering, among count-

less others—the 24-year-old artist has a string of major-label A&R execs lining up to get her signature on a recording agree-

ment, not to mention the attention of Massive Attack, who may tap her as a featured singer on its next album.

On the seven-song demo that has stirred up all of this activity, Sylvia initially comes across as a hip-hop-derived hybrid of Sade and Desire, but closer examination of her material reveals a unique sound that is spiced with subtle African vocal inflections, afro-funk groove texture, and lyrics that are far more earthy. If you can score a copy of this tape (you will not believe that she recorded most of the vocals in her kitchen), grab it and tuck it away in a safe place. It is bound to be a collector’s item once Sylvia becomes a massive star. We are betting the rent on this one.

All月末 Needs. Fortune 5 recording artist Camille, right, chats with Atlantic ingue Brandy at the recent opening bash for the Motown Cafe in New York. Camille is currently on the road promoting her latest single, “All The Love You Need,” a pop-influenced dance ditty that was written and produced by Tony Moran. The singer is also at work on her first album, which should be completed and released during the first quarter of 1996.
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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<th>CHART</th>
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<td>WE CAN MAKE IT STRAIGHT</td>
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<td>AUTOMATIC (I WILL BE THERE)</td>
<td>JANET JACKSON</td>
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<td>RELEASE DA TENSION POWER MIX</td>
<td>DJ KRAY</td>
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<td>SO IN LOVE</td>
<td>ELLI MAC</td>
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<td>ME IN THE ME</td>
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<td><strong>NEW</strong></td>
<td>HOLD MY BODY TIGHT</td>
<td>EAST 17</td>
<td>64</td>
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<td><strong>NEW</strong></td>
<td>I KNOW A PLACE</td>
<td>KULATION</td>
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<td><strong>NEW</strong></td>
<td>LOVE AND LUST</td>
<td>SNOW WASH</td>
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<td>PADLOCK</td>
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<td><strong>NEW</strong></td>
<td>OUR LOVE</td>
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<td>SCRAMBLE B &amp; B</td>
<td>GRAMAM JAKEN</td>
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<tr>
<td><strong>NEW</strong></td>
<td>MAGIC CAMP RESIDE</td>
<td>THE SHAM</td>
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</table>

**POWER PICK**

- REAL NICO
- DJ DUKE
- ELLI MAC
- RAW STYLES
- EAST 17
- KULATION
- SNOW WASH
- TARYL TORRES
- JAIL STREET LEAPTH
- TAO
- M PEOPLE
- MOREL'S PARTIES
- GRAMAM JAKEN
- THE SHAM

**HOT SHOT DEBUT**

- **NEW** | I WANNA BE SOMEBODY MAN | DON'T RECKON RUFFNECK FEATURING "YAVAHU"
- **NEW** | NO. 1 | MICHAE JACKSON
- **NEW** | MFER | BILLIE REESE
- **NEW** | MECHERRY | BARBARA TUCKER
- **NEW** | DESTINATION ELEKTRA | DEION
- **NEW** | AUTOMATIC (I WILL BE THERE) | JANET JACKSON
- **NEW** | RELEASE DA TENSION POWER MIX | DJ KRAY
- **NEW** | SO IN LOVE | ELLI MAC
- **NEW** | ME IN THE ME | RAW STYLES
- **NEW** | HOLD MY BODY TIGHT | EAST 17
- **NEW** | I KNOW A PLACE | KULATION
- **NEW** | LOVE AND LUST | SNOW WASH
- **NEW** | SAY A PRAYER | TARYL TORRES
- **NEW** | PARTY GIRL (TURN ME LOOSE) | JAIL STREET LEAPTH
- **NEW** | LUV CONNECTION | TAO
- **NEW** | PADLOCK | M PEOPLE
- **NEW** | OUR LOVE | MOREL'S PARTIES
- **NEW** | SCRAMBLE B & B | GRAMAM JAKEN
- **NEW** | MAGIC CAMP RESIDE | THE SHAM

### MAXI-SINGLES SALES

Compiled from a national sample of dance club playlists and dance retail stores which report number of units sold to SoundScan, Inc.

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<tr>
<td><strong>NEW</strong></td>
<td>NO. 1</td>
<td>MICHAE JACKSON</td>
<td>95</td>
</tr>
</tbody>
</table>

### Titles with the greatest sales or club play increases this week:

- Vinyl catalog availability. Catalog number is for vinyl single, or cassette maxi-single. (1) Vinyl single availability. (2) CD maxi-single availability.

### Including:

- Inclusive editorial addressing the key issues in music, marketing, programming and promotion.
- Music Monitor’s unique charts, using BDS airplay data from stations electronically monitored 24 hours a day, 7 days a week, and Gallup retail data.

### Radio station playlists: summaries of each record’s performance — the latest music news from around the globe — the top 20 greatest airplay gainers.

**CONTACT:** Sue Dowman | Tel: 171 323 6686 Fax: 171 323 2314/16

Part of the Billboard Music Group.
Burr is ASCAP Songwriter Of Year

NASHVILLE—Six hits earned for Gary Burr the honor of being named songwriter of the year at the ASCAP dinner and presentation here Oct. 3. The songs were part of the spotlight with Warren Chappell Music and Sony Cross Keys Publishing as publishers of the year and with Gary B. Baker and Frank Myers, who wrote the country song of the year, "I Swear." In addition, George Strait received ASCAP's Top Song of the Year award for his song of the year, "When We All Get To Heaven." The ASCAP award was also presented to MCA Music, Warner Chappell Music, and Sony Cross Keys Publishing.

Burr's winning songs were "I Try To Think About Elvis," "Man Of My Word," "More Love," "One Night A Day," "We Don't Have Tonight," and "Wildfire." The Robert J. Barton Award for the most-performed country song of the year went to "Wildfire." Recorded by Neal McCoy, the tune was written by Bob DiPiero and Tom Shapiro.

The songs for which Hill won BMI awards this year were "Tryin' To Get Over You," "What The Cowgirls Do," "When Loves Finds You," and "Whenever You Come Around." The writers who accepted three BMI honors at this year's gala were Clint Black, Bob DiPiero, Gary Harrison, and Paul Nelson. Those who received two awards included David Ball, Matracia Berg, Don Cook, Ronnie Dunn, Chuck Jones, Toby Keith, Tony Martin, Roger Murrah, Hayden Nicholas, Tom Shapiro, Jeffrey Steele, Doug Stone, and Pete Warner.


Strait received the Voice of Music Award for his "interpretation of great songs which have touched the hearts and minds of music lovers throughout the world." The presentation was held in the Tennessee Ballroom of the Opryland Hotel with a "Country Music Parade" theme and was hosted by ASCAP vice president Connie Bradley.

A total of 75 songs received awards (see separate listing on page 36).

Wink Among BMI Winners

NASHVILLE—Vince Gill, Sony Tree Publishing, and the song "Wink" were the top honorees at the 43rd annual BMI Country Awards. Held at BMI's new Music Row offices, the Sept. 30 gala kicked off Nashville and Country Music Week festivities. President/CEO Frances Preston and VP Roger Sorenson presented citations of achievement to 189 writers and publishers during the event. Gill started CMA week on a positive note, as he took home songwriter of the year honors for the second time. Sony Tree president/CEO Donna Hilley accepted the publisher of the year accolade for the fourth consecutive year, giving Sony Tree their third publishing company of the year honor.

The Robert J. Barton Award for the most-performed country song of the year went to "Wink." Recorded by Neal McCoy, the tune was written by Bob DiPiero and Tom Shapiro.

The songs for which Gill won BMI awards this year were "Tryin' To Get Over You," "What The Cowgirls Do," "When Loves Finds You," and "Whenever You Come Around." The writers who accepted three BMI honors at this year's gala were Clint Black, Bob DiPiero, Gary Harrison, and Paul Nelson. Those who received two awards included David Ball, Matracia Berg, Don Cook, Ronnie Dunn, Chuck Jones, Toby Keith, Tony Martin, Roger Murrah, Hayden Nicholas, Tom Shapiro, Jeffrey Steele, Doug Stone, and Pete Warner.


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A total of 75 songs received awards (see separate listing on page 36).

Chip Davis is Pride of SESAC

T HE presentation of the prestigious Pride of SESAC Award capped the list of honors at the company's annual National Performance Activity Awards, held Oct. 5 at Nashville's Springhouse Golf Resort.

SESAC managing director/COO Bill Vezez handed the Prize of SESAC Award to Mannheim Steamroller's Chip Davis, noting that the award—which is not given on an annual basis—is awarded only when a songwriter or publisher affiliate exceeds standard performance levels. Vezez, who also hosted the event, noted that Mannheim Steamroller's Christmas releases traditionally dominate the Christmas charts. Publisher is Dots and Lines Ink.

The awards ceremony, which concluded the activities of Country Music Assn. Week, also saw Frank Dyeus named country songwriter of the year for "I'm Gonna Get A Life," as recorded by Mark Chesnutt. Publisher is W.B.M. Music Corps.

Blue Note recording artist Gari Allen was named jazz songwriter of the year. Her successful album "Twenty-One" was named best jazz album at the recent Soul Awards. Publisher is Antoquete Music.

Saxophonist and Windham Hill artist Warren Hill was chosen as the contemporary songwriter of the year. Publisher is New Dorp Warren Music.

SESAC affiliate Hulg Hogan and affiliate songwriters J.J. Maguire and Jimmy Hart were named listerning songwriters of the year for writing SESAC-affiliated music used in stadiums and arenas, in conjunction with Hogan's World Wrestling Federation activities. Publisher is Beach Bar Music Inc.

Vince Caputo, Tom Heddien, and Dave Robidoux were selected television performance licensing songwriters of the year. They score NFL highlights such as "This Is The NFL," and they won an Emmy for 57 seasons: A History Of The NFL." Publisher is NFL Music.

Affiliate Jim Brickman was named adult contemporary songwriter of the year. Publisher is the Brickman Arrangement Co.

"NI El Primero No El Ultimo" was Latin music song of the year. Editoria Esperanza Musical was chosen Latin music publisher of the year.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist and Label</th>
<th>Title and Price</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>37</td>
<td>John Berry, Capitol</td>
<td>Standing on the Edge</td>
<td>12</td>
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<td>38</td>
<td>Alabama, MCA</td>
<td>Greatest Hits Vol. 3</td>
<td>8</td>
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<td>39</td>
<td>Reba McEntire, MCA</td>
<td>Greatest Hits Volume Two</td>
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<tr>
<td>40</td>
<td>Wade Hayes, Capitol</td>
<td>Old Enough to Know Better</td>
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<td>41</td>
<td>The Mavericks, MCA</td>
<td>What a Shame</td>
<td>13</td>
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<td>42</td>
<td>Jeff Foxworthy, Laughter/Columbia</td>
<td>The Redneck Test Volume 43</td>
<td>18</td>
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<td>43</td>
<td>Neal McCoy, Atlantic</td>
<td>You Gotta Love That</td>
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<td>44</td>
<td>VARIOUS ARTISTS</td>
<td>Amazing Grace: A Country Salute to Gospel</td>
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<td>45</td>
<td>George Strait, MCA</td>
<td>Lead on</td>
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<td>46</td>
<td>George Strait, MCA</td>
<td>Pure Country (Soundtrack)</td>
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<td>47</td>
<td>Patsy Loveless, Epic</td>
<td>When Fallen Angels Fly</td>
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<td>48</td>
<td>Rick Trevino, Columbia</td>
<td>Looking for the Light</td>
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<td>49</td>
<td>John Michael Montgomery, Atlantic</td>
<td>Kick It Up</td>
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<td>George Jones and Tammy Wynette, MCA</td>
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<td>Jeff Carson, MCA</td>
<td>Out with a Bang</td>
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<td>The Original</td>
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<td>Trisha Yearwood, MCA</td>
<td>Thinkin' About You</td>
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<td>Kenny Chesney, MCA</td>
<td>All I Need is Love</td>
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<td>55</td>
<td>Sawyer Brown, MCA</td>
<td>Greatest Hits 1990-1995</td>
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<td>56</td>
<td>Clint Black, MCA</td>
<td>One Emotion</td>
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<td>Come on, Come on</td>
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<td>Jeff Wyoming, Laughter/Columbia</td>
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<td>Willie Nelson, Columbia</td>
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<td>A Thousand Memories</td>
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<td>Joe Diffie, Epic</td>
<td>On the Last Red Eye Train</td>
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<td>Brooks &amp; Dunn, Arista</td>
<td>Brand New Man</td>
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<td>Dwight Yoakam, MCA</td>
<td>The Inside Man</td>
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<td>65</td>
<td>Pam Tillis, MCA</td>
<td>Sweetchance's Dance</td>
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</table>

**Greatest Gainer**: Artistic performances with multimillion dollar retail presence.

**Pacesetter**: Indicates biggest percentage growth since previous chart.

**Countries**: Weeks at No. 1 or higher.

**Washington**: Album certified gold by RIAA.

**Top Country Albums**

**Billboard**

**For Week Ending OCT. 14, 1995**

**Compiled from a National Sample of Retail Store and Rack Sales Reports, Collected, Compiled, and Provided by SoundScan**

**Artists, Labels, Numbers, Distributing Labels, Suggested List Price or Equivalent Price, and Equal Values for Cassettes**

**No. 1**

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<th>No. 1</th>
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<td>4</td>
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<td>5</td>
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<td>Greatest Hits, Vol. 3</td>
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<td>6</td>
<td>Keith Whitley, MCA</td>
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<td>Charley Daniels Band, MCA</td>
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<td>10</td>
<td>Shania Twain, MCA</td>
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<td>George Jones, Epic</td>
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<td>13</td>
<td>Patsy Cline, MCA</td>
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**Billboard Country Catalog Albums**

**For Week Ending OCT. 14, 1995**

**Compiled from a National Sample of Retail Store and Rack Sales Reports, Collected, Compiled, and Provided by SoundScan**

**Artists, Labels, Numbers, and Equal Values for Cassette Tapes**

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<td>Alan Jackson, Arista</td>
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<td>4</td>
<td>Kenny Rogers, Capitol</td>
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<tr>
<td>5</td>
<td>Mary Chapin Carpenter, Columbia</td>
<td>Greatest Hits</td>
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<td>Vince Gill, MCA</td>
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<td>The Bellamy Brothers, Curb</td>
<td>Greatest Hits</td>
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<td>Wynonna, Sony</td>
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<tr>
<td>12</td>
<td>John Anderson, RCA</td>
<td>Greatest Hits</td>
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**Catalog albums are older titles, which are registering significant sales. © 1995, Billboard/BPI Communications, and SoundScan, Inc.**

**cr** Albums with the greatest sales gains this week. **cr Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. **cr RIAA certification for sales of 1 million units, with all million sales indicated by a numeral following the symbol. **Artist indicates LP is available. **Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equalized prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. **Weatherbar impact: town albums removed from chart this week. **Catalog past or presentmealback.com. © 1995, Billboard/BPI Communications, and SoundScan, Inc. **
### Country Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>I LOVE IT, I LOVE IT</td>
<td>TIM McGRAW</td>
<td>MCA 76158</td>
</tr>
<tr>
<td>2</td>
<td>ONE BOY ONE GIRL</td>
<td>COLIN MCINTYRE</td>
<td>MCA 72876</td>
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<tr>
<td>3</td>
<td>YOU HAVE THE RIGHT TO REMAIN SILENT</td>
<td>COLIN MCKINNON</td>
<td>MCA 76160</td>
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<tr>
<td>4</td>
<td>I'M NOT STRONG ENOUGH TO SAY NO</td>
<td>BLACKHAWK</td>
<td>MCA 76161</td>
</tr>
<tr>
<td>5</td>
<td>SOMEONE ELSE'S STAR</td>
<td>BRYAN WHITE</td>
<td>MCA 76162</td>
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<td>6</td>
<td>I'M NOT STRONG ENOUGH TO SAY NO</td>
<td>R.E.M.</td>
<td>MCA 76163</td>
</tr>
<tr>
<td>7</td>
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<td>R.E.M.</td>
<td>MCA 76164</td>
</tr>
<tr>
<td>8</td>
<td>ON YOUR OWN</td>
<td>MCCOLLIN</td>
<td>MCA 76165</td>
</tr>
<tr>
<td>9</td>
<td>OVER THE MOON</td>
<td>WATTS</td>
<td>MCA 76166</td>
</tr>
<tr>
<td>10</td>
<td>YOUR MIND</td>
<td>JAY COLLINS</td>
<td>MCA 76167</td>
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### Hot Country Tracks

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>12</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76170</td>
</tr>
<tr>
<td>13</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76171</td>
</tr>
<tr>
<td>14</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76172</td>
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<tr>
<td>15</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
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### Billboard Hot Country

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<thead>
<tr>
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<tr>
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### Billboard Hot Country Tracks

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<td>BNA 76178</td>
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<td>SAWYER BROWN</td>
<td>BNA 76179</td>
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<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76180</td>
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<tr>
<td>4</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
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### Billboard Hot Country Singles

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<tbody>
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<td>BNA 76182</td>
</tr>
<tr>
<td>2</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76183</td>
</tr>
<tr>
<td>3</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76184</td>
</tr>
<tr>
<td>4</td>
<td>I SAY MY PRAYERS</td>
<td>SAWYER BROWN</td>
<td>BNA 76185</td>
</tr>
</tbody>
</table>

**Note:** Billboard Hot Country is a weekly chart published by Billboard magazine that ranks the top-performing country music songs in the United States. The chart is based on several metrics, including airplay, sales, and digital streams. The information is compiled from a national sample of retail stores and radio stations, and is monitored and calculated by SoundScan. The chart is published every week in Billboard magazine and is also available online.
HOT SHOTS: The Mavericks steal Hot Shot Debuts honors at No. 9 on Top Country Albums with their set, "Music For All Occasions." MCA sales VP Dave Weigand says much of that business was from hardcore Mavericks fans who even camped out to buy it. Aside from that, the chart's package has been made available on limited quantities of vinyl, Weigand reasons that the overall retro feel of the Mavericks' material— and album art depicting a throwback to the '60s—precipitated that decision. Weigand adds that the Mavericks themselves are "vinyl junkies," and their fans should appreciate owning this set in this nostalgic configuration.

The Mavericks' title moved 16,000 pieces, debuting at No. 61 on The Billboard 200. The lead single from the album jumps 42-39 on our airplay list. The group's first MCA set, 1992's "From Hell To Paradise," never charted, while 1994's "What A Crying Shame" rose to No. 6 on Top Country Albums.

MORE DEBUTS: Tejano favors the Emilio.debut on Top Country Albums at No. 13 with "Life Is Good," its first outing on the mainstream country chart. The lead single from that Capitol Nashville set, "It's Not The End Of The World," jumps 45-38 on Hot Country Singles Sales, with heavy airplay reported at KHEY EL Paso, Texas, and new spins detected at WXTU Philadelphia, KFDI Wichita, Kan., WNY New York, KRAI Salt Lake City, and WKRK Raleigh, N.C. The Emilio set enters The Billboard 200 at No. 82, selling 12,000 units. Meanwhile, Martina McBride (RCA) enters the country list at No. 17 with "Wild Angels," and Little Texas (Warner Bros.) rounds out this month's chart's debuts at No. 18 with a first hits collection.

SOPHIES: David Lee Murphy (MCA) earns Greatest Gainer roses on Top Country Albums with "Out With A Bang" (No. 12), while our percentage-based Pacesetter award goes to the Moffatts' Polydor Nashville set, bulleted at No. 66 on that chart with a 146% increase over the prior week. On our airplay scorecard, Airpower status is achieved by George Strait's "Check Yes Or No" at No. 13, available only on Strait's new boxed set, "Strait Out Of The Box." Other Airpower winners include "Whiskey Under The Bridge" by Brooks & Dunn at No. 18, "The Woman In Me (Needs The Man In You)" by Shania Twain (19-19), and "On My Own" by Reba McEntire (24-20). Hot Shot Debut honors are earned by Dwight Yoakam's "Nothing," the lead single from his forthcoming Reprise set, "Gone," which is slated for retail availability Oct. 31.

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

COUNTRY CORNER

by Wade Jesse

HITFIVE: Tim McGraw's "I Like It, I Love It" grips the No. 1 slot on Billboard's Hot Country Singles & Tracks for a fifth consecutive week, the only release to accomplish that feat since Billy Ray Cyrus' "Achy Breaky Heart" spent five weeks there in 1992. For readers so curious about the all-time country singles record for consecutive weeks at No. 1, the McGraw and Cyrus titles are way down the list. Singles titles are tied for that distinction, each turning in 21 consecutive weeks. "I'm Moving On" by Hank Snow (1950), "I'll Hold You In My Heart" by Eddy Arnold (1947), and "In The Jailhouse Now" by Webb Pierce (1950).

MORE Toppers: While McGraw's "I Like It, I Love It" remains at the top of our airplay list, the cassette single remains at No. 1 on Top Country Singles Sales for a sixth consecutive week, outpacing the No. 2 title by a 3-to-1 margin. Concurrently, McGraw's third Curb album, "All I Want," stays at No. 1 on Top Country Albums after debuting in that spot the previous week. It dips slightly (4-5) on The Billboard 200.

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ASCAP's Award-Winners

Here is the complete list of the 75 most-performed ASCAP songs, their credits, and the winner of each category.

BMI's Most-Performed Songs Of The Year

Following are the year's most-performed BMI songs, listed with title, writer(s), performing artist(s), publisher, and label. The winners are based on broadcast performances between April 1, 1994, and March 31, 1995. The awards are given in recognition of public performance over the past year.


## Billboard Latin Tracks

**FOR WEEK ENDING OCTOBER 14, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Label</th>
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<th>Previous Peak</th>
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<tr>
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<td>EMI Latin</td>
<td>43-39</td>
<td>43-39</td>
</tr>
<tr>
<td>2</td>
<td>Gloria Estefan feat. Armando Manzanero</td>
<td>Sony Latin</td>
<td>16-15</td>
<td>16-15</td>
</tr>
<tr>
<td>3</td>
<td>Cristian Meléndez/Volcánica</td>
<td>Sony Latin</td>
<td>27-22</td>
<td>27-22</td>
</tr>
<tr>
<td>4</td>
<td>Los Tigres Del Norte</td>
<td>Sony Latin</td>
<td>39-37</td>
<td>39-37</td>
</tr>
<tr>
<td>5</td>
<td>Aníbal给人</td>
<td>Sony Latin</td>
<td>38-38</td>
<td>38-38</td>
</tr>
<tr>
<td>6</td>
<td>Alejandra Guzmán</td>
<td>Sony Latin</td>
<td>6-12</td>
<td>6-12</td>
</tr>
<tr>
<td>7</td>
<td>Selena</td>
<td>Sony Latin</td>
<td>10-10</td>
<td>10-10</td>
</tr>
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<td>8</td>
<td>Selena</td>
<td>Sony Latin</td>
<td>6-6</td>
<td>6-6</td>
</tr>
<tr>
<td>9</td>
<td>Tito Puente, Al Green, Branford Marsalis</td>
<td>Sony Latin</td>
<td>24-24</td>
<td>24-24</td>
</tr>
<tr>
<td>10</td>
<td>Julio Iglesias</td>
<td>Sony Latin</td>
<td>1-1</td>
<td>1-1</td>
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<tr>
<td>11</td>
<td>Michael Jackson</td>
<td>Sony Latin</td>
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<tr>
<td>12</td>
<td>Celia Cruz</td>
<td>Sony Latin</td>
<td>16-16</td>
<td>16-16</td>
</tr>
</tbody>
</table>

**Latin Notes**

**Wonder-Ful Brazil**: Big-time Brazilian music fan Stevie Wonder (remember “Bird Of Beauty” back in ’74?) is booked to perform several dates in Brazil. Wonder, Celso Cruz, Tito Puente, Al Green, Branford Marsalis (as part of Buckshot LeFonque), and Roy Hargrove are the headliners for a stellar lineup of jazz, Latin, and R&B greats slated to appear at the Free Jazz Festivals in Sao Paulo, Rio de Janeiro, and—for the first time—Porto Alegre.

Other acts rounding out the bills of the multi-day events are Harry Connick Jr., Jamiroquai, Rachelle Ferrell, George Duke, Sounds Of Blackness, Lory Jones, Brand New Heavies, and the Rebirth Brass Band.

The Free Jazz Festivals, which run Oct. 17-24, are produced by Rio-based Diurne Promocoes. The festivals will take place at the Palace in Sao Paulo, the Metropolitan in Rio, and Teatro Sao Pedro and Giggantinno in Porto Alegre.

Apart from his Free Jazz shows, Wonder is set to play two concerts in Brazil. He is slated to appear with Gilberto Gil Oct. 20 at the Metropolitan in Rio and solo Oct. 22 at Sao Paulo’s Pista de Atletismo do Ibirapuera.

**Appointments**: Warner/Chappell Music Inc. has named Ellen Moraskie to the newly created post of VP Latin Music. Moraskie, previously regional director from America for Sony Music Publishing, will be based in Miami. . . . BMG Music Publishing has tapped Virginia di Gregorio to head the company’s just-formed Latin division BMG Songs U.S. Latin, which will be based in Miami. Di Gregorio formerly was an independent copyright consultant. . . . Debra Villalobos has been appointed Latin music buyer for Cameo Music. She formerly was Latin music buyer for Warehouse Entertainment.

**Stateside Briefs**: WEA Latina’s noted pop-rock act Maná has established an environmental watchdog organization called Selva Negra, which will be based in Guadalajara, Mexico. During a recent tour stop in Bogotá, Colombia, the group met with that country’s Nobel Prize-winning novelist Gabriel García Márquez . . . EMI Latin has signed hot Tejano act La Tropa F. The band formerly was with Mexcom/WEA Latina. . . . In a statement, MTV Latino’s VP/GM Dick Arroyo has announced that MTV Latino now reaches more than 6 million homes in the U.S. and Latin America. Arroyo did not, however, say how many viewers were actually watching the channel.


**EMI Brazil Rollers**: In March 1996, EMI Brazil and World Pacific Capital will simultaneously release “Coisas Tão Simples” by multitalented singer-songwriter-instrumentalist João Donato. Produced by Kazuo Yoshida, “Coisas” blends familiar material with previously unreleased songs co-written by Donato, along with Cazuza, Veloso, and Warner giant Gilberto Gil. “Coisas” will be released worldwide.

(Continued on next page)
Enrique Iglesias

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6. JARS OF CLAY ESSENTIAL 5073 BREATHWIND SMACK THE JARS
7. GRACE WORD 6517 A WHOLE TRUTH
8. VARIOUS ARTISTS SPARROW CREATION WONDERFUL WORLD OF GOSPEL
9. GRACE WORD 1600 THE WHOLE TRUTH
10. CARRIZO SPARROW 3132 SUGAR ASHorton's Quiet Days of Quiet Storm Volume One
11. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
12. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
13. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
14. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
15. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
16. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
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18. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
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32. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
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38. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
39. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE
40. 2 NEW BESPOKEN SPIRITUALS WORD 123456789 WHEN YOU BELIEVE

Records with the highest sales gains this week: 6 Recording Industry Assoc. of America (RIAA) certificate for sales of 500,000 units. A RIAA certificate for sales of 1 million units with each additional million indicated by the symbol. All albums available on cassette and CD. *Admonish vinyl available. **Indicates past or present Hit single title. © 1995, Billboard BPI Communications.
IN FULL GEAR: “New traditional,” the high-stepping worship and praise/traditional church gospel blend, has fast become the dominant style of today’s scene, as witnessed by its show of force on the charts in releases by Kirk Franklin & the Family, William Becton, Hezekiah Walker, Donald Lawrence & the Tri-City Singers, and John P. Kee, who recently completed production on the forthcoming album from his VIP Seminar Mass Choir. And for good reason, too. It’s a reflection of the growing youth segment in today’s progressive churches. It is what has fueled the rise of Franklin, propelled Fred Hammond’s Radical For Christ, and was in full gear last month as O’Landra Draper and his choir (the Associates) recorded their debut live project for Warner Alliance at Chicago’s Palace Theatre. Such cuts as “Why Don’t You Come,” “I Got A Feeling,” “The Blood,” and “Jesus Saves (I Just Want To Sing)?” well define the medium and mark Warner Alliance’s second attempt to perfect it. The first, “Jesus, Precious King,” the debut album from Beverly Crawford, bowed last week to a great deal of favorable comment from gospel announcers and industry insiders alike. Perhaps the most familiar spin making the rounds—at least for the moment—is Becton’s “Broken,” which is receiving heavy rotation on urban and gospel radio throughout the country, bumping Franklin out of the No. 1 slot and pushing Intersound’s sales volume way up. The success of the album has caught Becton, a 20-year-old songwriter, arranger, and producer, quite by surprise. The Washington, D.C., native says he put all his assets and money into making the demo, which he began shaping into labels only late last year. Becton’s big break, however, came when he took a copy to a DJ in Washington, D.C., who subsequently played it, and then it took off. There have been a great many comparisons to Franklin. Becton takes them as sheer flattery, while remaining deferential to those who would intimate any duplication on his part. “I’ve studied, performed, and written in every music idiom,” he says. “On this project, you’ll find classical elements, jazz, down-home, traditional gospel, and there’s the urban/R&B flair. That’s the major difference. My music doesn’t fit into a category, and I hope to keep it that way.” Becton, who was touring heavily as part of a major promotional campaign, is back in the studio working on his sophomore release, which is not expected for release until next year.

GOD BLESS THE CHILD: The West Angeles Church of God in Christ has launched its own label—West A Music Corp.—with the Sept. 19 release of “Lift Your Hand…” A New Worship Experience,” the fourth album from the West Angeles COGIC Mass Choir. The first three volumes of the choir’s Saints In Praise series on Sparrow Records has sold 250,000 units, according to the label. “Lift Your Hand…” featuring a vocal track from Donna McClurkin and the talents of Grammy nominee Kurt Carr, is being distributed independently.

BRIEFLY: Intersound announces the release of “King Of Glory,” the sophomore set from James Hall and his 5-piece choir, Worship And Praise, which was recorded live in Montreal and features new music.

**Top Gospel Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BECTON, KIRK &amp; THE FAMILY</td>
<td>VERITY</td>
<td>17,751</td>
<td>VERITY</td>
<td>SPIRITUALS</td>
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<tr>
<td>2</td>
<td>LAWRENCE, DONALD &amp; THE TRI-CITY SINGERS</td>
<td>MALACO</td>
<td>12,013</td>
<td>MALACO</td>
<td>BIBLE STORIES</td>
</tr>
<tr>
<td>3</td>
<td>FRANKLIN, KIRK &amp; THE FAMILY</td>
<td>PRAISE TIME</td>
<td>10,000</td>
<td>PRAISE TIME</td>
<td>THE HOLY GHOST</td>
</tr>
<tr>
<td>4</td>
<td>NEW WORLD MUSIC</td>
<td>RHYTHM &amp; BLUES</td>
<td>10,000</td>
<td>RHYTHM &amp; BLUES</td>
<td>LORD OF LOVE</td>
</tr>
<tr>
<td>5</td>
<td>LAWRENCE, DONALD &amp; THE TRI-CITY SINGERS</td>
<td>MALACO</td>
<td>10,000</td>
<td>MALACO</td>
<td>KING OF GLORY</td>
</tr>
<tr>
<td>6</td>
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<td>PRAISE TIME</td>
<td>8,000</td>
<td>PRAISE TIME</td>
<td>THE HOLY GHOST</td>
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<tr>
<td>7</td>
<td>FRANKLIN, KIRK &amp; THE FAMILY</td>
<td>PRAISE TIME</td>
<td>8,000</td>
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<td>THE HOLY GHOST</td>
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<tr>
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<td>LAWRENCE, DONALD &amp; THE TRI-CITY SINGERS</td>
<td>MALACO</td>
<td>6,000</td>
<td>MALACO</td>
<td>LORD OF LOVE</td>
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<tr>
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<td>LAWRENCE, DONALD &amp; THE TRI-CITY SINGERS</td>
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<td>LORD OF LOVE</td>
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<tr>
<td>10</td>
<td>LAWRENCE, DONALD &amp; THE TRI-CITY SINGERS</td>
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<td>6,000</td>
<td>MALACO</td>
<td>LORD OF LOVE</td>
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</tbody>
</table>

**FOR WEEK ENDING OCTOBER 14, 1995**

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## Billboard October 14, 1995

### Top Blues Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>From the Cradle of the Blues</td>
<td>Robert Cray</td>
</tr>
<tr>
<td>2</td>
<td>Handful of Blues</td>
<td>Albert Collins and the Icebreakers</td>
</tr>
<tr>
<td>3</td>
<td>Cover to Cover</td>
<td>The Jeff Healey Band</td>
</tr>
<tr>
<td>4</td>
<td>Somewhere Morning</td>
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### Top World Music Albums

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### Classical Keeping Score

**by Heidi Waleston**

**Who's Got the Singers?** The search for the next crop of top-selling singers continues as labels offer up a wealth of young talent. Sony Classical has just signed the 23-year-old Hungarian soprano Andrea Rost to a five-year exclusive contract for solo recordings. Rost, who joined the Vienna State Opera in 1991, has been heard at Salzburg and La Scala; she opened Covent Garden in September as Susanna in “Figaro” and will be singing “Don Giovanni’s” Zerlina in Chicago in January.

Her first aria record won’t be out until fall 1996, but in the meantime you can check her out her creamy voice with the pearly high notes on Sony’s new “Rigoletto,” a live recording from the June 1994 production at La Scala. Riccardo Muti leads a pressed performance from the pit, but the Rigoletto, Renato Bruson, seems to be having some pitch problems on this one.

The cast also boasts another young and exciting new voice: its Duke is the French/Sicilian tenor Roberto Alagna, who has power, elegance, personality and a hint of Pavarotti in his sound. Alagna told Opera Now magazine that he learned his craft by comparing recordings of his own voice to that of other singers. His opera house calling cards are Rodolfo, Alfredo, and Romeo, and he is signed to EMI Classics for recitals. On his debut recital album, out now, he’s especially convincing in French repertoire, so the Etoile “Tales of Hoffmann” that’s in the can should be interesting.

Alagna has a busy season, including his first Don Carlos (at the Bastille in February), but the U.S. is in his future: a possible EMI press conference in New York Oct. 8–11 and his April 1996 Metropolitan Opera debut in “La Bohème” opposite his real-life girlfriend, the splendid Angela Gheorghiu.

**Opera Reference: You won’t find either of the above in “A Night At the Opera” by Sir Dennis Forman, a new, irreverent guide for the operatically uninstructed from Random House. Sir Dennis, former chairman of Granada Television in the U.K., sticks rather closer to the tried and true in the 88 opera scenes he profiles. The popularity test for inclusion was three or more recorded versions listed in the Gramophone CD catalog of December 1992, which meant leaving out “Peter Grimes,” for example. Sir Denis offers such insights as “we all have our off days,” and Hugo von Hofmannsthal made a real pig’s ear of it this time” (with the libretto for “Ariadne Auf Naxos”). The plot summaries tend to be exhaustingly colloquial, if rather more entertaining than the usual opera house digestes, but the musical deconstructions, dubbed “Look Out For,” usually pick out and lightly describe the high points and include a handy “minutes from start” feature for each. And beneath the flipp exterior beats the heart of a rabid fan. Sir Dennis’s rating system includes “alpaha,” “alpha-plus,” and “mighty alpha,” and only the usual suspects (poor old “Lakmé,” for example, which rates “gamma or worse”) come in under par.

**Youth Gets a Break: Teldac is pricing the debut recording (Beethoven and Mozart concertos with Kurt Masur and the New York Philharmonic) of its 12-year-old pianist, Helen Huang, at $13.97. Is this her grade school classmate can afford to buy it?**

## Gramophone Picks Awards

**by Heidi Waleston**

Gramophone magazine offers its picks for the year’s best classical recordings on Oct. 4 at the Savoy Hotel in London.

Violinist Maxim Vengerov, who won last year’s young artist award, took home both record of the year and the concert award for his performances of Prokofiev’s Concerto No. 1 and Schoenberg’s Concerto No. 1 with the London Symphony Orchestra under Matthias Rostropovich (Teldec). William Christie and Les Arts Florissants won both the baroque vocal and the new early opera categories with their Erato recordings of Rameau’s “(Continued on page 58)”

### Classical Music

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VP 1422
ASCAP Denies Charges Of Wrongdoing In SESAC Suit

NEW YORK—ASCAP has responded, through its attorneys White & Case, to a SESAC suit charging the performance right society with wrongdoing in hiring two SESAC executives, former president/CEO/vice chairman Vince Candillora and former VGeneral counsel Laurie Hughes (Billboard, Oct. 7).

White & Case attorney Laura Hoguet says, “The suit commenced in Nashville against ASCAP and two individuals who recently left a competitor, SESAC, is totally without merit. These two individuals...are among several employees who have left SESAC in recent months due to changes in the management of that company.”

“SESAC's use of litigation to punish these people for changing jobs can only damage SESAC's reputation in the music community. They bring to ASCAP their skills and years of experience as a top manager and attorney, respectively, but they do not bring confidential information or trade secrets of a nature that would be beneficial to SESAC. Mr. Candillora, and Ms. Hughes vigorously opposed SESAC's claims.”

The suit also charges ASCAP with misusing ASCAP's hiring of Candillora as director of licensing, SESAC has charged ASCAP with the two executives with "selfish and malicious efforts to misappropriate SESAC's confidential and proprietary information and to entice away its key employees and to harm and disrupt its business." SESAC is seeking more than $4 million in damages.

The best songs on this release come from Berlin's formidable middle years in the late '20s and '30s. There is a delightful antidote to the Depression blues in '14 Day It's Spinach,' and one is completely won over by the engaginglypracticalprattle of a 1930 film song, "Do You Believe Your Eyes Or Do You Believe Your Baby!" Even a corny '20s ditty called "I'm On My Way Home" is propelled by a sure-handedness, a confidence in how to express things in an awareness of the folks who would listen. In advanced age, the great man didn't seem quite sure of who was out there, falling too often in style and subject matter to do what he had done with genius years before. Fortunately, he was responding to feelings he knew they felt.

While "Unsong Irving Berlin" serves history well—scholarship demands full disclosure—and the performances are typically reflective of label ownership, producer Bruce Kimmel's skills at giving showcase songs a proper setting—it appears that Berlin always let the public in on the best that he had to give.

From The Master's Trunk, A New Set Of Berlin Songs

UN SONG BERLIN: Throughout his career, Irving Berlin, as his own publisher, took a hard line on granting permission to use his copyrights in presentations where he在他的歌曲, whether a simple stage shot, such as stage or screen renditions or even scholarly tomes that analyzed pop music masters. Needless to say, new "unsong" Berlin songs rarely found their way out of the Berlin trunk during his lifetime, unless he wanted to contributors in a "new" Berlin show or film score. Now, six years after his death in 1989 at 101, Varese Sarabande has produced "Unsong Irving Berlin," a two-CD set of 31 Berlin songs, many of which are seeing the light of day for the first time. Many others have had slight exposure after public introduction. (Actually, a previously "unsong" album from the label unearthed a grand Berlin show-business anthem called "Take It In Your Stride," which was cut from the movie Get Your Gun." That show still got by with "There's No Business Like Show Business.""

Nothing is going to disturb Berlin's ranking in the highest level of America's great composers and lyricists, not even a collection that reveals to previously unacknowledged gems, although some are sweetly reminiscent of his golden years, which lasted almost a half-century! Some of the songs are from Berlin's earliest days as a songwriter. Reflecting the confidence of promising, remarkable things to come. Sadly, many songs he wrote just before or a few years after his last Broadway hurrah—the unsuccessful "Mr. President" in 1962—are not the well-turned work of a man who had lived a long life. But the songs are moving to new heights and still get the general public to embrace him. As he wrote one wonderful song after another.

For instance, there is a 1955 copyright, "Please Let Me Come Back To You," which is described in Berlin's note by saying, "plesing, country-music waltz mood." It is just that, but it doesn't give itself away. Through mellodic or lyric freshness—as the work of Berlin.

The songs are Berlin's songs, for Berlin's fans, and for Berlin's memory. And, they are a wonderful reminder of the man and his music.
Satiani's Site Lines. Guitar sensation Joe Satiani checked into the Site, near San Francisco, to record his second solo album, produced by noted studio man Glyn Johns. Shown at the sessions, standing from left, are renowned session players Nathan East (bass), Manu Katché (percussion), and Andy Fairweather Low (rhythm guitar). Seated, from left, are Johns and Satiani.

Pop Writer/Producer Keith Thomas Overcoming Nashville's Country Stigma

BY DEBORAH EVANS PRICE

NASHVILLE—When Sony Music signed its recent deal with Keith Thomas, the company added one of the industry’s most accomplished writers as well as a certain stigma to its stable of creative talent (Billboard, Sept. 2). Thomas’ relationship with the Sony organization goes back three years, when he signed a co-publishing deal. Under the new agreement, Thomas—via his company, Yellow Elephant Music Inc.—will be an exclusive producer for Sony’s various labels.

In addition to working with Sony artists, Thomas’ contract allows him to continue working with longtime clients Amy Grant and Vanessa Williams, as well as one outside project a year. Thomas’ recent credits include writing and producing Selena’s “I Could Fall In Love With You,” producing four cuts on Regina Belle’s “Reachin’ Back” album, producing two songs on Exposé’s upcoming greatest-hits package, and writing and producing the 1995 Pepsi “Choice Of A New Generation” jingle.

He’s currently producing projects by Sophie B. Hawkins, BeBe’ Jackson, and a Christmas tune with Regina Belle for a Sony album. In recent years, the hits coming out of Thomas’ Tennessee studio by Williams, Grant, James Ingram, and others have been testament not only to Thomas’ talent but also to Nashville’s emergence as a total music city, beyond its country and contemporary Christian base.

“Toward some people say, ‘You’ll never be able to make pop records here,’” Thomas says. “This town has a certain stigma—country music or Christian music, and that it. To be able to make a living here doing pop records has been great.”

A native of Conyers, Ga., Thomas began his career at age 8, performing in his father’s country band. By the time he was in college, he was performing with and writing songs for the Sherratt Brothers, a gospel act on Word Records. His big break as a songwriter came when Ronnie Milsap recorded two of Thomas’ tunes for his “Milsap Magic” album. In 1979, Thomas moved to Nashville and became the first staff writer for Milsap Music.

Thomas remembers that period as a valuable learning experience, because he spent a lot of time in the studio producing demos and experimenting. The following year, he became the first staff writer with Word Music and went on to launch a career as an artist, recording two jazz-oriented albums for the label. During the six years he spent at Word, he produced Kenny Marks, the Imperials, the Gaither Vocal Band, Paul Smith, First Call, and Carman.

He began working on CeCe Winans and decided to start his own independent production and publishing company, Yellow Elephant Music, in Franklin, Tenn. In 1987, he produced the Winans’ first album, for which CeCe won a Grammy for best soul gospel vocal performance.

On the strength of that album, Thomas began landing other projects, including “Takin’ A Chance,” an overseas hit he co-wrote and produced for Whitney Houston. Mercury president Ed Eckstein enlisted Thomas to work with Williams, a collaboration that has yielded such hits as “Save The Best For Last,” “The Sweetest Days,” and “Colors Of The Wind,” which earned her an Oscar nomination.

Thomas also worked with Grant on the bulk of her last two albums, co-writing and/or producing such hits as “Baby, Baby,” “I Will Remember You,” and “House Of Love.”

“I love to take the artist and design a sound for them,” Thomas says of his approach to producing. “To me, what a producer does is look at an artist and see what he can do to bring the best out in that artist.”

Thomas says he tries to create an environment that is conducive to creativity. “I try to make the artist feel comfortable,” he explains. “I think sometimes I’ll ask them to think of a certain thing while they’re singing that would make them sing totally different, and they’re impressed with themselves after they hear it. When we’re doing vocals, I’m constantly trying to set a visual setting in their minds for a certain time or certain verse, more or less play acting.”

Three years ago, Thomas bought the Bennett House in Franklin, which became the studio at which he’s worked off and on for the past eight years. Built in 1978, the historic house has two studios, one Thomas’ private workplace and the other a commercial facility.

Looking to the future, Thomas says he plans to continue writing and producing and eventually wants his own label. “My manager and I have been talking about that,” he says. “We’re keeping our eyes open now for new artists. It’s not part of the Sony agreement, but since I’m with Sony right now, that would be the place to go with it.”

Thomas’ future also includes performing again. In November, he’ll make his first concert appearance in 10 years, when he performs a string-united original piece with the Nashville Symphony. He’ll also perform “Colors Of The Wind.”

“There are times it crosses my mind that I wish I had pursued the artistry thing more,” Thomas says. “I feel like I am an artist in a sense. I think that’s why I get so attached to the stuff I work on. I put my heart and soul into it. It’s not a business to me. It never has been. It’s all about being creative and loving what I do.”

Like the most recent version of the standard Adat (system 4), the XT can handle tape lengths of up to 64 minutes, says Mack.

Asking how Alesis plans to convert Adat users—particularly owners of more than one unit—to the new, higher-priced recorders, Mack says, “A big portion of the customer base consists of single-Adat owners. At one point, that number was 70%, and then it went down to 55-60% when we lowered the price from $3,999 to $2,999. People who have multiple systems will sell their Adats and get this one, based on the fact that the operation is so much faster.”

“Or if you’ve watched the Porsche 911 over the years, it’s always been an excellent machine, but the next version is more refined,” Mack adds.

The Adat-XT is a slicker, more rugged, and slightly heavier version of the classic Adat. It sports a brushed-chrome exterior and an information-packed liquid crystal display.

The leader in a modular digital multitrack field crowded with such prominent players as Tascam, Fostex, Yamaha, and Sony, Alesis has sold an impressive 70,000 units since it introduced its first similar products in early 1991. Furthermore, Alesis’ proprietary, S-VHS-based, 8-track format is supported by approximately 100 companies that make Adat-compatible products.

Mack says the introduction of the XT is a statement about the endurance of the Adat format, which faces competition not only from other tape-based devices but from computer-based digital audio workstations.

“Any time there’s competition between formats, there’s always the issue of how well a format is supported beyond the first machine that comes out, so an important part of this product introduction is the statement that we’re supporting the format, and other people too,” says Mack. “The second generation is what’s going to solidify it.”

3M Donates Tape To Motown Studio Museum. Tape manufacturer 3M contributed to the restoration of the legendary Motown Studio A in Detroit by donating reels of its Scotch 111 and Scotch 2012 tape products of the late ‘50s and early ‘60s. Shown seated at the console is Motown Museum operations manager Ron Swope.
### Audio Force Expands Horizons

New York—In the high-stakes, low-profile world of equipment rental, Audio Force has endured the fickle currents of the New York studio market longer than any player in the area.

The secret to the feisty company’s success, according to president Ray Buccafusco, has been an unfailing devotion to providing a full service to the customer, beyond merely pushing gear out the door.

"Whatever it takes to help a particular project, we try to do it," says Buccafusco. "If it means sub-renting a piece of gear out, we’ll sub-rent a piece of gear. And it isn’t even necessarily done with other rental companies. It can be done within the community itself. We have good enough relationships with studios themselves that if they have an extra piece lying around that they would like to rent out, we’re more than happy to do it."

In a business fueled by personal relationships, Buccafusco nurtures his contacts by attending the conventions of such trade groups as the Audio Engineering Society, the National Assn. of Broadcasters, and the Society of Professional Audio Recording Services.

"We’re very much integrated into the studio community," says Buccafusco. "That’s why I find organizations like SPARS and others very important—because that allows this integration to take place. Nobody is isolated. We’re all in it to do the same thing. It’s one big circle."

In order to ensure that Audio Force maintains its prominent place in that circle, Buccafusco decided to open a studio at the company’s headquarters in the Film Center building in midtown Manhattan, N.Y. The room is a natural extension of Audio Force’s rental business: Since the gear is already in the house, why not put it to full use?

Built on wheels, acoustically treated, and air-conditioned, the studio is not only a sanctuary from Audio Force’s rambunctious warehouse, but has emerged as a lucrative niche business for the company.

"The studio came out of our desire to better service our clients," says Buccafusco. "Then we found that, with all this digital technology, the formats are not exactly compatible, and clients didn’t want to do one studio that had one format and then tried to go to another that had a different format, they were stuck. So we started to do format conversions, using Harmonia Mundi systems, and that progressed into CD premastering, editing, and sweetening."

A self-described “Brooklyn [N.Y.] kid, from Bensonhurst,” Buccafusco started out as a delivery driver for the fledging Audio Force approximately 15 years ago. The company was founded by the late Sid Zimet as a spinoff of Audio Techniques, the longtime New York rental outfit operated by industry pioneer Ham Brosious, now a prominent retail outlet.

Buccafusco ascended the ranks of Audio Force in the 80s, stepping into the leadership role following Zimet’s death in a plane crash in April 1988. Early in his tenure as president, Buccafusco recognized the talents and eagerness of a young Audio Force technician, Tom Lewis, and promoted him to a partnership with the company.

“I noticed how responsive Tom was to the equipment and how knowledgeable he had become working with Sid and on his own, and we’ve been together ever since,” says Buccafusco of Lewis, who now serves as E.V. The rest of the Audio Force staff consists of chief technician Dan Salt, sales manager Mary Cesar, assistant technician Steve O’Keefe, chief engineer Rick Row, sound reinforcement manager Sal Marino, and delivery people Andy Labas and Andrew Moore.
Toshiba-EMI Confab Breaks Barriers

BY STEVE McCLURE

TOKYO—Top EMI Music executives, including president/CEO James Fifield, were among those rallying the troops at Toshiba-EMI's "Now, the Music-Conference '95," held here Sept. 25-27.

Approximately 400 people, mainly Toshiba-EMI staffers but other record dealers from different parts of Japan too, got a preview of the company's domestic and foreign repertoire new-release schedules, punctuated by showcase performances by such artists as Supergrass, D'Angelo, and Paula Abdul and domestic acts Junko Onishi and the Big Three, among others.

The EMI executive team, led by Thorn EMI chairman Sir Colin Southgate, was holding a regular meeting in Tokyo that happened to coincide with the Toshiba-EMI event. Fifield used the opportunity to deliver a pep talk, in which he emphasized Toshiba-EMI's key role in EMI Music's global strategy.

"We've got the best release schedule that we've had in years, and this should translate to another record year for Toshiba-EMI, as well as EMI Music worldwide," he said.

"Because of the size of the Japanese market, Toshiba-EMI and its contiguous growth and local artist development is essential for EMI to achieve its long-range goal," said Fifield, defining that goal as "being the premier music company in the world."

"Our new closer business association should enable us to accelerate the attainment of our goal," he added, referring to EMI's increase of its stake in Toshiba-EMI from 50% to 55% last year.

Peter Buckley, EMI Music's resident director in Japan, discounted speculation that the company's executives decided to meet in Japan this year with an eye to raising EMI's stake in Toshiba-EMI.

"The guys who were over here were just having their annual committee meeting," he says. "It just happened to be in Japan. They felt they should come over and be part of the party."

Toshiba-EMI had sales of 79 billion yen ($887.6 million) in the fiscal year ending March 1995, accounting for 25% of EMI Music's worldwide revenues in the year and making the Tokyo-based firm Japan's second-biggest record company, after Sony Music Entertainment (Japan). Leaving out video and other products, Toshiba-EMI's audio software sales totaled 62.5 billion yen ($702 million).

(Continued on page 50)

Arcade Claims Indie Record For Dutch Industry Listings

AMSTERDAM—The Arcade Music Group is claiming a new record for Amsterdam's independent labels. The company was the Dutch market leader in July and August and says that this is the first time an indie has topped the listings for two consecutive months.

According to industry figures, in July, Arcade had a 20.7% share of the market, with a 25.9% share of sales, according to some estimates—unlicensed records take away income not from the relatively affluent Western industry, but from the fledgling Russian record business.

The SID code is helping combat this problem in that, under new Russian copyright legislation, anybody knowingly selling or distributing pirated product is guilty of a criminal offense.

Russian CD Plant Adopts SID Codes

YEKATERINBURG, Russia—The Russian CD-pressing industry has taken a significant new step in fighting piracy.

The Ural Electromechanical Plant's CD facility here has become the first nationally significant presser to adopt the source identification (SID) code that allows each disc to be traced back to its point of manufacture.

Russian CD Plant Adopts SID Codes

BY VADIM YURCHENKO

The company's decision to adopt the code is due in part to a visit here by a delegation from international labels body IFPI during the summer (Billboard, Aug. 5). However, the UEP CD operation, established in 1993, has thrived since its inception to assist the international record industry's anti-piracy efforts.

IEP's activities to protect copyrights may also have implications beyond Russia's borders. Since the fall of Communism, Russia's huge market has been flooded with pirated product from Poland and Bulgaria, but mainly from China. A source at UEP suggests that the Chinese, regarded as the most successful in imitating UEP-pressed discs, have even managed to duplicate the company's internal batch numbers.

The tragedy of piracy in Russia is that it hits those who least can afford it. Because the Russian market is dominated by domestic product—up to 70% of sales, according to some estimates—unlicensed records take away income not from the relatively affluent Western industry, but from the fledgling Russian record business.

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Midem’s music market has become “THE” annual meeting venue for the music industry, bringing members of the industry together from all over the globe. With over 2,696 companies and 4,740 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 - who’s where and how they fare on radio; 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
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DAISY DUCRET
In a continuing effort to embrace Latin American markets worldwide, *Billboard* shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil's market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

**Contact**
Angela Rodriguez
305-441-7976
BY GRAHAM REID

AUCKLAND, New Zealand—Outsiders usually associate the sound of their South Pacific city with the past-Velvet Underground guitars of the Flying Nun label or the ringing Beatle-esque harmonies and melodies of Crowded House.

Yet last month, the relaxing tones of Wellington multi-instrumentalist Peter Pritchard began to resound internationally. Pritchard saw his “Studies For The New Zealand Harmonic Piano” reach No. 9 on the Heatseekers chart Sept. 2 and No. 140 on The Billboard 200 the same week. This feat is remarkable when one considers that Pritchard is almost unknown in his native New Zealand.

Pritchard, a self-effacing, 54-year-old part-time accountant from Wellington, New Zealand’s capital, readily expresses his surprise and excitement that his meditative, reflectively ambient album has met with such success.

Pritchard’s label, White Cloud, is named for the Maori term for New Zealand, Aotearoa, which is the land of the long white cloud. White Cloud owner, English-born Jon Mark, former member of John Mayall’s Bluesbreakers and of the legendary Marc Almond Band in the ’70s, says that Pritchard is emblematic of the depth of talent he has discovered since moving here from England in 1985, when he relocated to New Zealand to “do something different.”

And Pritchard’s album is by no means alone in the White Cloud catalog of finely crafted, beautifully recorded New Zealand albums, to which Mark hopes to give more opportunity. Mark does, however, note the conspicuous lack of success in bringing White Cloud albums to the attention of the New Zealand public, who are largely unaware of either the label or its artists.

He acknowledges that working out of the South Pacific is difficult; however, an association with Klaus Heymann of the respected classical label Naxos led to access to Naxos’ distribution networks for White Cloud, a company owned jointly by Mark, who produces and coordinates the label’s roster, his wife, Thelma Burrell, who handles art and business affairs; and Heymann.

“White Cloud formed two years ago,” says Mark. “For the first year, we concentrated on the world excluding the U.S. but have been staggering our releases in America since March.”

The label’s catalog reflects the strength and diversity of composition and creativity he has explored in his adopted homeland. Mark disabuses the idea that White Cloud is a new age label: “It’s simply good instrumental music that doesn’t have a category—we’re old age and middle age as well,” he laughs. White Cloud is distributed in the U.S. by Naxos and in Europe by Music & Video Distribution in Munich (MVD), which also puts out Naxos product.

MVD managing director Wolfgang Ruso says, “Naxos has built up a reputation among its clientele, and we decided to offer the same people product on White Cloud as a new-age style label.” With 10 titles released into the U.S. in March through Naxos’ New Jersey distribution center, Mark emphasizes that the label is in the space for local artists, although it does include Australian artists and wouldn’t refuse those from the U.S. or Europe if they felt right.

“However, our thrust is from the Southern Hemisphere, and there is a wealth of talent here to be nurtured,” says Mark. Albuns are usually recorded in Mark’s studio in Wellington, CDs are pressed in either Germany (for the world except the U.S.) or the U.S.

It is the sound of Pritchard’s album that sets it apart, Mark says. “It’s a just acoustic piano, but we treated it in a certain way, and it was recorded as a single, and greenery of New Zealand,” says Mark.

“We processed the album to try and not have the sound too dry,” adds Pritchard, whose background is in writing meditative music but who acknowledged that his influences influence a “minimalist” sound.

“White Cloud formed two years ago,” says Mark. “For the first year, we concentrated on the world excluding the U.S. but have been staggering our releases in America since March.”

The label’s catalog reflects the strength and diversity of composition and creativity he has explored in his adopted homeland. Mark disabuses the idea that White Cloud is a new age label: “It’s simply good instrumental music that doesn’t have a category—we’re old age and middle age as well,” he laughs. White Cloud is distributed in the U.S. by Naxos and in Europe by Music & Video Distribution in Munich (MVD), which also puts out Naxos product.

MTV Europe Awards Travel To Paris

PARIS—The second MTV Europe Music Awards are to be held here, following 1994’s inaugural event in Berlin, and will be broadcast Nov. 23 to a potential global audience of 250 million.

Speaking at a press conference here on Sept. 29, MTV Europe president Brent Hansen said the show was a sign that Paris had become “a real rock’n’roll place.” French rapper MC Solaar added that the presence of the awards show was a reflection of France’s increasing creative input into the international music industry.

Hosted by fashion designer and broadcaster Jean-Paul Gaultier, the show will have a circus theme. Acts due to perform include Bon Jovi, the Cranberries, East 17, and Solaar.

The show comes when MTV Europe is attempting to raise the company’s profile in France and southern Europe.

France is one of MTV Europe’s weakest markets because of the country’s low penetration of cable—less than 1.2 million households—and the network competes here with French-language channel MCM Eumouistique.

EMMANUEL LEGRAND

CHERRY LANE’S CHINA SHOP

(Continued from page 37)

The international music industry has expressed its disappointment at the speed that Chinese authorities in tackling the country’s piracy problem and in making the country’s markets more accessible to Western companies (Billboard, Sept. 30). Cherry Lane opened its office in China in early 1994 and has spent nearly two years developing relationships among Chinese publishers. It arranged a John Denver tour last year and has been used as a consultant by many government music agencies. Prichard is also a contributor to the country’s premier music magazine, China Audio-Visual.

Warner Music U.K.
Forms New Division

LONDON—Warner Music U.K. is establishing a new division to handle special projects for all its U.K. labels. Known as Warner ESP (Enterprises & Special Projects), it will be headed by national accounts sales manager Martin Craig when it becomes operational Dec. 1.

A statement from the company says the division will “maximize Warner’s penetration into secondary markets, help the existing marketing departments with positive analysis of campaigns, maximize the catalog, look for new opportunities, take over the further development of Warner’s Internet services,” and enhance the company’s activities in digital media.

The company adds that the new division will oversee expansion of the TV-advertised album business. Director of catalog marketing Phillip Knox-Roberts and manager of video Judd Lander will report to Craig.

JEFF CLARK-MEADS

TOSHIBA-EMI CONFAB

(Continued from page 17)

Buckleigh says the conference was useful in breaking down barriers between domestic and international record companies.

“It’s pretty tribal in Japan—it’s either international or domestic,” says Buckleigh. “I think this kind of conference helps people understand that there are different kinds of music that can cross over. I think that the company needs to stop thinking that we’re totally separate from each other, and this helps achieve that.”

www.americanradiohistory.com
**Canada Aggressively Releasing Imports**

**Renewed Availability, Cultural Diversity Driving Trend**

**BY LARRY LEBLANC**

TORONTO—Increased communication between multinationals based in Canada and their international affiliates, as well as growing Canadian cultural tastes, has led to an increasing aggressiveness in releasing imports from global affiliates and non-affiliated major labels.

One of Sony Music Entertainment, Warner Music Canada, and PolyGram Group Canada have been strengthening their import programs. A major part of the strategy involves releasing major international releases by top acts that feature tracks not found on the domestic versions; titles previously deleted in Canada, pop, gospel, classical, rap, hip-hop, and non-English releases.

Executives at EMI Music Canada and RCA Music Canada have also recently indicated that they will set up import programs this fall by November to serve the growing demand for import product in this market.

While continuing to buy imports from export companies based in the U.K., the U.S., Germany, and Japan, they have adopted strategies to target independent distributors as Cargo Imports and Distribution, Denon Canada, Trend Music Group, and Distribution Fusion III. Several key Canadian retailers indicate that they are impressed by the multinationals’ recent targeting of import product.

The multinationals are now working hard at imports, if only because they noticed that they had been missing out on a potential source of revenue, says Chris Drossos, senior supervisor at HMV Canada’s Yonge Street store here. “Their servicing isn’t as competitive with the majors. We can’t get in, or someone else will. We’re working with PolyGram here. Not many majors are releasing imports, but we’ve a strong following.”

Our [import] world-beat sector has become a sizeable percentage of our business, probably up to 10%, says David Brady, supervisor of Ontario-based, 30-store Sunrise Records. “The volume of our Hispanic business is quite amazing.

In a customer-driven service business, the multinationals’ import departments solicit orders from accents and try to fulfill that demand. They do not carry their own inventory, nor do they tend to spend much on advertising or marketing.

Companies have found that this business was worth having, so for years they let others have it,” says Ron Morse, import marketing manager of Warner Canada. “Now, the multinationals have got tougher, and with everybody looking to maximize every sale, the environment for this business is changing. The majors realized you could turn imports into a profit center.”

Imports, however, are still widely viewed by label executives as an added service to retail accounts, not as a volume business. Sales figures for individual titles remain low. “Five thousand is a fabulous number for an import title,” says John Thomson, manager of import sales, Sony Music Entertainment (Canada). “Imports aren’t a way to make money, but it’s a volume play. If we see there’s a big buzz on an import, it’s immediately transferred to our domestic business.”

Import opportunities often become available after titles have been deleted or purged. “If we can get it for under $12.99 (CD price), we’re interested in it,” says Nelson Poirier, national sales manager at PolyGram’s Canadian division. “You can’t get those imports available from us in Canada anymore, I find a country it’s available in,” says Nelson Poirier, national sales manager at PolyGram’s Canadian division.

“We’re not going to spend a lot of money,” says Theo. “On a $12.99 CD, we’re looking at $6.50 plus tax, which we can’t get even from the U.S. Next month, I’m releasing Rita Coolidge’s fourth album, ‘Live At The Palladium.’

Industry figures maintain that imports can often serve as a launch vehicle for new domestic successes, particularly with newer acts. “If [Sony] Europe is a bit further ahead promoting an artist, we’ll bring the album in as an import to see the response in the marketplace,” says Thomson. “If it looks positive, then we’ll do it.”

“With the multinationals, every once in a while, somebody is going to say that they don’t want their product released in a certain territory is difficult today,” he says. “If we don’t bring it in, someone else will. We’re now increasingly working with the artists and affiliates to make sure we’re able to maintain control over the product in our market.”

Several industry figures contend that, due to multinational involvement, the demand for domestic imports has dipped in the past few years. This is an arguable point, because import pricing largely relies on country of origin and demand. Successful albums in Canada generally sell in the range of $14.99 to $29.99 Canadian (domestically $11.20-$22.40). Prices of imported CD-5s range from $8.99 to $12.99 ($6.70-$9.70). The average price for a domestic album is $16.99 ($11.20-$22.40).

“One reason import prices were so high was that product went through several one-stops or distributors before it reached Canada. We’re doing this with PolyGram,” says Thomson. “Buying from our affiliates, we’ve removed all of that which has driven prices down considerably. Across the board, from midlevel to popular product, we’re no more than $2.00 more expensive than our domestic releases. The biggest problem I’ve got is getting retailers to order up more imports. We’re doing everything we can to get the price down, and we’d like to see that happen as well.”

Many industry figures argue that pricing isn’t a factor in selling imports. “Most people shopping for imports are legally aware that they’re going to pay a few dollars more,” says Drossos. “We do have budget- and medium-priced lines, which do well, but also in the process of getting PolyGram. ‘This month, I’m releasing a three-CD Paul Mauriat set (‘Reflections’ from Japan at the dealer base price of $71 ($53). It’s midprice, and it’ll sell at retail for almost $90 ($67).’

While Canadian-based multinationals had for several decades now, primarily imported offshoots, French, German, and Italian-language products, they are now increasingly aggressively targeting Spanish, Dutch, and Italian-language catalogs to respond to Canada’s cultural reality.

“We’re already working with PolyGram Latino and PolyGram Spain, and I’m about to set up PolyGram Brazil’s catalog,” says Poirier. “We’re also in the process of getting PolyGram Hong Kong product here. We will domestically release all the major artists, but the rest of the catalog will be mine.”

Adds Poirier, “If you touch one album, you almost feel obligated to bring in the whole catalog. PolyGram has a back catalog, for instance, is incredible, and price-wise, it’s very accessible.”

“One of my goals is to demystify import CD’s,” says Thomson. “In the past, retailers marketed imports by having them at a high price and by exercising a certain amount of control over price. They were trying to make more product available to a larger audience. Everything from every worldwide label should be made available in Canada either domestically or through import.”

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**MAPLE BRIEFS**

**At the MUCHMusic Video Awards**

Seventy-six, voted-into people’s choice award winners.

“Hey Jude,” by Paul McCartney, favorite male singer; Alanis Morissette, favorite female singer; Moist, favorite rock group; and Tea Party, favorite video, “The Hush.”

**Allen Fox and Paul Allen, who**

possessed a percentage of ownership in Montreal-based Cargo Imports and Distribution in 1994, have announced the complete purchase of the company’s Canadian operation, Cargo Canada.

Three additions to the board of the Canadian Academy of Recording Arts and Sciences for the 1995/1996 term are Ross Reynolds, president of RCA Canada; Julie Paquet, president of Oak Street Music; and Holger Peterson, president of Stony Plain Records.
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**TOP ALBUMS**

- Japan: New Heavens Daydream, Amsterdam
- Canada: AC/DC, Ballbreaker
- Germany: New Moby Dick, Collection
- France: New Madonna, The X Factor

**HITS OF THE WEEK**

- Australia: New AC/DC, Ballbreaker
- New Janet Jackson, Design of a Decade 1986-96
- New Michael Bolton, Greatest Hits 1985-1995
- New Prince, The Gold Experience

**ITALY**

- New Man on the Edge, Iron Maiden
- New Simply Red, Pictures
- New Celine Dion, The Colour of My Love
- New Michael Bolton, Greatest Hits 1985-1995

**SPAIN**

- New Simply Red, Pictures
- New Celine Dion, The Colour of My Love
- New Michael Bolton, Greatest Hits 1985-1995

**SWeden**

- New AC/DC, Ballbreaker
- New Michael Bolton, Greatest Hits 1985-1995
- New Celine Dion, The Colour of My Love

**FINLAND**

- New AC/DC, Ballbreaker
- New Michael Bolton, Greatest Hits 1985-1995
- New Celine Dion, The Colour of My Love

**AUSTRIA**

- New AC/DC, Ballbreaker
- New Janet Jackson, Design of a Decade 1986-96
- New Michael Bolton, Greatest Hits 1985-1995
- New Prince, The Gold Experience

**NETHERLANDS**

- New AC/DC, Ballbreaker
- New Michael Bolton, Greatest Hits 1985-1995
- New Celine Dion, The Colour of My Love
- New Michael Bolton, Greatest Hits 1985-1995
NEW ZEALAND: Australasia seems to have given Abba mad! The music of the long-defunct Swedish group was heard in recent Australian movies “Frisella, Queen Of The Desert” and “Murphy’s Wedding.” The Australian tribute band Bjorn Again continues to do big business worldwide. And now comes “Abba Tribute 14,” a collection of 14 covers of Abba songs by New Zealand bands signed to the fashionable indie label Flying Nun. It is an intriguing combination, given that the jingly guitar sound associated with the label would appear to have little in common with Abba’s style of pop. Among those participating is Martin Phillips (of the Chili) with “Tropical Loveland,” Tall Dwarfs (Chris Knox and Alec Bathgate) with “On And On And On,” Robert Scott (of the Bats) and David Kilgour (of the Clean) with “Waterloo,” industrial dance outfit Headless Chickens with “Super Trouper,” and former Straitjacket Fits front man Shane Carter and ex-Headless Chickens Fiona McDonald with “Name Of The Game.” A love of the pure pop tradition seems to be the factor uniting these otherwise disparate talents with the fact that, in Australia, most of the music was in their early teens during the ’70s, although Headless Chickens front man Chris Matthews offers a typically acerbic disclaimer: “I think everybody did it as a joke. But it’s always better to trash someone else’s songs rather than your own. I’m not really a fan of concept albums of this sort, and I don’t think people will hate this one as much as any others.” As it turns out, people loved it and are taking great pleasure from such an unusual display of humor from this standard-bearing label.

GRAHAM REID

IRELAND: “Celtic Classics” by the studio act Shanón is a combination of two library music CDs, which Music House, a British company specializing in the marketing of library music, commissioned from Irish composer Ronan Hardiman. It has been released on the new Nashville-based indie Honest Records. Hardiman was asked to record contemporary treatments of such Celtic tunes as “Dancy Boy,” “Spancil Hill,” and “Carrickfergus,” as well as some of his own Celtic pieces. Shanón is the brainchild of Hardiman, a classically trained pianist with a background in rock and traditional Irish music, who arranged, performed, and produced the album. Shanón is now based in County Dublin. Some tracks, featuring the singer known simply as Leslie, are strongly influenced by Enya’s sound. Hardiman’s previous credits include the music introducing the nightly “9 O’Clock News” on RTÉ national TV and for the RTÉ series “Waterways.”

KEN STEWART

U.K.: Echohelli’s second album, “On” (Fuzze/Rhythm King), has stormed to the top five on its first week of release. Produced by Sean Slade and Paul Kolderie—the team responsible for Hole’s and Radiohead’s recent albums—“On” is a winning combination of clever tunes, left-field lyrics, and glorious, sorrowful choruses. At the heart of the band’s sound are the muscular guitar shops of Glenn Johnson and the divinitive vocals of Steve Jones, with the result a band that is unmistakably Morrissey-like. “On” has a total of 300,000 copies sold so far, and has been described as “the new Clash,” “the new Sex Pistols,” and “the new Buzzcocks.”

SPAIN: The veteran duo of Antonio Romero and Rafael Ruiz, better known as Los Del Rio, went unnoticed outside Spain two years ago, when its single “Macarena” on the 1993 album, “A Mi Me Gusta,” sold a total of 300,000 units, according to BMG. But six months ago, Mexican dance halls started playing a version of “Macarena” remixed in Miami by the Bayside Boys, and the incessantly danceable single swept northward through the U.S. Latina markets and into Canada. Now Los Del Rio has become the first Spanish act in many years to enjoy success on three Billboard charts. As of this week’s edition of Oct. 5, the compilation inspired by the “Macarena” mix has climbed to No. 6 in The Billboard Latin Chart (where it was the week’s greatest gainer). Meanwhile, for the week ending Saturday (7), “Macarena” was at No. 38 on the Hot Latin Tracks. Los Del Rio’s “Latin Beat” with the Bayside Boys mix has climbed to No. 45. On the Hot 100, after just six weeks, selling more than 150,000 units. A maxi-single with four versions of “Macarena” has sold 100,000 copies in Mexico alone. The remix is being released in month in Europe, where disco fans will no doubt be dicing up Christmas to Los Del Rio’s second line of tempos, with the Latin dance boys. HOWELL LLEWELLYN

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A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1115 Broadway, New York, N.Y. 10003.

OCTOBER
Oct. 5-9, Third Annual "How Can I Be Doing It?" Hip-Hop Conference, sponsored by Peter Thomas Entertainment, with panels by the Rap Coalition, various locations, Miami Beach, Fla. 305-232-4575.
Oct. 7-10, American Academy Of Children's Entertainment Educational Conference, Orange County Convention Center, Orlando, Fla. 305-935-3500.
Oct. 21, How To Start And Run Your Own Record Label, presented by Revenge Productions, New Yorker Hotel, New York, 212-688-3500.
Oct. 24-25, East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 212-256-4700 x124.
Oct. 27-29, Songwriters Expo 18, presented by the Los Angeles Songwriters Showcase and the National Association Of Songwriters, with the Creativity In America ’95 Expo, Universal City Hilton, Universal City, Calif. 213-467-7823.

LIFELINES
BIRTHS
Boy, Michael Robert, to Steve and Robin Parry, Aug. 19 in Elkins Park, Pa. Father is a product specialist for DiscMakers.
Boy, Ryan Patrick, to Kourt and Joan Sieg, Aug. 31 in Charlotte, N.C. Father is a VP for Sound Choice Accompaniment Tracks there.
Girl, Jessica Lee, to Donna and Tom Ryan, Sept. 2 in Portland, Maine. She is traffic manager at Bob Ludwig’s Arrowsway Mastering Studio there. He is a singer/songwriter.
Girl, Saya, to Kenya and Sayuri Hobo, Sept. 8 in Chiba, Japan. Father is administration manager for Tower Records.
Girl, Deanna Dolores, to Debra Merced and Eddie Harris, Sept. 17 in New York. Mother is national director of publicity of RMM Records & Video Corp., an international Latin music label distributed by Sony Discos, and daughter of Ralph Mercado, RMM president. Father is president of Visual Insight Inc., a video/film company.
Boy, Griffin Scott, to Geoffrey and Gail Landsenberg, Sept. 19 in Atlanta, Ga. Father is a product specialist for DiscMakers.
Boy, Joseph John III, to Joe and Donna Britz, Sept. 22 in Voorhees, N.J. Father is in the print production department at DiscMakers.
Boy, Dylan Keith, to Dwayne and Debra O’Brien, Sept. 25 in Nashville. Father is lead guitarist for Warner Bros. band Little Texas.
Girl, Lillian Eugenia, to Steve and Eugenia Winwood, Sept. 27 in Nashville. Father is a Virgin Records recording artist.
"Girl, Dalajah Nakia, to the late Eric "Easy-E" Wright and Tomica Woods-Wright, Sept. 28 in Los Angeles. Father was a rap artist and co-founder of N.W.A. Woods-Wright was pregnant when he died in March.

GOOD WORKS
FOR BERKLEE’S 50TH: NARAS, in conjunction with its charitable foundation, MusiCare, will host a gala at the House of Blues in Los Angeles to honor the 50th anniversary of the Berklee College of Music. Nov. 8, Tony Bennett, Arif Mardin, Quincy Jones, and BMI’s Frances Preston are co-chairs. The event will benefit the MusiCare Foundation and will launch the House of Blues scholarship fund at Berklee.
Among the artists set to perform are Gary Burton, vibraphonist and Berklee dean of curriculum, Joe Williams, Alton Broadbent, and Ernie Watts. Contact: Chelsea Cochrane at MusiCare Foundation at 310-392-3777.
GOOD LINKS: The T.J. Martell Foundation, the American Foundation for Aids Research, and the Shriners Hospital for Crippled Children are the beneficiaries of the 13th annual Academy Of Country Music Bill Boyd Golf Classic to be held Oct. 16 at the De Bell Golf Course in Burbank, Calif. Among the participants will be Ray Benson of Asleep At The Wheel, Kenny Chesney, Brett James, Toby Keith, Tracy Lawrence, Johnny Lee, Mark Miller of Sawyer Brown, Gary Morris, Buck Owens, Doug Stone, Doug Supernaw, Ronna Reeves, Aaron Tippin, Rick Trevino, and Chely Wright. Previous events have raised an average of $500,000. Contact: ACRM office at 212-482-2351.
BENEFIT ON A RAINBOW: Xanith Music Inc./RS Records of Hoboken, N.J., has released a CD, “Follow The Rainbow,” featuring 10 new artists with a "positive message." Sales will benefit Camp Jened, which is operated by United Cerebral Palsy Assn. of New York State Inc. The CD can be ordered by mail by calling 800-254-7979; it will reach retail later this month. On Oct. 16, a concert will be held at Tramps in New York. Tickets are $22 and are available through Ticketmaster or the Tramps box office. Additional events are planned. Contact: 303-622-3888.

FOR THE RECORD
Country artist Michelle Wright is Canadian. Her nationality was improperly identified in the Oct. 7 issue in Billboard’s Spotlight on Country Music.

MARRIAGES
Bill Betty to Sally Dewees Goll, Sept. 23 in Kegoes, N.Y. Groom is VP of production management for Sony Music.
Angela Pecon to David Seltzer, Sept. 23 in Riverton, N.J. Bride is an account manager for DiscMakers.

DEATHS
Lawrence (“Booker T.”) Laury, 81, of cancer, Sept. 29 in Memphis. Laury was a boogie woogie/barnhouse blues pianist who performed regularly from the 20s to the 50s. Following the death of his wife in the mid-50s, he retired from the music business for 20 years. In the mid-70s, friend and fellow performer Memphis Slim invited Laury to join him in performing in Europe. Throughout the late 70s and 80s, Laury performed throughout Europe, Africa, and Asia, where authentic blues was growing in popularity. He was also featured in the 1989 Jerry Lee Lewis biopic "Great Balls Of Fire." At the age of 80, he released his only U.S. album, "Notin’ But The Blues." Charles B. Williams, 86, of natural causes, Sept. 24 in Nashville. Williams was father of BMI president/CEO Frances W. Preston. Donations in his memory may be made to the Frances Williams Preston Laboratory of the T.J. Martell Foundation, Vanderbilt Cancer Center, 1222 21st Ave., Nashville, Tenn. 37203.
Send information to Lifelines, c/o Billboard, 1115 Broadway, 11th Floor, New York, N.Y. 10003 within six weeks of the event.
Where Latest Trends Don’t Matter

Newbury Comics Won’t Follow The Marketplace

BY DON JEFFREY

BOSTON—Newbury Comics doesn’t follow trends. It sets its own course and lets the rest of the marketplace catch up with it.

Mike Dreese, co-owner of the 15-store Boston-based music chain, believes that the latest retail trend—the multimedia superstore—is a mistake. Retailers who try to please all customers and stock too much inventory will wind up liquidating it at low prices. The write-downs coming, he warns.

A few years ago, Newbury made a conscious decision not to broaden its merchandise base and not to try to be all things to all people.

“We specialize in saying no to the customer,” Dreese says.

For instance, Newbury no longer takes American Express cards, because each transaction cost 20 cents per disc. Stores stock little video sell-through product, because Newbury cannot get the wholesale prices that big retailers get. And there is not a deep selection of pop and classic rock titles. Dreese says that while he is not interested in carrying, say, the entire Heart catalog, he will try to make sure he has the whole Clash catalog.

The alternative-rock category here, and it has been so from the start. And now that alternative is the biggest wave in music, it appears that the rest of the market has just caught up with Newbury. Dreese figures that his chain represents 30%-40% of the Boston area’s first-week SoundScan sales numbers on new alternative releases.

And independent label product, always the leading edge of rock music, is up 45%-50% in sales this year, Dreese says. Small labels get stocked just as the big ones do. Although music is by far the biggest category here, Newbury Comics actually did begin with comic books. In 1977, one semester short of graduating with a degree in economics from the Massachusetts Institute of Technology in Cambridge, Mass., Dreese and his roommate, John Brusger, dropped out to manage their growing comics business. In April 1978, they opened their first store on Newbury Street in Boston.

From a $2,000 initial investment, the partners have developed a business with revenues of $229 million. Earlier this year, Newbury Comics won the National Assn. of Recording Merchanders’ award for midsize retailer of the year.

The partners have been selling music since 1979; mostly used records and locally produced singles at first. Radio DJs shopped at the store and gave it cachet. Dreese, on visits to his Naval officer father in England, made contacts there with independent labels, such as Rough Trade, in order to get an import business going.

That first store on Newbury Street was in a rundown section of Boston’s Back Bay in which hookers roamed. But the street has gone upscale, and so has the rent, from $250 a month to $11,000. However, that flagship black-and-blue store, in a different location but still on Newbury, produces a healthy volume: $3.5 million this year in a 3,500-square-foot space.

Dreese’s policy on real estate is to remain flexible. Five-year leases are what he looks for. He also likes small stores in areas where there is a large college-age population or a liberal philosophy. He points to the “Thank you” T-shirts on the wall of one store and says that such products occasionally upset prospective landlords; if so, he doesn’t want his store in their malls.

His suburban stores are generally located in power strip centers adjacent to major regional malls.

In Cambridge’s busy Harvard Square, a Newbury Comics is situated in an enclosed urban mall, with no signs on the street and three competing music chains within a block. But that doesn’t stop the store from ringing up $8 million a year in 3,400 square feet.

A key to Newbury’s success in generating strong volumes in small specialty stores is what Dreese calls its “extreme just-in-time inventory.” The chain’s sophisticated computer systems, developed by Brusger, allow it to purchase just what it needs and no more. One unit of each title is often enough, and there are no duplicates of titles (Continued on page 57)
Double Fantasy Label Purchases
Takoma, Kicking Mule Reissues To Include Fahey

BY CHRIS MORRIS

Fantasy Inc. in Berkeley, Calif., has purchased the catalogs of Takoma Records and Kicking Mule Records, two significant guitar-oriented labels of the '60s and '70s. Terms of the acquisitions were not disclosed.

Takoma and Kicking Mule join Fantasy's wealth of jazz, R&B, blues, and folkholdings, which include such noted imprints as Prestige, Milestone, Pablo, Riverside, Contemporary, Specialty, and (post-1960) Stax.

Fantasy will begin its reissue efforts in the fourth quarter with the release of Madeline MacNeil's "The Holly And The Ivy" and "Christmas Comes Anew," two seasonal albums of hammered-dulcimer recordings from Kicking Mule.

Takoma, which takes its name from its birthplace of Takoma Park, Md., had its humble beginnings in the late 1950s, when guitarist John Fahey pressed 100 copies of his solo album "The Transfiguration Of Blind Joe Death."

Four years later, Fahey and his partner Ed Denson, who had since relocated to Berkeley, released a second Fahey solo album and one by bluesman Bukka White, who was rediscovered by the partners in Mississippi, on Takoma. Fahey went on to record more than 20 albums for Takoma.

"It's always been an interesting label," says Bill Belmont, director of international copyright and licensing for Fantasy, who booked Fahey in a Berkeley club during the '60s. "It was probably more important than people realize as an innovative guitar label."

Indeed, Takoma gained renown over the years as the home of a unique, meditative blue-based style, which Fahey dubbed "American primitive guitar." Other important performers on the label included Robbie Basho, Rick Ruskin, Peter Lang, Norman Blake, dobroist Mike Auldridge, and Leo Kottke, whose 1971 album "Six And Twelve String Guitar" sold more than 100,000 units for the label.

In a way, the music issued by Takoma prefigured new age guitar. The label had a pronounced impact on guitarist Will Ackerman, whose first album for Windham Hill, 1976's "Search For The Turtle's Navel," emulated both the style and look of Takoma's albums.

In 1972, Takoma was bought by Chrysalis, which broadened its stylistic bent with albums by electric blues guitarist Mike Bloomfield and the fingerpicker Doug Sahm. The label also issued a series of notable blues albums recorded in Chicago by Norman Darren and a spoken-word release by writer Charles Bukowski.

The Takoma catalog has been largely dormant since 1983, when it was sold by Chrysalis. "The catalog went through different people's hands, but nothing happened," Belmont says. Fantasy purchased the label from Essex Entertainment.

Belmont says that Fantasy will begin reissuing Takoma material in the U.S. in 1996; the first titles should include the Kottke album, which was previously reissued under license by Rhino Records.

Reissue activity will begin in Europe this year, with distribution handled by Ace in England and Festival in Australia. The reissues include the Kottke album, Fahey's later recording "Legend Of Blind Joe Death" and a twoffer CD of his Christmas albums, the compilations "Contemporary Guitar" and "Leo Kottke/Peter Lang/John Fahey," and a collection of Basho's long-out-of-print work (with notes by Ackerman).

Denson, who went on to manage Country Joe & The Fish, sold his interest in the label to Fahey but founded the similarly oriented imprint Kicking Mule with guitarist Stefan Grossman in the early '70s. The company specializes in recordings of finger-picking and other acoustic guitar and banjo styles; artists included noted folk performer Dave Van Ronk and instrumentalists Grossman and Bob Bromson. Denson diversified into Appalachian and dulcimer music after Grossman left the label during the '80s. Kicking Mule also released several instructional book/album packages, which have been licensed to Mel Bay.

DISTRIBUTION: PolyGram Group Distribution in New York names Jim McDermott VP; new technologies; Aubrey Moore VP of production and inventory; and Peter Mullen director, alternative sales development.

They were, respectively, director, alternative sales development; VP of production and inventory for A&M Records; and director, college program.

VIDEO: Denise Shapiro is appointed senior VP worldwide business development, for Hallmark Entertainment Inc. in New York. She was a consultant to the cable television and telecommunications industries. ..

Ason Products Inc. promotes Len Edwards to VP/GM home entertainment. He was GM. The Video Software Dealers Assn.

in Encino, Calif., elects Sheila Zbosniq to secretary of the board and James Bryson chairman, Canadian board of governors. They were, respectively, co-chair, 1995 convention committee, and vice chairman, Canadian board of governors.

ENTER ACTIVE: Alvin B. Reuben is named senior VP, interactive sales and distribution, for BMG Entertainment in New York. He was senior VP speciality markets, at Sony Music Entertainment.

Please send all information (including photographs) for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, NY, 10036.

Mercantile Marketing Executive Turntable
J&R's Chess Match Co-Sponsorship Is A Strategic Retail Move

**NEW YORK—**While champion and challenger seemed wary of making a mistake early in the World Chess Championship at New York's World Trade Center Observation Deck, J&R Music World/Computer World's co-sponsorship of the event was immediately seen as a bold and brilliant move.

The Manhattan, N.Y., mega-retailer of home entertainment and office software and hardware has joined forces with computer-chip maker Intel and Simon & Schuster Interactive to sponsor the match between Professional Chess Assn. champion Garry Kasparov and challenger Viswanathan Anand that began Sept. 11 and will end no later than Friday (15).

While it's still too early to show concrete sales figures, Abe Brown, spokesperson for J&R Computer World, reports very strong demand and increased sales in product directly connected to the match, including all chess software, CD-ROM software, and self-standing chess games.

“We've seen strong sales on the Excalibur series of computerized self-contained chess games and SoftEx’s—especially its very popular $80.00 Kasparov model,” says Brown. “But it's given a nice boost to all software pertaining to chess games, and it will carry on a long time, with all the publicity surrounding the event.” The match, Brown adds, is “absolutely spiralling over” into the Music World side of J&R's Park Row block of specialty music and electronics outlets, situated just a short walk from the Trade Center towers.

“We have signage throughout the stores and highlight the match in our newspaper and radio ads,” he says. “Being downtown's leading computer store, it's a natural for us to be involved in the explosive interaction of everything that's new and exciting in computers, multimedia, Internet, and everything that goes with it. People who haven't heard of us are stopping by after seeing all the local and national TV and print coverage.

J&R banners are prominent at the match site, even inside the soundproof glass booth where Kasparov and Anand are mentally slugging it out. There's also a booth south of the southern side of the floor featuring giveaways J&R mail-order catalogs and product literature on a Sony Magic Link desktop communicator/organizer demonstration unit, and a magnificent harbor view.

The retailer's link with the Professional Chess Assn., according to commissioner Bob Rice, is “extremely productive.

“We're a brand new enterprise working hard to get out there in the mainstream and can't possibly replicate their huge buying power and the huge amount of advertising they've done already,” says Rice, whose organization is a new effort to professionalize the game by making it into a sport with an international tour circuit. “So it's great for us to do a deal with them and piggyback on their PR.”

Rice notes further that J&R's co-sponsorship with Intel and Simon & Schuster Interactive makes for a “profound synergy, since Intel makes the chips, SSI is producing two multimedia titles for us, and J&R will be their home.”

One of the SSI titles is "PCA Extreme Chess," the software engine that recently defeated IBM's Deep Blue machine to become computer chess champion. "It has revolutionary new chess graphics and an instant online feature, allowing online play with others," says Rice, “but mostly, it's an enormous database of games you can pull up instantly.

The other title is "Maurice Ashley Teaches Chess," which features the on-site match lecturer and play-by-play commentator for ESPN's chess coverage.

“In my view, he's the third-most-important chess player in the world,” says Rice. “He's young, hip, cool, and attractive and a great teacher, who's taught teams in Harlem. He can really popularize our sport in the U.S.

Ashley's program, Rice says, will incorporate sports analogies and arcade-style games to make the chess learning experience more fun. "We'll demonstrate both titles in-store at J&R and get Ashley there," he adds. "They'll be the home for the latest and greatest chess software.

The sponsorship deal involves "substantial money," says Rice, adding that "because of all the business involved, arrangements were more sophisticated than if they just paid $100,000 to use their logo twice."

Whatever the fee, there's been a "complete PR blowout," says Rice. "We had 27 national TV hits between the first night and the next morning, so the sponsors are getting their benefits. But to me, the real beauty is that there's a much more genuine business logic to this sponsorship than there is to those in other sports. J&R sells product made by SSI that runs on Intel's architecture. That's much better logic than, say, GM to golf."

Rice adds that the match is being carried live with commentary on J&R's home page on the Internet, where sponsor identification pops up regularly. "We're closer than ever before to the medium is the message," he says.

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**NEWBURY COMICS**

(Continued from page 55)

slow-moving albums.

The product sales mix here is 77%-78% music, 5%-7% accessories, 3%-4% comics, and 10%-12% other merchandise, such as T-shirts.

Alternative is not the only kind of music sold at Newbury. Classical, for instance, still sells well in the M.T. store. But for the other stores, Dreese says.

Dreese adds, began to die when a major record company raised prices and established a minimum advertised-price policy. Jazz, on the other hand, is on the upswing, Dreese says, because of strong sideline releases.

But Dreese maintains that Newbury has always been a developing artist channel, because that's where its value lies. "We fill the third left of the market," he says.

The company has not tried to expand too quickly and make the mistake some major retailers have made. Its 15th store in 17 years opens this month in Amherst, Mass., an area with 35,000 college students.

Dreese says that 90% of expansion is achieved through retained earnings. Recently, the company obtained $2.75 million in bank financing, which he says is adequate for the chain's growth needs.

He figures the chain can increase to $100 million in revenues on its own resources and bank borrowings; if the goal is to become a $200 million company, then the owners will consider going public. He says Newbury did not have the numbers to seriously interest Wall Street until this year.

For the fiscal year that ended Sept.

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Holiday (starring Katherine Hepburn and Cary Grant)

Judy Holiday (Born Yesterday, The Solid Gold Cadillac, etc.)

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Alliance Aligns Its Indies; A Stormy Monday For Cema?

Now that its plans to consolidate some aspects of its one-stop group are under way, Alliance Entertainment Corp. has turned its attention to the three independent distribution companies.

According to the latest plans, Independent National Distributors Inc., the distribution company recently acquired by Alliance, will conduct fulfillment for AEC Music Distribution and, potentially, any third-party distribution. Also, some back-room functions will be consolidated.

Although the three distributors eventually may be merged into one, company executives still foresee three distinct divisions, each with its own sales force. INDI, AEC, and Passport likely will divide their businesses by genre, sources say.

The upcoming Beatles release continues to cause controversy in the one-stop and independent dealer community. With Cema planning to feed Ex to the Beatles release on May 20, one-stops and independents complain that Cema's plans favor chains over them. Now Cema has just notified one-stops that they must pay 40 cents a unit for the privilege of getting bulk shipments of the album at their warehouses. Normally, one-stops are not charged for deliveries to their warehouses.

As Ron Phillips, VP of purchasing at Valley Distributors, puts it, "If I order 20,000 units, I will be paying an extra eight cents." Phillips says he is so annoyed that Cema is requiring Valley to pay for unwanted Monday delivery that he "may not carry" the album at all. Cema executives were unavailable to comment.

On the road again: It's that time of the year. Retail Track has been out attending conventions and sales conferences. Unique Distributors, the one-stop based in New Hyde Park, N.Y., held its first devotion Sept. 12 at the Supper Club, right on Times Square in New York. This was a humdinger of an event. About 400 merchants crowded around the ballroom to meet with artists who were signing autographs and posing for pictures. Those artists included Skee-Lo, KRS-One, Total, Guru, Frankie Knuckles, Milkbone, Channel Live, Mayya, Silk 8 Off, Fat Joe, Onyx, Erick Sermon, Crystal Waters, SuperCat, Big L, King Just, and the Notorious B.I.G.

After dinner was served, the crowd was entertained with performances by the Earth, Gym, Faith Evans, and Regina Belle.

And, of course, no convention would be complete without showmoo-roo-ting. At the Unique one-stop, a wall of sales and distribution type rubs shoulders with Robert Miller and Steve Flaster, L. Pogue, Munt, Dis-Rem, respectively, and the rest of the company's staff.

The following week, I went up to Saratoga Springs, N.Y., for the Trans World Entertainment conference. Sept. 19 was vendor's appreciation night, and to prove it, Trans World chartered a boat and took the entire convention for a ride on Lake George in upstate New York. In addition to dinner, the boat ride featured performances by Blessed Union Of Souls, Shai, and Englebert Humperdinck. Also on the boat was a snide comment that "schooled the Beatles release," so to speak, was Tommy James, who was there to promote his new album, "A Night In The Big City."

Although I have already reported on the PGD sales conference, I would be remiss if I didn't mention the Almighty Blooze Band, whose performance was one of the highlights of that meeting.

The band, managed by a shady-looking bloke who called himself Colonel Curt Eddy, featured Al Blooze, LP of catalog, sales, on rhythm guitar, bass, drums, and vocals; Rod Guenther, Mercury's southern representative, on rhythm and bass; Tom Tasker, PGD's national account manager for Handelman, on keyboards; Ron DiMaitle, PGD's New York branch manager, and drums; Larry Hensley, PGD's Southwest branch manager, on lead guitar and vocals; Danny Berry, PGD's Southeast branch sales manager, on vocals and drums; Leighton Singleto, PGD's Mid-Atlantic sales manager, on vocals; and Jim McDermott, PGD's VP of new technology, on lead vocals and drums. Usually, Retail Track can have a field day when sales and distribution types stop selling and pick up instruments, but in this instance, the Almighty Blooze Band's credible performance left me without a single aside comment to utter.

Good corporate citizen: Trans World Entertainment joins the growing list of chains dabbling in recycled— whoops, excuse me— used CDs. The Albany, N.Y.-based company has placed a used CD section in three stores in Toledo, Ohio; and in one outlet in a Chicago suburb. Company executives term the move an experiment. Other chains experimenting with used CDs include National Record Mart, Kemp Mill Music, and Blockbuster Music. And, of course, Wherehouse Entertainment and Hastings Books, Music & Video feature used CDs in most of their outlets.

Making tracks: Tracy Donhofo, formerly the Midwest regional marketing representative for A&M, has joined Amarillo, Texas-based Anderson Merchandising as assistant director of purchasing. Donhofo, you might remember, used to oversee the purchasing at Sound Warehouse once upon a time.
Execs, Artists Mingle At PolyGram Confab

LAGUNA BEACH, CALIF. — PolyGram Group Distribution held its summer managers’ meeting Aug. 24-28 at the Ritz Carlton here. More than 80 PGD staffers attended executive presentations and enjoyed performances by artists from PGD’s affiliated labels.

Mercury Nashville artist Shania Twain enjoys the festivities following her performance. Shown, from left, are Luke Lewis, Mercury Nashville president, Steve Corbin, PGD VP of sales and marketing, Jim Caparro, PGD president; Twain; and John Madison, PGD senior VP of sales and branch distribution.

Loose Cannon recording group SKINDEEP relaxes following the band’s performance at the convention. Shown in back row, from left, are Gerry Kopecky, Island Records VP of sales; Lisa Cortes, Loose Cannon president; band members Smoove, Gangsta, and Freekie; Jim Caparro, PGD president; and Steve Corbin, PGD VP of sales and marketing. In front row, from left, are Mark Grindle, PGD Los Angeles sales manager; Sugabear, the band’s manager; Pat Monaco, senior VP of independent label sales; PGD; Ron DiMatteo, PGD New York branch manager; and Bill Schulte, Mid-Central branch manager.


Following her performance, Perspective artist Ann Nesby, center, mingles with, from left, Jim Caparro, PGD president; Steve Corbin, PGD VP of sales and marketing; Pat Monaco, PGD senior VP of independent label sales; and Terry Lewis, Perspective Records co-CEO.

PGD executives congratulate the Meat Puppets following the group’s performance. Shown, from left, are Johnny Barbis, Island Records president; Hooman Majd, Island senior VP; Jim Caparro, PGD president; Peter Koepek, London Records president; band members Cris Kirkwood, Curt Kirkwood, and Derrick Boatrom; Mark Grindle, PGD Los Angeles branch manager; Wayne Chernin, Island Northeast regional sales director; Jeff Moscow, PGD Massachusetts sales manager; Ted Lentz, PGD Northwest branch manager; and John Botella, Island regional rep.

MoJazz artist J. Spencer is congratulated following his performance. Shown, from left, are Oscar Fields, Motown executive VP/GM, Jeryl Busby, Motown president, Spencer; and Jim Caparro, PGD president.

Verve recording artist Dee Dee Bridgewater mingles after performing at the convention. Shown, from left, are Jim McDermott, PGD VP of new technologies; Pat Monaco, PGD senior VP of independent label sales; Steve Corbin, PGD VP of sales and marketing; Chris Roberts, PolyGram Classics & Jazz president; Curt Eddy, PGD VP of field marketing, Bridgewater; Jim Caparro, PGD president; Lynne Hoffman-Engel, PolyGram Classics & Jazz VP of sales; and Robert Bell, PGD senior VP of special markets.

Island Records artist Jude Cole socializes after performing at the convention. Shown, from left, are Bill Siddons, Cole’s manager; Johnny Barbis, Island president; Gerry Kopecky, Island VP of sales; Cole; and Jim Caparro, PGD president.

Motown artist Nona Gaye socializes with PGD executives. Shown, from left, are Steve Corbin, PGD VP of sales and marketing; Oscar Fields, Motown executive VP/GM, Jeryl Busby, Motown president, Gaye; and Jim Caparro, PGD president.

Mercury artist Lionel Richie, center, meets with PGD president Jim Caparro, left, and Mercury president Ed Eckstine following his performance.

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Traditional record stores and concert venues aren’t the only venues where new releases can be promoted. RCA Records has found that for such acts as AC/DC artist Bruce Hornsby, intimate performances in the “lifestyle” settings of multimedia stores are optimal for reaching consumers who don’t often attend concerts and who tend to spend more time shopping for books, videos, and computers than for music.

With in-store concerts at such chains as Borders Books & Music, Media Play, and Blockbuster Entertainment, the label has increased awareness and sales among Hornsby’s audience of educated consumers with “upper-end demographics,” according to David Fitch, RCA’s VP of sales.

Fitch estimates that Hornsby’s 14 appearances around the country in July and August contributed to higher sales of his July 15 release, “Hot House,” by an average of 20% in each region the week of the appearance. According to SoundScan, 130,000 units of the album have been sold.

“We set up the release with Q Prime Management, Mark Reter, an executive there, suggested putting together a lifestyle acoustic tour in places where the environment speaks to the customer who buys Bruce Hornsby,” Fitch says. “We went mostly into gold-coast markets, where the consumer tends to be white-collar workers and are computer literate and well-educated.”

The company consulted market research firm Market Finders to determine buying habits among Hornsby’s core fans, which led them to Borders, Media Play, and Blockbuster.

“Bruce didn’t want to do a club tour for this record,” Fitch says. “His style has changed a little bit, toward more mainstream pop that really highlights his piano playing, and these appearances felt right for the direction he’s going in.

“He also wanted to reach out and meet his fans, many of whom don’t go to concerts,” Fitch continues. “This was a free performance, where they also got to have him sign autographs and answer questions.”

Some fans were touched and reached right back to Hornsby. “The Internet was humming after each show,” Fitch says. “He played a Blockbuster in Houston on Aug. 9, the day Jerry Garcia died, and later that day, on the Internet, someone who attended the show sent the store an e-mail saying, ‘I showed up to play the Grateful Dead’s “Brokedown Palace” and for making it a bit sweeter, not just a sour one.”

But more of Hornsby’s fans showed their gratitude in the form of purchases. “We averaged 200 units per event,” Fitch says, adding that an average of 400 people attended each appearance.

The crowd was much bigger, though, at the promotion’s kickoff event, at the opening of the Borders in Santa Monica, Calif., on July 21.

“We had over 1,600 people show up, and we had to close the store for more than an hour,” says Vicki Marshall, a music merchandising executive at Borders.

“For the weeks that Bruce Hornsby was making appearances in our stores, he was our No. 1 artist. We also promoted ‘Hot House’ with pricing, positioning, and listing stations, but the appearances were key.”

For Borders, the in-store promotions offered an opportunity to broaden its customers’ horizons beyond the classical, world, and jazz that were the chain’s music specialties before introducing pop material about a year ago. “We’re developing the pop area now, and promotions like these are an important part of our strategy,” Marshall says.

Borders conducted this sort of promotion successfully with other artists.

“We just finished a seven-city tour with Janis Ian,” Marshall says, “and we’ve done them with Ron Sexsmith, Debbie Gibson, and now we’re doing a tour with classical/pop artist Jeff Smith. Smith is a particularly good candidate for the book record cross-promotion/selling alone strategy. The pianist/singer is about to release a book he wrote, of biographies of various composers.

Hornsby’s performance in Media Play’s downtown Denver store has encouraged that chain to host other artists. “Depending on the store, it can really work,” says Cathy Roland, Media Play’s district marketing and promotion coordinator for the Denver region. “We recently had Paula Abdul in our Aurora [Colo.] location. We’ve scheduled a performance for David Lanz, a new age pianist. And we’re really big on pushing our local artists, giving them an audience.”

Of course, those acts probably won’t bring in as many fans as Hornsby did. “There were between 400 and 600 people in the store the whole time he was here, and we sold about 300 pieces,” Roland says. “Our shoppers at the downtown Denver store are an educated business crowd that shops at lunch. They were really excited about Bruce Hornsby’s appearance. And he was great. He spent time in the store, signed autographs, and when he performed the took requests and questions from the audience. He really knows how to make his customers happy.”
For Grisman And Acoustic Disc, Genres Are Meant To Be Crossed

**DawgGone Talented:** There are many on the independent-music side who wear many hats, as recording artists, producers, and label operators. We had the chance to speak at length with one such versatile individual recently and discovered that he wears this multiplicity of hide-a-hideaway with distinction.

If you want to get David Grisman a little miffed, just bag him as a “bluegrass musician.”

“My problem is, I still wind up in the bluegrass bins,” Grisman says with understandable frustration. “I really don’t play bluegrass.” For 20 years, my contract for personal appearances has said that you can’t use the word “bluegrass.”

The biggest obstacle to the de-categorization of Grisman’s highly personal music may be that his instrument, the mandolin, has long been the backbone of bluegrass. And certainly, Grisman acknowledges the influence of such great pickers in the genre as Bill Monroe and Jethro Burns.

But while he got his start in 1964 playing grass with Red Allen & the Kentuckians and played with Don Stover, Grisman long ago left any narrow genre considerations behind. He has played rock’n’roll with the late-’60s group Earth Opera (whose personnel included fellow bluegrass renegade Peter Rowan); performed swing music with such jazz violinists as Stéphane Grappelli and Svend Asmussen; and recorded traditional klezmer with Andy Statman (on the recent “Songs Of Our Fathers”).

So diverse is Grisman’s style that it has its own sui generis appellation: “Dawg music” (after the mandolinist’s nickname, “Dawg”), bestowed upon him by the late Jerry Garcia, with whom Grisman performed in the acoustic unit Old & In The Way.

“I haven’t been trying to typecast myself,” Grisman says. “It’s a product of the idea that a musician has to fit into one of these predetermined compartments.”

**Grisman’s New Album, “Dawganaova,” released on his own San Rafael, Calif.-based imprint, Acoustic Disc, should be yet another impediment to those who would try to easily slot Grisman’s music. The album, cut by his working quintet, is a full-length foray into Latin music, primarilybossa nova.

The group, which includes guitarist Enrique Coria, percussionist/violinist Joe Craven, fiddlist Matt Eakle, and bassist Jim Kerwin, plays several Latinized Grisman originals and classics penned by Brazil’s Luis Bonfa and Zequinha de Abreu. There’s also a distinctive version of the late Eden Ahbez’s “Nature Boy.”

Grisman, to a large degree, attributes his full-blown sortie into Latin music to the presence of Argentine guitarista Coria, a former member of the group Súkay. The mandolinist recorded with Coria’s group three years ago and later released the guitarist’s album “Solo: From South America.” He recruited Coria for his own group after Coria relocated from South America to Washington, D.C., a couple of years ago.

“I’ve always had this passion for Latin music,” Grisman says. “And more or less authenticated it—here’s this guy who immediately played the right part.” He adds that Graven, a six-year member of the quintet, has also been heavily involved with Latin percussion.

Don’t expect Grisman to hang in this stylistic pocket. His next Acoustic Disc release, due Nov. 1, will be “Tone Poems Vol. II.” The album—a sequel to last year’s elegant duct-recital on vintage instruments with guitarist Tony Rice—is a jazz-oriented project on which Grisman is paired with guitarist Martin Taylor, who has also recorded with the great violinist Grappelli. The duo utilized 41 different instruments in making the record.

**Acoustic Disc’s output** is referred to as “100% handmade music.” It’s literally homemade as well: Dawg Studios was built in the garage and an unused bedroom in Grisman’s house.

The do-it-yourself ethic has extended to the release of the music made in the studio. After a quarter-century of recording for such majors as Elektra and MCA and such indie labels as Rounder, Grisman founded Acoustic Disc five years ago with partners Artie and Harriet Rose. The Roses had originally wanted to open a retail store. But they weren’t sure they could compete with Tower Records,” Grisman says.

The imprint got off to a running start: Grisman’s first release, his own “Dawg 90,” won a 1990 Grammy nomination. His second album was “Garcia/Grisman,” on which the mandolinist and his old colleague dueled on an eclectic selection of tunes ranging from blues to standards.

Jerry said, “What we ought to do is make a record so we have something to do,” Grisman says. “A half-hour later we were making stuff.” Needless to say, the guitarist’s high profile and devoted fan base brought immediate attention to the fledgling label.

To date, Acoustic Disc has released just 18 albums. Grisman says he early on identified two pitfalls in having an indie label: “One was not getting paid, and the other was putting out too many records.”

Grisman’s company addresses that first problem in a nifty way: All Acoustic Disc records are sold on a COD, no returns policy. “Jerry gives us the clout to sell records with that policy,” the musician says.

Garcia, who can also be heard on the duo’s folk album “Not For Kids Only,” will be posthumously saluted on a forthcoming Acoustic Disc album of unreleased late period Grisman recordings.

“’90s is a terrific time for Grisman,” says the label’s general manager Chris Morris. “This is the time to be doing what we’re doing.”

Don’t expect Grisman to hang in this stylistic pocket. His next Acoustic Disc release, due Nov. 1, will be “Tone Poems Vol. II.” The album—a sequel to last year’s elegant duct-recital on vintage instruments with guitarist Tony Rice—is a jazz-oriented project on which Grisman is paired with guitarist Martin Taylor, who has also recorded with the great violinist Grappelli. The duo utilized 41 different instruments in making the record.

Grisman’s style continues to draw on the many tributaries of American music. He plainly sees his mission as one at odds with the predominant traits found in the industry today.

“One of the things that bothers me is that the music business at large is sloshing on the culture,” he says. “It’s come to be musicians pandering to what is going to sell the music.”

Declarations of Independents believes that indie musicians and entrepreneurs like the Dawg may yet reverse that trend.
Los Angeles—Junior Lanier, designer of Immersive Reality, is also the temporary guardian of a timeless creative urge to make music, one tangled up with computers and cyberspace, ancient music and modern myths.

It’s a primal thing, to hear Lanier describe it, though one he hopes we’ll understand—an overarching approach to making music that combines the magical qualities of multimedia albums up and down the industry.

"It’s a matter of mimicking the way that music and culture has always been created, a whole different realm that’s unexplored," says Lanier, "a realm that’s virtual.

The wild technology in question is "virtual reality," a phrase that the dreadlocked Lanier, the anti-nerd, coined as a marketing tool for his ground-breaking work in the field in the 80s, work that resulted in current VR staples the Data Glove and head-mounted displays, along with their spares: the current tricking of consumer-targeted video-game products offering just a teasing, but hotly tempting, taste of what will soon be possible.

That circles back to Lanier’s primary love, music, if one believes the Lanier legend that the Data Glove, a device that allows wearers to control objects inside virtual reality, was born from Lanier’s urge to play air guitar—for real, virtually speaking.

Whatever the impetus, Lanier has taken the concept of air guitar to heady heights, having composed an accomplished improvisatory performance piece, "The Sound Of One Hand," which finds him alone on stage, performing with musical instruments that exist only in virtual reality. Lanier wears a Data Glove to perform and a head-mounted device that allows the audience to see projected on a screen what Lanier sees as he plays.

"It works very well as a performance piece," says Lanier. "It’s wonderful, and it’s lush, and it’s sensual." It’s also invariably the subject of questions, in which Lanier spots the unexplored kernel of a paradigm shift in how people perceive the relationship between music and themselves.

"When I show VR music to kids, they like it," says Lanier, "but the main thing is, ‘Hey, I want to play.’” he says. “It’s, ‘How can I do that?’ And to me the fact that that question even gets asked illustrates exactly the most important thing about the new media revolution that is going on, which is its inclusiveness, that people immediately think, ‘Hey that could be me.’ But with a traditional guitar or piano, people wouldn’t assume that the experience of making music is fundamentally accessible to them, wouldn’t demand that it be. That’s a truly revolutionary mind shift in the making.”

So, Lanier believes that just because his instruments are virtual—that is, they exist only in virtual reality—they are more powerful and moving than their physical counterparts.

"The virtual world doesn’t change the basic ground rules of reality, in terms of what people want, but it does change the way things, Lanier notes good-naturedly.

His album in the works, which has the working title "Music From Inside Virtual Reality," pushes boundaries still farther. Every track on the album uses VR to make a different way. Lanier says. For instance, in one piece, Lanier uses an acoustic saxophone to control the events in a virtual world; in another, Lanier uses people dancing inside a virtual world to generate the rhythm of a track.

Although he expects there to be a visual component to the album—likely a companion videotape showing the virtual performances—there is no decision yet on whether the album will contain a multimedia blockbuster track as an enhanced CD or CD-ROM.

Which raises the unlikely question: Can one hear the fact that music is created within virtual reality? Lanier says, "Yes and no who cares? I think there are some examples where I am making sounds that could not be made any other way. In one case, I am playing on virtual flutes that are being bent and twisted inside virtual reality by my motions while I play them, and which definitely does make new sounds.

But with any music, most people don’t demand to know, or care, whether it is conventional or nonconventional. "I want to know how it was mixed," he adds. "The music is primary, and how you get there is secondary.

The forward-thinker has his gaze fixed beyond such multimedia-of-the-minute incarnations as music CD-ROMs and multimedia-based CDs, to a future for which is not quite there yet, he says, to allow for the creation of experiences that truly move, rather than merely impress...or, that ultimately, is what matters," he says. "It’s a real trap to get caught up in the question, is the technology cool or not? Cool is just really another word for, ‘I have to force myself to be excited about this.’ Who the hell has ever asked, ‘Is a guitar cool?’

The new generation of high-density discs is the medium Lanier is waiting for, he adds.

Just over the horizon, he believes, maybe some five years from now, are truly accessible virtual concerts, offering a new kind of interaction and performance format that caters to a new, heavily based audience. New, but not necessarily better; just different, Lanier believes. And of no threat to the continuing life of live performances.

"When you’re experienced a really good concert," he says, "you take out theoggies and look at a tree, boy, you see the tree as you never did before,” he says. “It wakes up the senses and sharpens you and makes you want what’s real even more.

The Enter*Active File VR becomes Art in Hands Of Creator

A&M explores Multimedia with its first CD Plus titles

(Continued from page 6)

then-unfamiliarized specs as closely as possible at the time, although the album was not labeled or marketed as a multimedia offering.

Sony Music is expected to head the official CD Plus class with the planned release of its multi-media CD Plus title, "A&M’s Self-Portrait," by Mariah Carey, The Wet Sprocket, Alice In Chains, and Bob Dylan.

Like Sony Music, A&M will package its albums with a separate CD diagnostic and driver disc, designed to assist consumers with getting the multimedia albums up and running on their home computers; many computer users will need a software "baste," including the CD Plus disc, to be able to run the new titles.

"We’ve put these through pretty rigorous testing to make sure that our customers won’t get any unpleasant surprises when they get them home," says Mike Ragan, A&M’s senior director of new product development and new technology.

Pleasant surprises, however, are the whole point of A&M’s new discs, both of which contain exclusive music, videos, and games within their multimedia tracks.

The Soundgarden CD Plus, developed by San Diego-based multimedia, features four Red Book audio tracks playable on CD audio players, three of which are alternate takes of songs from the band’s 1994 album.

"And then the Soundgarden completist, this is essential listening," says Ragan. Also included are four full-length music videos.

Monster Magnet’s CD Plus, produced by San Francisco-based Luminaire, includes a total of 10 songs—eight from the band’s most recent album, “Dopes To Infinity,” and two from the earlier “Superjudge.”

Wyndorf says the band also composed new music and “loads of sound effects” for the project, which also includes a video game and 24 minutes of video.

A&M will target the hardcore fan first, Ragan says, with tracks including direct mailings to fan clubs, as well as traditional advertising and retail promotions. Internet fans also will get a stream of product updates, adds, via the band’s individual World Wide Web sites, which include screen shots from the products.

Soundgarden also has a site within the new Microsoft Network, and a portion of the band’s CD Plus is included on Microsoft’s multi-artist CD Plus sampler, which is being bundled with computer hardware and select Windows 95 products.

PolyGram Group Distribution is distributing the albums to music retailers in jewel boxes, while Philips Media will target the computer market with product housed in larger cardboard boxes.

"It’s never easy being one of the first in trying to establish a format," says Ragan, “and we know we are going to have to do some real target marketing to make inroads through the industry and we’re going to have to lead the way. More. But we feel like we’ve got something here that people will care about enough to seek out.

Or, as Wyndorf says, “If you build something cool enough, they will come.”

Retailer Goes Online

Newbury Comics, a Boston mainstay, has set up a virtual storefront online, adding alternative retailing to its myriad specialty CD and video offerings.

The site, at http://www.newbury.com, features a selection from the chain’s portfolio of CDs, LPs, and cassettes, as well as items from the eclectic inventory of posters, T-shirts, books, trading cards, lava lamps, and more.

Online sales are offered via a two-step process that includes initially setting up an account via an 800 telephone number; full online ordering (with a provision for securing credit card numbers) is expected to be up and running soon.

The site also includes information about the Boston music scene, local clubs and radio stations to hometown band faves and raves.

Elsewhere Online, David Bowie is the subject of an innovative new World Wide Web area key to his new Virgin album, “Outside,” and tour. The site, developed by Telebase Systems and Silikon Graphics, features news and updates from Bowie’s tour with Nine Inch Nails, audio clips, bio, and the full text of "The Diary Of Nathan Adler," the Bowie short story on which the album is based. The futuristic tale shapes the site, which uses the story’s characters as part of the interface.

Those sold on the album can buy it online. Browsing and buying through to online retailer Music Boulevard, another venture of Telebase Systems. The site is also linked to Ticketmaster Online.

Sega is following the Sony lead and offering its new Saturn at the low retail price of $299, effective this week. The catch? The $299 version, dubbed the "core pack," does not have a complete packed-in game, although it does include playable samples of two popular Saturn titles, "Bag" and "Panzer Dragoon." The system’s "pack-in" version, retailed to a suggested price of $349 retail, includes a new version of the game "Virtual Fighter," dubbed "Virtual Fighter Remix."

More than 120,000 Sega Satrns have been sold in the U.S. since the machine’s launch in May, Sega says.

The largest annual gathering of music video industry professionals will discuss the merging of the multimedia and music video industries, at Billboard’s 17th annual Music Video Conference. The event, to be held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, will contain two panels that discuss CD-ROM and Internet developments in the music video industry, with keynote address, Quincy Jones and Herbie Hancock will discuss their forthcoming CD-ROM projects. In addition, New Music RISING will showcase current and forthcoming multimedia-oriented music projects. Compaq Solutions participating in the Multimedia Expo should contact Munyan Ryan at 212-525-5002.

Get something to share? E-mail the Enter*Active File with gubbles and newsbits at MGillen@ATL.com.
Home Video

STUDIOS ANNEX OWN VID WEB SITES
Areas Have Mostly Promotional, Sales Uses

BY EILEEN FITZPATRICK

LOS ANGELES — Getting information about new video releases, or new arrivals at stores, is one of the toughest marketing challenges that suppliers face, and with a home page on the Internet’s Worldwide Web, consumers are only a mouse click away.

As the Internet gains popularity, a few video suppliers are designing web pages and sites to separate from their theatrical units—to promote new releases in a way unique to the medium. “What we’re able to do is reach a whole new level of consumers,” says MGM/UA Home Video VP of market development Beth Bornhurst. “And we’re able to communicate with everyone simultaneously.”

MGM/UA recently spun off its own home video site from “The Lion’s Den,” which was created by its theatrical division several months ago. Consumers can access the home video page at http://www.mgmhomevideo.com. It is also linked to the studio’s “The Lion’s Den” address.

Before setting up the site, MGM was receiving about 500 e-mail messages a day at its America Online address. Now consumers can buy videos and MGM licensed merchandise through the Web site, search through “The Vault” to research the studio’s vast catalog, enter trivia contests, and browse a coming-attractions feature. The transactions are unsecured, but should be safeguarded by the end of the month, Bornhurst says.

Although the capacities of the World Wide Web are constantly changing, suppliers agree that its main use—for now—is strictly promotional. “It was really part of an overall marketing campaign for ‘Star Wars,’” says 20th Century Fox Home Entertainment VP of marketing Ruby Randall. “And we’re in the process of launching additional sites for products relative to the demographics of web users.”

The studio will soon set up a separate site to encompass all Fox video products, but selling on the Web is not a priority. “The strategy is to promote our core business,” says Randall. “The net is changing so fast, selling will be valuable, but what will be sold on it is a good question. But for now we’re not looking to make money off of merchandise.”

Tower Records and Video is one of the growing number of retailers that are selling online. The Sacramento, Calif.-based chain has had an America Online address for about three months and will launch a web site Dec. 1.

However, the site will not include video titles, according to digital media (Continued on page 65).

Ingram To Spin Off Distributor

NEW YORK—Ingram Entertainment, a leading home video distributor, will be one of three companies spun off from privately held parent Ingram Industries, in a corporate reorganization scheduled to become operationally effective Jan. 1, 1996. “I wanted to focus on the video business,” says Ingram Entertainment head David Ingram, who is selling off most of his other family interests to concentrate on wholesaling. “I’m putting my money where my mouth is.”

The two other ventures are a slimmed-down Ingram Industries, which will consist of Ingram Barge Group, Ingram Book Group, Ingram Merchandising Services, Ingram Cacti, and Permanent (Continued on page 65).

TRIPLE PLAY.

Hit three home runs for your customers with this trio of hot new releases from Playboy Home Video. Even more is an action-packed winner certain to bring you legions of fans and powerhouse profits!
Robin Williams Returns For New ‘Aladdin’ Sequel

FORGIVE AND FORGET: After forgiving Disney for not asking his permission to use his likeness and voice to promote 1998’s “Aladdin,” Robin Williams is back in the Genie in “Aladdin And The King Of Thieves.”

The direct-to-video title is scheduled for release in the summer of this year. According to the Genie of the lamp, it’s still available. Williams has said, “I have every reason to believe it will be more successful than ‘Jafar.’”

The new project will be directed by Disney’s TV animation unit, also responsible for “Jafar.” Reunited for “The King Of Thieves” are: Scott Weinger as Aladdin, Linda Larkin as Princess Jasmine, and Gilbert Gottfried as Iago. Five new songs and a remake of “Arabian Nights” will be on the soundtrack.

One marketing element that won’t be part of the “King Of Thieves” campaign is the “Jafar” sequel. Williams has no plans to take the title off moratorium and create a trilogy after “Jafar.” However, it is still available. There is no reason to bring Aladdin back,” says Rice. “‘Thieves’ is a great picture, and Williams provides the added value.”

Buena Vista Home Video president, Ann Daly, touted the value of direct-to-video all year, having dropped hints that a sequel to “The Lion King” and another “Home, I Shrink The Kids” was in the works. The release schedule is still unclear. As the direct-to-video business grows, more suppliers will be needed to face the same dilemma. And in a business dependent on consistent product flow, it could hamper the category’s progress. If “Thieves” does not appeal the output will be a top priority.

SONY IN THE CLASSROOM: In response to the Motion Picture Licensing Corp.’s mission to collect public performance fees from day-care centers showing tapes to their toddlers, Sony Wonder will allow the facilities to exhibit its releases free of charge.

The move came to light after a local TV news program in Los Angeles reported that Disney had filed suit against a day-care center that frequently played its videos. Soon after the report aired, the MPLC said it would attempt to pull the plug unless centers complied with public-perfor-
INGRAM TO SPIN OFF DISTRIBUTOR

(Continued from page 68)

General/Tennessee Insurance; and Ingram Micro, a computer products distributor that expects to go public after April 1996, Capital One.

Microsoft, between the stardom performer of the '90s, increasing sales 30%-40% annually for the past several years. The three should be legally independent of each other and the present Ingram Industries by the spring or summer of next year. The reorganization, still subject to an Internal Revenue Service ruling on tax consequences, follows by several months the death of Ingram Industries founder Bronson Ingram. By going their separate ways, Ingram family members can "align their investments with the business being done," he adds, "as a Sept. 27 letter to Ingram Industries employees.

Ingram will exchange his shares in Ingram Industries to become 56% owner of Ingram Entertainment, assuming the role of chairman. "Ingram Industries will be a decentralized company," he says in a letter to Ingram Entertainment employees.

The new venture, which is not a registered investment company, will be run by David Ingram, John Ingram, and Robin Ingram Paton.

Among the key considerations behind the separation strategy is IRS approval of Ingram Industries as a tax-free company. "We are open to applying for such a ruling in October or November and expect IRS action in the spring or summer of next year," the employee letter continues. "The companies will not legally separate until the approval is obtained."

A major step toward reorganization will take place in late December, when Ingram Distribution Group is divided between Ingram Entertainment and Ingram Book Group. With 30 employees, "we're not really a factor at all," says David Ingram. Philip Riefer, Ingram Distribution head and Ingram Industries executive VP, will retire from the company upon completion of the reorganization.

"We are leaving the boards of Ingram Industries and Ingram Micro. Lee Synott will be responsible for Ingram Book Group and Ingram Micro shipping and Logistics services after the separation.

The new status "will have little effect regarding Ingram Entertainment," says a memo from David Ingram to his staff. "We will ask them to register; they usually don't want to," he adds.

Despite the fact that marketing feedback from the Internet is vague, setting up a web site is considered cost-effective. Randall and Bornhurst wouldn't discuss how much their respective sites cost, but in general they say a site can range from $50,000-$200,000. "The price tag for an average site is $50,000.

While some studios keep the costs down by designing the site completely in-house, others hire design firms and outside developers, which can raise the prices. However, a web site is a valuable tool for promoting a movie, says Randall. According to trade sources, a full-page ad in People costs more than $100,000. Thirty-second network spots on prime-time shows can cost as much as $1 million.

Although it probably won't replace those advertising methods, web sites are becoming a "part of the overall marketing campaign for some suppliers," according to MGM/UA execs. MGM/UA is currently working on a site for the upcoming "The Hunted" release.

"What suppliers get from the Internet is a communication tool; it is not a one-to-one relationship with a consumer," says digital producer Peter Klein. Directed by Daniel Petri, the "Internet edge" site also created the "GoldenEye" site, which will include the Bond video catalog.

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Nickelodeon On A Roll; Learning Station's Bright Idea

Nick News: Since its debut last year, Nickelodeon's preschool program, Nick Jr., has climbed 97% in the Nielsen ratings, according to Catherine Mullally, VP executive producer of Nickelodeon Video & Audio Works. The popularity of Nick Jr. shows, especially the groundbreaking "Gullah Gullah Island," has carried over to Sony Wonder's Nickelodeon Collection home video as well, she says. "Recorders have been coming in on the launch titles of 'Gullah Gullah Island' and 'Allegro's Window' Target, which tested the product, is now rolling it out to all 600 stores."

The high profile for "Gullah Gullah Island" is particularly gratifying: It's the first (and so far the only) preschool program featuring an African-American family as main characters (Billboard, April 29). The heavily music-oriented show does not center on race but rather on its depiction of a warm, loving, active family that happens to be black. "Gullah Gullah Island" speaks to families of all hues. In the process, it incorporates elements of South Carolina's fascinating native Gullah culture.

On the market are two titles each for "Gullah Gullah Island," for the go-go puppy puppet program "Learning Station Window," and for the long-standing preschool show "Eureeka's Castle." Mullally says "two or three" new "Gullah Gullah" titles are due in '96, along with a pair of "Allegro's" and a "Eureeka.

"In addition, the Nick Jr. audio line will be unveiled next March, and she adds, "we're leading off '96 with Nick Jr. licensed products," including a plush toy of "Gullah Gullah" character Binyah Banyah Poleing.

Mullally says licensed merchandise has a tangible effect on video sales, especially among the preschool set. "When there's a well-loved character on a show, kids want to be with that character in every way—through a doll, a lunch box, a video they can control. [The different components] are innextricably linked."

In other Sony Wonder/Nickelodeon video news, the demo-busting "Rugrats" series (it's tops among kids 2-11, stacked up alongside other Nickelodeon programs) will see its four-title video line relaunched in '96. The encore release will center on upcoming video title "A Rugrats' Christmas," a special that Mullally says is "the highest-rated show in Nickelodeon's history." Plus, video dealers can now acquire a sampler cassette, "Nick Jr. Sing's," a preview of the audio line, to utilize in in-store promotions.

Learning Experience: The Learning Station, a children's music trio, got the go-ahead some time ago from PBS to develop a kids' television series that could make the more to cassette. The catch: They had to come up with the funding. Now the trio has hit upon a formula that is based on a coalition of families, educators, and businesses they call FACT (People in Action for Children's Television).

Anyone interested can participate by purchasing a live Learning Station concert that can be scheduled between July 1997 and July 1998, says Don Monopoli, a Learning Station member along with wife Laurie and associate Jan Hrkach. In addition to the concert, participating venues will receive three new Learning Station videos (due for completion in June 1997) and will be involved in the process, acknowledged in credits. Monopoli says that scheduling of the prepaid performances will be determined from the choice of three dates and times each venue will host a show on its contracts. Travel expenses will be kept low, and up to the trio's accrual of frequent-tiller miles.

In all, the Learning Station can proceed with its proposed PBS program. "We plan [to show] the world that children's programming can be as much fun as eating a hot fudge sundae—yet as nutritious as a bowl of spinach," says Monopoli. We think the group's 1996 release "All Aboard," from Monopolip Productions in Melbourne, Fla., is one of the finest preschool music videos ever made.

Kidsbits: Ellen DeGeneres of TV's "Ellen" and Patricia Richardson of "Home Improvement" are among the celebrity readers on the third and newest volume of "Kim's Storytime," now available at ABC Video, 1128 N. Troy, Mich. "Kim's" is a kids' series on PBS. The inaugural title of the Kid-Vision series "Kathie Lee's Rock'n'Roll Christmas," the latest from Just For Kids Home Video, is a division of Celebrity Home Enterainment. Latest in the reality-taped toddler series by Stage Prighet Productions in Geneva, Ill., is "Fruit...Close Up And Very Personal."

Billboard®
BIG EIGHT

Top Kill Video

FOR WEEK ENDING OCTOBER 14, 1995

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<td>THE ADVENTURES OF BATMAN: ROBIN</td>
<td>Warner Home Video</td>
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<td>THE ADVENTURES OF BATMAN: TWO-FACE</td>
<td>Warner Home Video</td>
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* BETS gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically-released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ** Platium certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically-released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard BPI Communications.
There's A Lot Of Pigs In This World
But Only One

Babe

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Spring 1996
The Evolution of the
The Land Before Time III:

- **CASH IN ON A WINNING FRANCHISE!** Altogether, The Land Before Time franchise has amassed over $145 million in retail revenue.

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- **REACH & FREQUENCY:** 97% of all Women 25-49, 7.3 times. 98% of all Women 55+ ("Grandmothers"), 11.1 times. 70% of all Kids 2-11, 4.1 times.

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*12/12 RETAIL AVAILABILITY

NATIONALLY ADVERTISED AVAILABILITY DATE: DECEMBER 15, 1995
RETAIL AVAILABILITY DATE: DECEMBER 12, 1995
In his latest album, DRG, Butler manages to bring out emotions in each other that foreshadow sonic similarities. Set features the live show's duet favorite “Wind Beneath My Wings.”

**SONIC YOUTH**

Washington Machine

PRODUCERS: Sonic Youth with John Stan DGC 2828

New York noisemakers' latest is reportedly low-key and lo-fi, its sound resembling a garage demo in which all instruments blend together into an aural mass. While the group's basic delivery clearly speaks to its fans (judging by album's remarkable Billboard 200 debut), "Washing Machine" rarely rises above the test of extended feedback solos—including a 20-minute closing track consisting primarily of guitar squalls. Album's most palatable moments are "Townie".

1995 ORIGINAL NEW YORK CAST RECORDING Pal Joey

Don't Let the Film Get You Down

DRG 94763

With a strong book about a bohemian nightclub owner who uses people, "Pal Joey" has wonderful songs by Rodgers & Hart (including "Bewitched" and "And I Could Write A Book") and an assortment of hard-edged nightclub turns, most of which didn't make the toned-down film version starring Frank Sinatra. This recording—featuring knockout performances by Patti LuPone, Peter Gallagher, and Bebe Neuwirth—and faithful to the 40s stage sound—brings back a confessional by Joey called "I'm Talking To My Pal," inexplicably dropped from the original production. Second of three Encore! albums DRG is releasing, others being the successful "Call Me Madam" and the forthcoming "On This World."
ing band Very Very Circus, including the musical piece "Like It Feels."

★ BILL STEWART

Giggle Remarks

Mark Bitterman & Bill Stewart
Tomato Note 324

Debut album from progressive drum

mercer from Nova Scotia, veteran

of Joe Lovano's and John

Seals, etc. Produces a drum-machine

style, electronic space whirls, sus-

The next chapter of this groundbreaking
dance-pop act begins with a move
to RCA. Signals and the introduction of
A.S.E.M., an appealing new female
trio. They display seamless har-
monic interplay, a solo mode for
Evans Price and the Chieftains' "From
a soccer field nearly arhythmic
melancholy of a solid

songwriter. He has written short stories about
lost childhood, the road, yearning, leaving home,
farms, smalltowns, basking, baptism, and
routine country stuff. There are
people who will question whether it's
country. Country is as country does.
He's country.

MARCUS HUMMON

All In Good Time

Producers: Marcie Johnson
Home Studio, Jacksonville, NC

Marcus Hummon wrote or co-wrote all
carefully crafted songs and
shows the potential to be a genuine
Nashville country artist in a new

class. The record is starting to make noise at
Latin retail. Still, this smooth baritone
is more credible with an album's
superior

Latin stylies, simi stylies in Creole
and often puts its spin on that country's
traditional melodies. The ensemble's funky,
short soulphrasing is awash in call-and-
response vocals and sinuous saxophone
fills, with appealing lead vocals from
Lotta Sjojlin. Most are the
debut, the percussive
MICHAEL KERKEL song "Cry On The Shoulder Of
The Road." A magnificent country song,
and a Sheryl Crow cover. They
Don't come much better than this.

SMAL MIRANDA & JUNIOR GONZALEZ

Cantar O No Cantar

Producers: David Johnson/Alejandro Garcia
Atria/Texas/BMG 18794

Pleasant, Spanish/English album billed
as a half-country/half-Pejo effort
probably will perplexes country fans,
but the record is starting to make noise at
Latin retail. Still, this smooth baritone
is more credible with an album's
superior

Joel

Producer: Michael Mikols,
Ron Morales & Chris West
Arista-Texas/BMG 18794

Joel Nava

Terry Riley, a pioneer of minimalism
with his "In C" and the composer
of Kronos Quartet's mammoth "Salome
Danses For Peace," melds myraid
strands of contemporary music into
a shimmering whole with this
blessing work. The two half-hour pieces
here "Sacrifice: El Concerto" and
"The Room Of Remembrance"—
combine left-coast minimalism and
classic jazz. He's proven with a
haptic sense of ambient space.
Having played previ-
ously with Haim, he
gets the point across
with a song that
C. J. Snedden's
"She Is A Phantom" for
New Albion, the
classical Zeitgeist
contributes an
emphasis on
woodwinds, piano,
and tuned percussion.
The year's best new
music disc of a
file, Distributed by
Harmony Mundi.

NATIVE AMERICAN

STEVE HALPERN

Trance-Zendance

Producer: Steve Halpern
SteepleChase 18794

Steve Halpern is usually associated
with the new age world music, full
of floating textures and unresolved
melodies. But on "Trance-Zen-
dance," the composer and
temporary ambient and techno vocabulary.
Unfortunately, Halpern doesn't speak the
language. His highly drum-machine
rhythms, electronic space
shifts, sustained synthesizer,
and ambient choir arrangement
have the naivety of some
earing a German-English
book. He has some of the
words and none of the context,
and the result bears that out.

WORLD MUSIC

VARIOUS ARTISTS

Planet Soul

Producer: Angel Romero
Ellips Arto 345

Ellipsis Arts has assembled the ideal
tale of modern black world music
praiseworthy and delightful, as it
comprises musicians from widely disparate cultures.
Its blend is rich, a mixture of
African-Asian harmony
apron, Egyptian blues, and electronically
embellished Mongolian throat:
stationary beat. The ensemble of
meet Moorock vocals and the Celic harp
meets the African horn. Featured are
such notables as brilliant Algerian
ieman tango innovator Aitor Piazzolla,
Indi-

the album mastered by Royal
Finish vocal sensibilities, Martinez,
Scottish fiddle-cum-
ners Wolfstone, plus the Cheftains' Paddy
Moloney playing sax and Latino
guitarist Ray Lema with a Bulgarian
women's choir.

SIMBI

Voodoo Beat

Producer: Michael Delcastri
Gres Lines*Anaxelle 4038

A Spanish band created by Haitian
styles, simi stylies in Creole
often puts its spin on that country's
traditional melodies. The ensemble's funky,
short soulphrasing is awash in call-and-
response vocals and sinuous saxophone
fills, with appealing lead vocals from
Lotta Sjojlin. Most are the
debut, the percussive
MICHAEL KERKEL song "Cry On The Shoulder Of
The Road." A magnificent country song,
and a Sheryl Crow cover. They
Don't come much better than this.

R&B

HOT CHILI PEPPERS My Friends (2:22)

Producer: Rick Rubin
LA Reid & The Isley Brothers, BMI
EMI-Capitol

Perhaps inspired by the runaway success
of its 1996 smash "Under The Bridge,"
the band's new release "The Battle Of
Big Easy" should only reinforce its
touch on the pool of runs on.
Based on its 104,000

FACTORIES The Balm Of Youth (4:31)

Producer: Variety Fair, UK
EMI-Capitol

FACTORIES is how long it
lasted, and had the
memories of "love
lyrics."

BILLY JOEL piano

Pyanist: Joel Perlmutter
EMI-Capitol

Joel Nava

Producer: Michael Mikols,
Ron Morales & Chris West
Arista-Texas/BMG 18794

Joel Nava

Terry Riley

Intelego Leaps Ziegelth

Work Music 002

Terry Riley, a pioneer of minimalism
with his "In C" and the composer
of Kronos Quartet's mammoth "Salome
Danses For Peace," melds myraid
strands of contemporary music into
a shimmering whole with this
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Unfortunately, Halpern doesn't speak the
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rhythms, electronic space
shifts, sustained synthesizer,
and ambient choir arrangement
have the naivety of some

modern rockers “Heroin Girl,” Everclear tones down a bit on its follow-up track, which should generate some airplay at both modern rock and alternative radio. A subtle guitar riff builds to a loud rock fretboard that is hard to ignore. From the album “Face for L.A.”.

SAIGON KICK EDIT (or, “That’s When I Die”) After rising from the ashes of its now defunct former label, Third Stone, Saigon Kick will release its fourth studio LP and the hot rock jams with this eclectic offering, lifted from the just-released “Devil In The Details” album containing the current hit song, piano keystrokes and a flurry of blazing guitars to form a surprisingly melodic rock.

PLASTIQUE Touch Someone ( ​The String Theory ) Plastics: Pete Brin𨱑, EXIT 110, BMI

New York pose definitely blues the lines dividing hip-hop, reggae, and grunge on this album. It’s a testament to the genre, which was largely recorded live. The drums are edgy and prominent, as are a barrage of slicing guitar riffs. The results are not let down by tongue-tongue-tonguing. In a single, all that may not make much sense on paper, but when combined with the melody, it shows what’s possible. Look for college radio to catch on first, though modern rock and even hip-hop stations should know about this unique innervating effort. Be sure to check out the band live in a six-cut E-E “Fronts Towards Enemy.”

SHELLEY DUVAL’S BEDTIME STORIES. The Christmas Match MCA/Universal Home Video Voice: M. Williams, 30 min. 1994

The latest animated bedtime story from children’s ingenue Shelley Duval is a holiday offering, which is truly done justice by T. Reid, with its voice behind this hard-working little wish who discovers her real talent lies not in weaving magic, but in spreading the joy of the holiday season. The story, which will air on Showtime before being released at retail, is not only a rug,rhyme and reason, it’s a reminder of how “The Grinch Stole Christmas” and contains a smattering of original Christmas songs that may just become household favorites this year.

FRUIT…CLOSE UP AND VERY PERSONAL Stage Fight Productions 24 min., 1995

Stage Fight has become known for its hypnotic live-action visits with such movers and shakers as actors, troupes, and horses. Now the production team takes the camera to any of its growing markets: kitchens, and makes more to reveal the real story behind fruit from planting time to eating time. Although, like the rest of the series, “Fruit” is narrativeless, it does make a greater attempt to teach children about its subject matter. The use of dialogue, drawing, and onscreen words, which do much to help kids associate the correct names with the corresponding fruit. Contact: 900-979-6600

R I P

KRIS-ONE MC’s Act Like They Don’t Know (rhino) 3:44

PRODUCERS: D. Porter, J. Kap oupt, M. Zicarelli

WRITERS: D. Porter, J. Kap, G. Vronove

PUBLISHERS: Epic/Sony

Tune into a station where you should find the program. If it’s not listed, just ask for “Kris-One’s Act Like They Don’t Know.”

MANISHI Expect That (phil) 3:44

PRODUCERS: R. Berkowitz, M. Brown

WRITERS: S. Cash, J. Sicilian

PUBLISHERS: Warner Bros.

Ari Marcopoulos/ Getty Images

Uncommon Sense provides a needed reminder that you don’t need a whole lot of smoke and mirrors to get with up with Rippin’ Razah. It’s all in the rhyme, which are dopes to the maxim—as is the space but rocking beat. Bushwick jumps on this slamming: Contact: 310-246-0779.

WESLEYE GOON SQUAD Crazy (no label) 4:01

PRODUCERS: G. Mochere, B. Christian

PUBLISHERS: Debut

A native of the streets, the Goon Squad is a collection of MCs with a distinct voice. Their music is an eclectic blend of rhymes and beats, and their performances are always energetic and engaging.

ALL IN 1! rocky 1:53

Emcee: G. Mochere

PUBLISHERS: Def Jam

Capitol 102615

To make your own way… But some of the people who create songwriters’ estates feel they deserve to maintain control over the parents’ royalties indefinitely. I don’t agree.”

However, all is not sweetness and light. There is the dark relationship to the best—shall we say—of his life. So, if you’re looking for a way to beat the system, just leave you an inheritance, that’s fine; but at a certain point you’re expected

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**POSTERS**

**FIGHTING MILITARY**
(Continued from page 4)

opportunity to meet a lot of people. One record I ever would have brought up for screen tests, including Dean Martin.
We got to be friendly, and one day he left the studio and I was there and we had a moment of “You have? I had..." whatever was $400 which was a lot of money in those days. He told me he had a record on you, and I could become his partner. So I got the manager of Dean Martin and Al King. I spent several years with Perry. I never made any money, but I learned a lot.
Military then began a lifelong relationship with Frank Sinatra—and music publishing itself. “I was managing singles and LPs, and I discovered a song called ‘My Thrill.‘ I went to Ben Burton of Barton Music, a publishing company, and I found Hankancock, and I think 1961, 1962, and then got some support for the recording. Ben loved it, he wrote it, and other than Sinatra's renditions of songs from other artists, it was just those other recordings. One day, Sinclair, with whom I had become close, asked me if I had a car, I said yes, and before I knew it I was on my way to meet Sinatra at Columbia's old studios at 799 Seventh Ave.
Sinatra later offered me a job in California, where I handled his activities, including recordings, movies, and personal appearances.

After 1970, Military and Morganstern formed their own publishing firm, which handled the catalog of Jimmy Webb and Johnny Rivers. After the company was sold, Military joined Chappell Music, where he was appointed executive VP of Chappell acquisitions. When Warner Bros. acquired Chappell Music in the early '80s, he was named to his current post. Military is on the board of directors of the BMI Foundation, and in 1991 recipient, along with Morganstern, of the Hall's Abe Olman award, which honors publishing

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ARE YOU TICED IN NTM READING OF UNTRAINED STAFF? BE A READER IN THE REAL (HM) SMELLED ICONIC CCM! SECTION EVERY SATURDAY...**
Modern rock continued its rise during the spring book, although its success no longer seemed to come at the expense of album rock stations. Country radio’s slippage continued, but its onetime arch rival, oldies, was up. The jazz/AC format (aka “smooth jazz”) got a boost that seemed to come from R&B radio, and O.J.-mania seemed to be wearing off for news/talk radio.

Those are some of the findings in the Billboard/Arbitron national format study for spring ’96. That study combined results for the 94 continuously measured markets to give the only official Arbitron numbers for national format listening.

News/talk radio remained No. 1 among formats but was off 16.2%-15.8% overall. AC, once the format leader, was off slightly, 10.6%-14.9%, even beyond by country (12.4%-12.1%) and a tie between top 40 and R&B, both off 9.2%-9.1%.

Rounding out the top were album rock (18.1%-9.3%), oldies (7.2%-7.5%), Spanish (5.2%-5.2%), classic rock (3.5%-3.7%), and modern rock (3.2%-3.6%).

MODERN ROCKS! ALBUM STABLE

While modern rock, fueled by a steady stream of new outlets, was up, its album rock ratings, after a spectacular early fall winter, rebounded slightly. This suggests that while album rock—which became noticeably more modern itself this quarter—may not have halted the rise of modern rock, it has at least slowed its own erosion, climbing for the first time since last summer. And that doesn’t count the 3.5%-3.7% boost for classic rock.

Album rock was up 8.3%-8.4% mornings, 8.2%-8.5% middays, 8.6%-8.9% afternoons, and 7.8%-8.9% at night. The format remained the 18-34 demo leader, up 14.4%-14.9%, and was also up 9.4%-9.7% 25-34. In adult men, album rock went 11.4%-11.8%. With women, it was up 4.8%-5.1%.

As for modern rock, which was able to capitalize on the continued multiformat success of Green Day and the rise of Alanis Morissette (which began in the final month of the spring book), its nearly across-the-board gains included middays (2.6%-3.0%), mornings (2.7%-3.2%), afternoons (0.6%-1.4%), nights (4.6%-5.0%), 18-34 (5.6%-6.7%), and 25- 34 (5.2%-3.1%).

With album rock stable, modern rock’s gains seem to have come at the expense of top 40 and country’s younger demos. While some country programmers had suggested earlier this year that modern rock would level album rock more than it would impact country, the opposite seems to be the case.

COUNTRY SHARE DROPS

Although it had several of the year’s biggest records during the spring, including hits from John Michael Montgomery and Shania Twain, country posted its fourth consecutive down quarter this spring, losing its lowest audience share since the preboom fall of 1991. It was off in every major demographic group and daypart with the exception of mornings, which was down 1.9%- 9.2% from the winter.

The format was uniformly down three-tenths of a share in several key dayparts and daysparts, including mornings (12.4%-12.1%), middays (12.7%-12.4%), adult men (12.1%-11.8%), and 35-64 (14.1%-13.8%). Also, it lost four-tenths of a share in afternoons (12.7%-12.9%), and among 18- to 34-year-olds (11.7%- 11.5%), 25- to 54-year-olds (12.8%-12.4%), and women 18-plus (13.2%-12.9%).

Country was also off two-tenths of a share at night (0.9%-0.7%).

In 35-64, country—while still the No. 3 format—is at its lowest point since the fall of 1990, despite the highly publicized efforts of some country stations to go further back with their gold libraries. Meanwhile, oldies, where was thought of as country’s competition in the days before most markets had two country stations, rebounded 10.7%-11.1% for fourth place 35-64. As country’s loss seems to equal oldies’ gain, it is the first time that oldies has been within 3 shares of country in that since the beginning of the national format ratings.

DID SMOOTH JAZZ HURT R&B?

After scoring its highest numbers in three years during the winter book, R&B radio was off slightly during the spring, 9.2%-9.1%. R&B stations were off 7.7%-7.6% in mornings and down sharply at night (14.6%-13.7%), although they were up slightly in middays (7.2%- 7.3%) and afternoons (9.0%-9.1%).

In the top 10 slots was AC, up 18.9%- 18.6%, although it remained the second-place format behind top 40 (which was off 33.8%-33.0%, for its lowest teen share ever). In 18-34, it was off 11.4%- 11.4% for fourth place.

In 25-54, R&B was off slightly, 6.4%- 9.2%, followed by a tie for fifth place with jazz/AC in 35-64, off 0.3% (0.3%-0.4%).

It’s worth noting that there was an unusual amount of dayparted rap on R&B radio during the spring, including hits from 2Pac, Method Man, and the Notorious B.I.G. R&B radio may also have been hurt by the NBA playoffs during the spring, since the format was down most noticeably in its usual weekend stronghold, and those night numbers didn’t seem to show up anywhere else.

THE SELENA FACTOR

One format that was expected to get a boost during the spring book was Spanish-language radio, which got tons of unintended free publicity from the murder of core artist Selena and the subsequent buzz around her new album. Such stations as KIWW McAllen, Texas, continue to run a nightly Selena tribute hour, which began in spring.

Spanish radio overall remained flat, with a 5.2%-share. But it soared 4.1%-4.8% to its highest teen share ever, a seemingly Selena-related development, especially since bands—the other young-end phenomenon in Spanish radio—fell sharply in Los Angeles during the first six months of ’96.

AC RELATIVELY STABLE

As top 40 programmers once took heart from falling only one-tenth of a share, AC programmers may feel the same way about their format’s 15.0%-14.9% decline, though that 14.9% share is the format’s lowest since Billboard’s national format tally debuted in spring ’89.

AC had mixed results this spring. It was up in mornings (14.4%-14.5%) and nights (16.5%-15.6%) but off in middays (17.4%-17.3%) and afternoons (15.5%-15.6%). AC was up in teens (7.0%-7.5%) and 18-34 (14.4%-14.6%) but off in 25-34 (17.3%-17.1%) and 35-64 (17.9%-17.6%), suggesting that the increasingly rock-driven nature of the hot AC end of the format may be bringing in younger listeners and driving out some older ones, perhaps to jazz/AC. That trend didn’t reach a fever point until the summer book.

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### Radio Programming

**FORMAT SHARE BY DEMOGRAPHIC GROUP**

#### SPRING '95

**ABIRTONS**

**Persons 12-17**
- Monday-Sunday 6AM-Midnight

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<thead>
<tr>
<th>Format</th>
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<tbody>
<tr>
<td>R&amp;B</td>
<td>18.5%</td>
</tr>
<tr>
<td>Modern Rock</td>
<td>9.0%</td>
</tr>
<tr>
<td>Classic Rock</td>
<td>8.5%</td>
</tr>
<tr>
<td>News/Talk</td>
<td>6.8%</td>
</tr>
<tr>
<td>Oldies</td>
<td>6.1%</td>
</tr>
<tr>
<td>Spanish</td>
<td>7.6%</td>
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</table>

**Persons 18-34**
- Monday-Sunday 6AM-Midnight

<table>
<thead>
<tr>
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<th>Share (%)</th>
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<tbody>
<tr>
<td>Adult Contemporary</td>
<td>14.6%</td>
</tr>
<tr>
<td>Adult Standards</td>
<td>11.0%</td>
</tr>
<tr>
<td>Easy Listening</td>
<td>7.7%</td>
</tr>
<tr>
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<td>7.7%</td>
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<tr>
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<td>Spanish</td>
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**Persons 25-54**
- Monday-Sunday 6AM-Midnight

<table>
<thead>
<tr>
<th>Format</th>
<th>Share (%)</th>
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<tbody>
<tr>
<td>Country</td>
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<tr>
<td>Adult Contemporary</td>
<td>19.3%</td>
</tr>
<tr>
<td>Modern Rock</td>
<td>9.5%</td>
</tr>
<tr>
<td>News/Talk</td>
<td>14.6%</td>
</tr>
<tr>
<td>Oldies</td>
<td>7.5%</td>
</tr>
<tr>
<td>Album Rock</td>
<td>8.1%</td>
</tr>
<tr>
<td>Spanish</td>
<td>5.6%</td>
</tr>
</tbody>
</table>

**Women 18+**
- Monday-Sunday 6AM-Midnight

<table>
<thead>
<tr>
<th>Format</th>
<th>Share (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Country</td>
<td>12.8%</td>
</tr>
<tr>
<td>Adult Contemporary</td>
<td>19.3%</td>
</tr>
<tr>
<td>Modern Rock</td>
<td>9.5%</td>
</tr>
<tr>
<td>News/Talk</td>
<td>14.6%</td>
</tr>
<tr>
<td>Oldies</td>
<td>7.5%</td>
</tr>
<tr>
<td>Album Rock</td>
<td>8.1%</td>
</tr>
<tr>
<td>Spanish</td>
<td>5.6%</td>
</tr>
</tbody>
</table>

**Men 18+**
- Monday-Sunday 6AM-Midnight

<table>
<thead>
<tr>
<th>Format</th>
<th>Share (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Country</td>
<td>12.8%</td>
</tr>
<tr>
<td>Adult Contemporary</td>
<td>19.3%</td>
</tr>
<tr>
<td>Modern Rock</td>
<td>9.5%</td>
</tr>
<tr>
<td>News/Talk</td>
<td>14.6%</td>
</tr>
<tr>
<td>Oldies</td>
<td>7.5%</td>
</tr>
<tr>
<td>Album Rock</td>
<td>8.1%</td>
</tr>
<tr>
<td>Spanish</td>
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### Billboard Hot Adult Contemporary

**Top 40 Songs for October 14, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KISS FROM A ROSE</td>
<td>SEAL</td>
</tr>
<tr>
<td>2</td>
<td>AS I LAY ME DOWN</td>
<td>SOPHIE H. ARMINS</td>
</tr>
<tr>
<td>3</td>
<td>ONLY WANNA BE WITH YOU</td>
<td>HOOTIE &amp; THE BLOWFISH</td>
</tr>
<tr>
<td>4</td>
<td>I CAN LOVE YOU LIKE THAT</td>
<td>ALL-4-ONE</td>
</tr>
<tr>
<td>5</td>
<td>RUN-AROUND</td>
<td>BLUES TRAVELER</td>
</tr>
<tr>
<td>6</td>
<td>BACK FOR GOOD</td>
<td>TAKES THAT</td>
</tr>
<tr>
<td>7</td>
<td>YOU ARE NOT ALONE</td>
<td>MICHAEL JACKSON</td>
</tr>
<tr>
<td>8</td>
<td>DANCING IN THE DARK</td>
<td>MARSHALL CARY</td>
</tr>
<tr>
<td>9</td>
<td>ROLL TO ME</td>
<td>DEL AMTRI</td>
</tr>
<tr>
<td>10</td>
<td>COLORS OF THE WIND</td>
<td>VANESSA WILLIAMS</td>
</tr>
<tr>
<td>11</td>
<td>CAN I TOUCH YOU...?</td>
<td>MICHAEL BOLTON</td>
</tr>
<tr>
<td>12</td>
<td>I'LL BE THERE FOR YOU</td>
<td>THE REMBRANDTS</td>
</tr>
<tr>
<td>13</td>
<td>RUNAWAY</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>14</td>
<td>I COULD FALL IN LOVE</td>
<td>SELENA</td>
</tr>
<tr>
<td>15</td>
<td>KNOW</td>
<td>DIONNE FARRIS</td>
</tr>
<tr>
<td>16</td>
<td>TELL ME IT FROM YOU</td>
<td>GIN BLOSSOMS</td>
</tr>
<tr>
<td>17</td>
<td>WALK IN THE SUN</td>
<td>BRUCE HORNBY</td>
</tr>
<tr>
<td>18</td>
<td>IN THE HOUSE OF STONE AND LIGHT</td>
<td>MARTIN PAGE</td>
</tr>
</tbody>
</table>

### Hot Adult Contemporary Recurrent

**For the week ending October 14, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'D LIKE YOU (AND THAT'S THE TRUTH)</td>
<td>MEAT LOAF</td>
</tr>
<tr>
<td>2</td>
<td>SOMEBODY'S CRYING</td>
<td>CHRIS ISAAC</td>
</tr>
<tr>
<td>3</td>
<td>CAN'T CRY ANYMORE</td>
<td>SHERYL Crow</td>
</tr>
<tr>
<td>4</td>
<td>LEARN TO BE STILL</td>
<td>EAGLES</td>
</tr>
<tr>
<td>5</td>
<td>TOTAL ECLIPSE OF THE HEART</td>
<td>NICKI FRENCH</td>
</tr>
<tr>
<td>6</td>
<td>NAME</td>
<td>GOD DOG DOLLS</td>
</tr>
<tr>
<td>7</td>
<td>ANTS MARCHING</td>
<td>DAVE MATTHEWS BAND</td>
</tr>
<tr>
<td>8</td>
<td>GOOD Intentions</td>
<td>LOVE SPODUCK</td>
</tr>
<tr>
<td>9</td>
<td>MEAT LOAF</td>
<td>MEAT LOAF</td>
</tr>
</tbody>
</table>

**Source:**
- Ratings, Arbitron Co.;
- Formats, Billboard magazine

**(Numbers in parentheses represent Winter '95 shares.)**
B93’s PD Knows The Power Of 320,000 Watts

Doug Montgomery grew up in Detroit with legendary top 40 CKLQ, then moved to powerhouse WPW in Cleveland, where he mastered the top 40 format. In 1980, he moved to WITI-FM in the U.S. and the market’s country leader for the last three years. How big is B93’s listening area? So big that Montgomery, who “some night’s we’ll have jocks MC’ing two different [clubs] 120 miles from each other. So big that Montgomery targets not the Grand Rapids area, but Miich, metro area — although he covers both — but the largest TV coverage area. So big that, in terms of listener cover, B93 ranks above some big successful stations in Pittsburgh, Boston, and Kaerne City.

And it’s getting bigger. In the spring Arbitron, WPWT was up 9.8 points, which led the market, while rival WCUZ-FM was off 5.2-4.9. By the second summer Arbitrend, WPWT was up to 11.0, an increase of 1.2. Montgomery says all of it stemmed from the station’s visibility at various fairs and two annual B93 events in particular.

On an early morning man Neil Dionne’s annual weekend “rooﬁng” for the Children’s Trust Fund of Michigan, which raised $500,000 this year, “And there’s still money coming in,” Montgomery says. “Victoria Shaw came in to answer the phones for the final event of the tour.” On the roof, Lari White, who was opening for Alan Jackson, came up to the roof. She said she would match the donations while she was up there and ended up presenting us with a check for $4,175 to cover what we got in a 20-minute period. We had Wade on the roof and contributions from Sawyer Brown, the Charlie Daniels Band, and Clay Walker.

In previous years, B93’s roof sits took place on the station’s roof. This year, the station became the duopoly partner of AC WOOD and moved to a seven-story building downtown, so B93 ended up broadcasting live from the roof of a shopping mall.

Another event of the B93 Birthday Bash, a free listener concert that drew 50,000 people this year, featured local acts such as Black Hawk, Lee Roy Parnell, James House, and Terry Rattigan. “A lot of acts work for us that don’t necessarily work here in the market,” Montgomery says, but we've established a bond between them and our listeners by bringing in shows that we feel are underutilized.

“Victoria Shaw has been here four or five times in the last few years. She moves a lot of units in Grand Rapids, and we have two of her songs in our library, including ‘Cry Wolf,’ which tests power. That's the power of 320,000 watts, James House is here three or four times in the last year, and we were the leading Sound. We saw about 29,000 this ‘Days South’ album. We can take some of these acts that aren't huge nationally and make them huge in West Michigan.”

B93’s loyalty to local artists is borne out by this p.m. driver monitor: James House, “A Real Good Way”; John Michael Montgomery, “Sold”; Jaryle Singletary, “I Let Her Lie” by Reba McEntire, “Fancy” by Travis Tritt; Sawyer Brown, “Wantin’ And Havin’ It” and “Sold” as well; Black Hawk, “They Don’t Make ‘Em Like That Anymore.”

B93’s marketing mix has proven to be a winning formula.

In UNUSUAL MOVE, WKBW (Buffalo) has placed on a four-week schedule of spots on non-aﬀiliated news station WBZ. The 15- and 60-second spots, featuring its DJs Loren and Wally, encourage WBZ listeners to tune into the country station after getting their news. WKBW extended a welcome to WBZ and to loyal artists by buy time in a reciprocal fashion.

PROGRAMMING: MOUNTAIN ROCK
Denver’s crowded rock market, studded to the gills with six players, saw a major realignment. Twenty-year-anniversary album rocker KBBX dropped Van Halen and Aerosmith for lots of Nine Inch Nails and became “the new music revolution,” says station manager Phil KBBX says the new format, which will be rebranded as KBBX, will be a tight-rock format.

Meanwhile, modern rock KTCL, which operates a joint sales agreement with Jacob’s KKBX/KKFR, shifts to a more ‘60s pop sound.

WGWY (Weather) D.C., which revamped its soft AC as Star 99.5 about a month ago, is now Bright 95.6, owned by Liberty Media, WSMF/Mechnicall, M &s as in Star 98.3. WGWY has filed with the FCC for new calls that will reflect the music direction.

WENZ Cleveland PD Phil Mon
ting takes on WNRX (formerly WXRJ) Pittsburgh, which recently flipped from Smooth Jazz. WNKI (Hot 94.9) Salt Lake City ups p.m. driver Geromino to PD. He’ll retain assistant GM duties. SVS, which operates KUTQ (990) and WPTT (94.7), also under PD Brian deGeus.

Former WOKI Knoxville, Tenn., PD Ray South walked from PD, replacing Bill Jones. Edwards most recently was morning man at KHUL Salt Lake.

KOOL-FM Phoenix goes dual, simulcasting on KOOL-AM. The lat-
ner ditches its older-leaning oldies in favor of the former’s younger olds.

KHWE El Paso, Texas, PD/afternoon man Jim Heyy exits. Afternoon jock Mike Daniels is upped to APD and moves to middays. General sales manager Mike Ryan is promoted to station manager. Also, night jock Rick Vasquez goes to mornings, and Chris Elliot moves from middays to afternoons.

Oldies WT&T-FM Lexington, Ky. flips to modern rock under PD Peter Good. The station is the push for the calls WXXZ. At rock sister WQWQ, Dennis Dillon enters as MD and afternoon drive host. Dillon comes from WKSI, Granada, Tenga, and replaces Keith West.

KYUU Colorado Springs, Colo., PD Bruce Christian exits. Bruce Bailey, PD of sister oldies outlet KSPZ, has been named operations manager of both stations.

WAXX Grand Rapids, Mich., flips from modern rock to top 40 as of 2000 after—under PD/night driver Dennis Elliot, last with WZPT Pittsburgh. WBFQ Indi-
apolies duo Rob Keven and Tom Griswold are now doing mornings. (They also picked up WTHM-AM Terre Haute, Ind., and WWWE-AM Cleveland.)

CLINTON DAVIS (the Mountain) Albuquerque, N.M., PD Scott Sefnit confirms that the station is moving toward a tri-ple-A format as the result of correcting the KBBX-New Current switch to “Arrow 102.5.” Scott brings on board & Melissa Sharp.

The parade of non-DJ celebs to radio continues with the addition of producer/artists Nick Ashford & Valerie Simpson to afternoon show at WQWQ-Warbird WRKS New York. Midday host Debora Ruth and p.m. driver Carol Ford get larger shifts.

For a year of speculation, R&B al

at WLR’s Tom Joyner morning show, beginning Monday. B) morning man Tony Jackson exits. News director Yolonda Ellis stays.

WSTR (Star 94) Atlanta hires new p.m./evening man John Cline on B93’s morning show. Cline’s jan. 1 move will displace 14-year vet “Banna” Don Johnson, who will be reunited with John Cline on B93’s morning show on sister 70s gold outlet WZPT (The Point). Current WZPT morning guy Herschel exits; APD p.m. over Jay Silver moves up to cover mornings, as part-time Ray Walker covers Silver’s shift until Jef for morn.

Kevin Pandy, formerly of WDAO Dayton, Ohio, is the new midday man at WRBD Miami, moving Gina Graham into overnight, while J.R. Nelson, Baker segue to evenings from part-time at sister WERD, and Huford “Master B” Ford, P.T. from WRBD, will work the noon hour.

Sonny Andre, formerly morning man at WWF-WM Baltimore but most recently production director at WRBD, will be the new morning man at KPRS Kansas City, Mo., replacing J.R. Barry.

Jen Malardine Maple, long in middays at WHUR Washington, D.C., joins WXYZ (V103) Baltimore for that shift, replacing Lauren Thompson.

PD Jim Shenker will be noon man at WLLD Columbus, Ohio, replacing Deb Foxx. Heidi goes from P.T. to the morning show. Production director and veteran jock J.R. Nelson heads for afternoons.

B9LKB Tries To Lure News Audience;
Mile-High Juggling Of Rock Tunes, DJs

by Chuck Taylor with reporting by Eric Bookholder and Douglas Reece

former KJOT APD Rich Robinson for afternoons.

former KJOT PD Mike Marrone land promotion duties at KYK. Records. At KSRL (K-Rula Santa Barbara, Calif., Scotty Johnson arrives as the new PD, replacing John Quinnby, Johnson comes from KBUS Ventura, Calif., and also takes over the afternoon shift. Also, P.T. Courtney Young lands middays.

PEOPLE: STERN’S UPS, DOWNS
A busy week for Howard Stern, who was dropped by his second Chicago outlet, WCKG, following weeks of attacks on WCKG’s rival Maneog, along with Maneog’s father, boss, boss’ family, etc.

Stern was quickly added on crosstown AM talker WJJD, which moves its morning team of Ed Vrdolyak and Ty Wansley to afternoons, replacing Don & Mike. (Vrdolyak and Wansley left crosstown NTV WL-SM last year after their simulcast on WLS-FM ending, saying they didn’t want to fight to be heard downtown on an AM station (ch. 250).

Stern also picks up two new mar-

kets, Benchmark modern rock outlets WMRX (98.7) and WJRR (990) in Norfolk, Va. Also, another Stern mod-

ern rocker, VNCE Rochester, N.Y., enters a sales agreement (and poten-

tial sale) with crosstown WCMF.

Giamms KISI-FM Los Angeles MD Tracy Austin adds APD stripes. Austin was formerly APD/Mainline personality at KHFI Austin, Texas. Across town at KYSR (Star 98.7), morning team Jim

KARI JOHNSON WINTON will assume the role of VP/GM of Bonneville Interna-
tional’s Seattle operations, including KIRO-AM/FM/KWNX-AM. Winton previously served as VP/GM of Bonneville’s KBBG Los Angeles. Joseph Abel, who had overseen the Seattle role, will move his focus to KIRO-AM News Radio as VP/Production.

VERNA GREEN has been promoted from VP/GM to president of WJLB/WXMD Detroit. Green continues to manage the station.


newsline...
SPECIAL ATTRACTIONS
- Cocktail Receptions & Parties
- Live Artist Showcases
- Annual Awards Show with Top Entertainers
- Panels & Discussion Groups
OTHER ATTRACTIONS TO BE ANNOUNCED -- WATCH FOR DETAILS.

REGISTRATION INFORMATION
$300.00 Early Bird Registration - payment must be postmarked by August 30th
$325.00 Pre-Registration - payment must be postmarked by September 29th
$375.00 Full Registration - After September 29th and walk-up

Join the leaders in the industry for three highly informative and fun-filled days at the most important radio event of the year!

REGISTRATION FORM
1995 BILLBOARD/AIRPLAY MONITOR RADI0 SEMINAR & AWARDS,
October 12-14
TO REGISTER: cut out form and mail to:
BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR
ATTN: Maureen P. Ryan, 1535 Broadway, 14th Floor,
NY, NY 10036 or Fax to (212) 536-5055
This form may be duplicated. Please type or print clearly.
Make all payments to BILLBOARD MAGAZINE.

FIRST NAME: ____________________________________________
LAST NAME: ____________________________________________
COMPANY: _____________________________________________
TITLE: ________________________________________________
ADDRESS: _____________________________________________
CITY: ____________________________________________STATE: __________
ZIP: ____________________________________________ COUNTRY: __________
PHONE: ____________________________________________ FAX: __________

I'M PAYING BY: ☐ CHECK ☐ MONEY ORDER ☐ VISA/MC ☐ AMEX
CREDIT CARD #: ____________________________________________
EXPIRATION DATE: __________________________________________
CARDHOLDER'S NAME: _______________________________________
CARDHOLDER'S ADDRESS: ______________________________________
CARDHOLDER'S PHONE: _______________________________________
CARDHOLDER'S SIGNATURE: ___________________________________

Credit cards not valid without signature & expiration date
REGISTRATION FEES ARE NON-REFUNDABLE!!
### Rock Album Tracks

<table>
<thead>
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<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hard as a Rock</em></td>
<td>Billy Squier</td>
</tr>
<tr>
<td><em>River of Eyes</em></td>
<td>Mark Knopfler</td>
</tr>
<tr>
<td><em>Tears of a Clown</em></td>
<td>Van Morrison</td>
</tr>
<tr>
<td><em>Heads I Win, Tails You Lose</em></td>
<td>Eric Clapton</td>
</tr>
<tr>
<td><em>Roach Daddy</em></td>
<td>Dave Matthews Band</td>
</tr>
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### Modern Rock Tracks

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Army of One</em></td>
<td>Soundgarden</td>
</tr>
<tr>
<td><em>One</em></td>
<td>Michael Jackson</td>
</tr>
<tr>
<td><em>Smells Like Teen Spirit</em></td>
<td>Nirvana</td>
</tr>
<tr>
<td><em>Lose Yourself</em></td>
<td>Eminem</td>
</tr>
<tr>
<td><em>The Shape of My Heart</em></td>
<td>Bryan Adams</td>
</tr>
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### Billboard Chart

**Week Ending October 14, 1995**

**Album Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hand in My Pocket</td>
<td>Alanis Morissette</td>
</tr>
<tr>
<td>2</td>
<td>Limp</td>
<td>The Presidents of the United States of America</td>
</tr>
<tr>
<td>3</td>
<td>Name</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>4</td>
<td>Comedown</td>
<td>Bush</td>
</tr>
<tr>
<td>5</td>
<td>Geeks Stink Breath</td>
<td>Green Day</td>
</tr>
<tr>
<td>6</td>
<td>Possum Kingdom</td>
<td>Nirvana</td>
</tr>
<tr>
<td>7</td>
<td>A Girl Like You</td>
<td>Edwyn Collins</td>
</tr>
<tr>
<td>8</td>
<td>Tomorrow</td>
<td>Silverchair</td>
</tr>
<tr>
<td>9</td>
<td>My One Hot Minute</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>10</td>
<td>Time Bomb</td>
<td>Rancid</td>
</tr>
<tr>
<td>11</td>
<td>I'll Still Around</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>12</td>
<td>Simple Lessons</td>
<td>Candlebox</td>
</tr>
<tr>
<td>13</td>
<td>Rock and Roll Is Dead</td>
<td>Lou Reed</td>
</tr>
<tr>
<td>14</td>
<td>I'll Tell You About It</td>
<td>Meat Loaf</td>
</tr>
<tr>
<td>15</td>
<td>In the Blood</td>
<td>Better Than Ezra</td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No Scratching</td>
<td>Garbage</td>
</tr>
<tr>
<td>2</td>
<td>Galerie</td>
<td>Blind Melon</td>
</tr>
<tr>
<td>3</td>
<td>Galaxie</td>
<td>Lightning Seeds</td>
</tr>
<tr>
<td>4</td>
<td>Hearts On Fire</td>
<td>I Is A Woman</td>
</tr>
<tr>
<td>5</td>
<td>Just Like Anyone</td>
<td>Soul Asylum</td>
</tr>
<tr>
<td>6</td>
<td>Carnival</td>
<td>Natalie Merchant</td>
</tr>
<tr>
<td>7</td>
<td>Scum</td>
<td>Meat Puppets</td>
</tr>
<tr>
<td>8</td>
<td>Do You Sleep?</td>
<td>Lisa Loeb</td>
</tr>
<tr>
<td>9</td>
<td>Say It Ain't So</td>
<td>Weezer</td>
</tr>
<tr>
<td>10</td>
<td>Can't Wait One Minute More</td>
<td>Living Colour</td>
</tr>
<tr>
<td>11</td>
<td>Hook</td>
<td>Blues Traveler</td>
</tr>
<tr>
<td>12</td>
<td>Solitude</td>
<td>Edwin McCain</td>
</tr>
<tr>
<td>13</td>
<td>Run-Around</td>
<td>Blue Oyster Cult</td>
</tr>
<tr>
<td>14</td>
<td>Hook</td>
<td>Meat Puppets</td>
</tr>
<tr>
<td>15</td>
<td>Run-Around</td>
<td>Meat Puppets</td>
</tr>
<tr>
<td>16</td>
<td>You Know</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>17</td>
<td>Trailer</td>
<td>Darrell Brown</td>
</tr>
<tr>
<td>18</td>
<td>Hold Me, Thrill Me, Kiss Me, Kill Me</td>
<td>Kool &amp; The Gang</td>
</tr>
<tr>
<td>19</td>
<td>Peace and Love</td>
<td>Neil Young</td>
</tr>
<tr>
<td>20</td>
<td>Winter</td>
<td>Asleep</td>
</tr>
</tbody>
</table>

**Notes:**

- Billboard tracks are based on a sample of radio stations and the Nielsen Media Research Service's airplay monitoring system.
- Modern Rock tracks are based on a sample of commercial and rock stations.
- The charts are published weekly and are based on the previous week's data.
- Airplay counts are based on the number of radio stations that played the song per week.

**Week of September 24, 1995**

- Billboard is a weekly chart published by Billboard magazine.
- The charts cover the most popular songs in the United States.
- The charts are compiled using a combination of sales data, airplay, and streaming data.

**Related Links:**

- [Billboard](https://www.billboard.com)
- [American Radio History](https://www.americanradiohistory.com)
LOS ANGELES—Black Entertainment Television is putting the final touches on a new 24-hour sister cable channel devoted exclusively to jazz. BET on Jazz: The Cable Jazz Channel, which launches Jan. 15, 1996, will contain original and classic jazz music programming, including festival performances, music videos, and documentaries.

“We are not interested in presenting only a narrow spectrum of jazz,” says Lynda Cole, BET VP of programming. “There are many great developments in jazz—past and present. It’s important to note that BET on Jazz is not targeted to only the African-American audience. We will feature the best artists in jazz—regardless of their ethnic background.”

BET’s existing jazz program “Jazz Central” will become the new channel’s flagship original show. However, original episodes of “Jazz Central” will continue to air on BET after the launch of the all-jazz channel.

Among the programs on tap are shows devoted to fusion, Latin jazz, New Orleans jazz, and blues. “Jazz’s Ladiés” is a weekly show that will spotlight female jazz performers.

“Jazz Workshop” is a program that is designed to bring an enhanced understanding of the music genre to both children and adults.

“Club Scene” will feature news and performances from jazz clubs around the globe.

Another proposed music program will focus on artists who integrate jazz with contemporary urban, pop, and rap, according to Cole.

In addition, “Video Jazz” will play jazz music videos for at least six hours on Sundays.

Cole says that BET is negotiating with a top music venue for a new jazz performance series. BET is also aiming to air archival footage that reveals the historical roots of jazz, according to Cole.

“We’re still in the acquisition stage for some of the programming,” Cole says. “But, we expect a lot of original productions. This is a wonderful opportunity for people who love jazz to . . . watch jazz programming anytime.”

However ambitious BET on Jazz’s programming is, it will face a considerable challenge in being carried by cable systems that have a limited channel capacity.

Joe Lawson, BET VP of marketing, says that BET on Jazz has initiated an advertising campaign aimed at building awareness of the channel with the cable industry. Full-page ads in Multichannel News and other cable trade magazines have already appeared.

BET on Jazz has had prominent signage at several prominent jazz festivals, which the cable channel has sponsored.

The channel has also begun a campaign of mailing promotional jazz CDs to select cable operators each month.

In addition, BET is airing cross-promotion spots for the channel on “Jazz Central.” BET on Jazz will also link with jazz radio stations for further cross-promotional opportunities, according to Lawson.

“Let’s see how many cable outlets have signed up to carry the channel at its launch. However, he emphasizes that the new channel will employ many noncable avenues for distribution, such as direct broadcast satellite. BET recently added more than 700,000 households to its potential viewer base when it picked up new programming in September (Billboard, Sept. 30).

The channel also is reaching out to the African-American audience. The show of programming, including festivals, will be African-American, including music videos. Bennet Television Programming (BET) will air programming on the channel.

“Jazz Central” will feature four hour-long programs each week. The first hour will be-knockout, featuring new and classic jazz performers. The second hour will feature international jazz performers. The third hour will be a new music video series, and the fourth hour will be a jazz related documentary. The channel will also air a half-hour segment of the recording industry (JVC). The channel will also air a half-hour segment of the recording industry (JVC).

The channel will also air a half-hour segment of the recording industry (JVC).

New York

Director Martyna Thomas is the head behind the new Aaron Hall Featuring Reunited video, “Curiousity.” The clip, the song for which is on the “Dangerous Minds” soundtrack, was produced by Michael Allen Divic, Taylor Lawrence, and Daniel Zillilli.

Naughty By Nature’s “Clap Yo’ Hands” video was directed by the rap act’s Treach.

Other Cities

Director Thomas Martyna recently released the new video for Juvenile Style’s “The Cavey.” Thomas and WM. “Shaniqua” Maccollum directed photography on the video that was produced by Marlon Parry and Michael Allen Divic in Spain.

Robin Ford & The Blue Line’s “Ragged Road” video was directed by Jameel Khaja, who also produced the Joshua Tree, Calif., shoot.

Peter McCarthy is the eye behind g/f Jr’s “Drive Boy, Shooting” clip, which was shot in London.

Luniz On It. Rap duo Luniz take a break during a recent shoot for the clip “I Got 5 On It” in Los Angeles, which featured an all-star cast. Pictured, from left, are Jive artist E-40, an unidentified video extra, Rubber Sole Clothing Co.’s Brian Wilson, Yukmouth of Luniz, rapper Warren G, and manager AJ. In the foreground, from left, are Numakult of Luniz and Richie Rich of Del Jam.

TLC Video Director Gray

Has Waterfalls Of Offers

Diggity’ It: A little TLC never hurt anyone. Especially director F. Gary Gray, who gained notoriety for his work on the stunning “Waterfalls” clip by that chart-topping trio earlier this year. After nabbing honors for best music video at this year’s MTV Video Music Awards, Gray is on track for his latest clip, “Diggity On You.”

“It was a challenge to do, to say the least,” Gray says of the live performance video. “We did it in the middle of their tour, and the venue gave us a hard time. That made it very difficult to shoot, and it placed a lot of limits on not making noise.”

In the video, a helicopter lowers TLC into a large arena to a crowd of screaming fans. The tour captures TLC’s larger-than-life stance, as the act performs to a frenzied audience.

On the set, portions of the performance footage were shot at the MGM Grand Las Vegas and New York’s Madison Square Garden.

Gray says that his work on the “Waterfalls” clip has brought him more directing opportunities than he can currently handle.

“After the MTV awards, I got offers from both Janet and Michael Jackson to do their next clips,” says Gray.

“I honestly don’t think that each of them knew the other had even contacted me. It didn’t matter, though, because I was able to do either one of them. I’m in preproduction for my next film, ‘Set It Off’ for New Line. It’s about four female bank robbers, and it stars Jada Pinkett.”

Gray made his theatrical film debut earlier this year, with the urban drama “Friday.”

Naughty Bits: Tommy Boy is teaming with the CD-ROM digital magazine Launch to promote Naughty By Nature’s “Clap Yo’ Hands” clip to regional video programmers. Both companies are offering free copies of the digital magazine to programmers who play the clip and portions of an electronic press kit interview with the rap act.

The promotional copies of Launch, which contain an interactive interview with Naughty By Nature, will be used by the programmers to promote their shows and contest giveaway items, according to Tommy Boy director of video promotion Victor Lee.

The next issue of Launch, which is due by the end of October, contains exclusive footage of Alans Morrisette performing her latest single, “Hand In My Pocket.”

Launch associate editor (and former Eye column editor) Deborah Russell will moderate a panel that discusses emerging CD-ROM opportunities for the music video community at the Billboard Music Video Conference, to be held Nov. 8-10 at the Santa Monica Loews Hotel in Santa Monica, Calif.

Dead Giveaway: The Box, Capitol Records, and Circuit City are joining forces for a contest that promotes the soundtrack to the Hughes Brothers-directed film “Dead Presidents.” Two grand prize winners will receive a CD of the film’s soundtrack and a $200 gift certificate.

Promotional spots for the contest air through the end of October on the Box. Contestants can enter by filling out entry forms at participating Circuit City retail outlets.

A New Flame: Many key members of Moxie Music’s video department have split to form a new company, known as Bonfire Films of America.

The five directors that join Bonfire are John Flanagun (Edwyn Collins’ “A Girl Like You”), Norwood Cheek (Superchunk’s “Hyper Enough”), John Bruce (Scarface’s “Freaksawd’y”), Peyton Reed (Disney’s forthcoming remake of “The Love Bug”), and Kevin Sulem’s “Will”.

“Bonfire will give us even more freedom to do all the jobs we want to do, whether it is a low or high budget project,” says Bonfire executive producer AJ Schnack.

Reel Talk: The Eye is sorry to hear that Giant director of artistic development and video production staffer Chantelle Williams was among those who exited the company earlier this year due to restructuring. Elizabeth Bailey joins Aristas VP of video and music production, replacing Len Epanad, who exits. Epanad will continue to work as a consultant to the department.

Super Budget: Seattle-based indie Sub Pop has released its coolest clip to date. The Supercusers’ “Born With A Tail” video, which was directed by Rocky Schenck, cost about twice as much as any other clip released by the label.

When asked how much the video cost to make, Sub Pop college video promoter Kristen Mayer replied, “I don’t know, but it was pretty damn expensive.”
FOR WEEK ENDING OCTOBER 15, 1995

14 days daily

1998 NE

Washington, D.C. 20018

1 Greenough, Tell Me
2 Cat's Meow, New Orleans, LA
3 Stargate, Who Can I Trust
4 Clutch, Tango in the Night
5 Jason Jackson, Runaway
6 Mary W., Come On Baby
7 Patra, Push It To The Topper
8 Michael Brecker, Mike's Song
9 Mariah Carey, Fantasy
10 Our Tattoo
11 Melba Moore, Something 4 Da Youth
12 *P.U.H.*
13 *Good & Evil: Demons In My Mind*
14 Michael Jackson, You’re Not Alone
15 Faith Evans, You Used To Love Me
16 Madeleine, It’s Mine
17 Milli Vanilli, Girl Don’t Change
18 The Down Low
19 Soul II Soul, Love
20 Easy Street, Champion
21 Blackstreet, Tonight’s the Night
22 Mary W., Miracle
23 Coolio Feat. Luniz, So Good
24 Aya, I Was In Love
25 George Michael Button,
26 RNR
27 Sheryl Crow, Can’t Stand Myself
28 Red Hot Chili Peppers, Californication
29 Tracy Morgan, That’s My Jam
30 Tracy Morgan, That’s My Jam

FOR THE MOST-PLAYED
“NEW” SONGS AS MONITORED BY BROADCAST DATA SYSTEMS

“NEW” SONGS ARE REPORTED BY THE NETWORKS (NOT BY DJs)
FOR THE WEEK ENDING OCTOBER 15, 1995

1 Coltrane, Man, You Don’t Know Me
2 Coolio Feat. Luniz, So Good
3 Terri Clark, Better Things To Do
4 Goodie Mob, Minister
5 Sawyer Brown, (Continued)
6 Faith Evans, You Used To Love Me
7 Faith Hill, Go To Vegas
8 George Michael Button, *Time To Be* (Continued)
9 Terrill D., Say It For Me
10 Bryan White, Rebel
11 Ken Mellons, Red-Devil
12 Kenny Chesney, All I Need To Know

** NEW SONGS **

ASSOON At The Wheel, Lay Down Sally Champlin, Get Up and Leave Me
1 Blackstreet, Tonight’s the Night
2 Destiny’s Child, My Girl
3 Erykah Badu, Love Of My Life
4 Sheryl Crow, Can’t Stand Myself
5 Red Hot Chili Peppers, Californication
6 Sheryl Crow, Nothing But A Man
7 Beau Jax, Something For The Rain
8 Smokey Robinson, Could You Know
9 Red Stewart, This
10 Sheryl Crow, Can’t Stand Myself
11 Sheryl Crow, Nothing But A Man
12 Smokey Robinson, Could You Know

THE CLIP LIST

SPECIALS FROM VH1 SUBMITTED BY
LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 14, 1994

1 Queen Of The South
2 IRIS
3 American Bandstand
4 Saved By The Bell
5 Dr. Quinn, Medicine Woman
6 In Living Color
7 Saved By The Bell
8 Saved By The Bell
9 Saved By The Bell
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30 Saved By The Bell

VH1 president John Sykes says VH1 Online will eventually be added to other commercial online services.
“Instead of the viewers having to experience to fit with the look and feel of the channel,” says Terri Kennedy, VH1 executive of interactive, of the graphic- heavy projects the site makes the central role on VH1 Online. All of the features revolve around the music. That’s why we feel it’s important to give the audience that is likely to inves-
tigate VH1 Online. We want to establish a global electronic source of in-
fomation on music.”

As part of the ambitious effort, VH1 is teaming with its fellow Viacom-owned company Blockbuster Music. The CD Store, which offers online purchase of some of the music that is played on the channel, “hyperlinked” so will con-
nect computer users to Blockbuster Music’s new World Wide Web site, where they can purchase music.

If interested the new commercial will also offer an electronic retail link to the Blockbuster Web site.
“VH1 Online will contain all content created specifically for the site, as well as transcriptions and audio bits from the channel’s news segments,” VH1 editor director Anthony De-

CURTIS will contribute a weekly column to VH1 Online, which will serve as a forum for the veteran music journalist to review music news, trends and music industry and on new music releases.

The “Headlines” section of VH1 Online lists the weekly program listings for the channel, including concerts and special events.

“Inside VH1” contains background information on various shows as well as behind-the-scenes information on the channel. The section also contains a links to VH1’s weekly clip play logs for downloadable samples of the videos it plays.

“A Digital Gallery” section also con-
tains music videos, as well as downloadable music samples and artists photographs.

“Music Wire” contains news trans-
scripts and sound bites about music news and events. In addition, concert listings and artist biographies will be accessible at the site.

Each month, VH1 Online will add a section for its “Artists Of The Month.” In October, an audio and text inter-
view with featured artist Natalie Mer-
chandise is accessible at the site. In ad-
in addition, liner notes from Merchant’s “Tigerlily” album and biographical in-
formation are accessible at the site.

Like its MTV Online counterpart, VH1 Online will eventually contain regularly scheduled online channels that discuss the contents of the VH1 programming, according to Kennedy. At launch, VH1 Online vis-
itors will be able to access pages that are constantly in chat mode in its “Chatter box.” To access this area, computer users must enter the “Connected” forum.

The “Connected” area of VH1 Online contains a “Music Notes” message board, which allows online lurkers to exchange opinions on VH1 programming and the artists it plays. Already booming online are discuss-
tions on VH1 airing including like Joe Mike and Mark Romanek, as well as pleas from Duran Duran fans to play more clips from the act.

VH1 Online could eventually include regularly scheduled opportunities to interact with its news correspondents, vj’s, and chat rooms.

The online world offers us an excel-
alent opportunity to extend the VH1 brand beyond the television, says Sykes. It will offer more insight into our viewers about our programming and artists, and it will tell us more about who is watching VH1. It will give us the ability to drive viewership and awareness of VH1.”

GRAMAPHONE PICKS AWARDS

(Continued from page 38)

“Grand Motto” and Pureull’s “King

Raphael,” respectively. Sir Simon Rattle and the City of Birmingham Symphony Orchestra conducted an excellent-choral and the engineering awards for their all-Symphonian disc (EMI), along with the orchestra for their seventh (EMI). Other winners include Harmonia Mundi’s world premiere recording of Biber’s Eight Sonatas for Violin and Continuo performed by Romanecke (baro-

nic), Hyperion’s recordings of music by Faury Domus (chamber), Deutsch Grammophon’s three Ligeti concertos, performed by Pierre Boulez and the Ensemble Inter-

continental (columbia), and ASV album of music by 15th-century English composer Robert Fayrfax performed by the Cardinal’s Music under the direction of Andrew Cochrane (early music).

The historic vocal award went to Testament’s rendition of the 1948 world premiere recording of Ravel’s “Lentoand Et Les Souples,” and the

historical vocal award to Tahra’s reissue of Beethoven’s Symphony No. 9 under Wilhelm Furtwa-

ngen’s-orchestra, recorded at the 1954 Lucerne Festival. Opera North’s recording of Walton’s “Tolson And The White Horse” was the opera award. Students recognized this year include pianist Murray Perahia, whose all Chopin recital on Sony Classical achieved the inaugural reference award. Newcomer Dawn Upshaw, who won the music theater award for her Nonuse collection of American theater songs, “I’ll Be Free,” and Ilene Bryn Terfel, who won the vocal award for his Schub-

ter liedier disc “Die Musik On” on Deutsche Grammophon, which was composed and performed by the composer Pierre Boulez, celebrating his 70th birthday, was named artist of the year, and composer Michael Tippett, 99, was given the Lifetime Achievement Award. London/Decca was given a Special Achievement Award for its ongoing Entartete Musik (Degenerate Music) series.
TH, and “I’ll Make Love To You” (Yo Te Voy A Amar).

The album, whose Spanish-language version was produced in Mexico, is the first release in the U.S. by Motown, the highly regarded helmsman of crossover projects, will ship outside the U.S. and Mexico on Monday.

Motown executive VP/GM Oscar Fields says the Spanish-language ter- ritory has “certainly viable mar- kets” for Boyz II Men, adding that “PolyGram Latino had sold 250,000 units of the Spanish ‘Cooleyhighharmony’ and said there would be another 300,000 or 400,000 units.”

Giant Has Big Plans For Supernaw

Country singles chart, and “Reno” charted at No. 4, but “State Fair” and “You Never Even Called Me By My Name” charted only at No. 55 and 69, respectively.

The first single from the new album, “Not Enough Hours In The Night,” was released on radio Oct. 2. The second single, “It’s Over,” is scheduled for release in mid-October.

“We’ll be using all the tools available to try to get his debut album on the charts,” says Giant GM Alan Shapiro. “Not anything against his BNA singles, but I feel that we’ll finally singing his heart out on this one.”

The album will be released internationally via BMG on Oct. 25. Details on global marketing plans were unavailable at press time.

Early reaction at radio is positive. “It’s great,” says Gary Moses at KIKK Houston. “It has a real fresh sound. It’s one of the best things Doug has ever done.”

The album is being supported by a video that features Supernaw and his wife, Debbie. “The video is probably going to raise some eyebrows because it’s a real story,” says Supernaw. In typical Supernaw fashion, the album has its share of radio-oriented ones, along with a few surprises. One of those is “We’re All Here,” which on first listen appears to be about an in- sane asylum because of lines like “I’m locked in a room, there’s no door, but really about men who hang out at a bar.

Supernaw says he always likes to get in at least one “reflective” song. On this album, it is “Roots And Wings,” written by Bill Anderson and Skip Ewing.

Shapiro says Giant had really planned to “go for the throat” in Janu- ary, but after hearing the album, it stepped up its schedule and is aggres- sively marketing the record this fall with a special 8 x 11 package that Shapiro says is隆重e the song’s album and single remain significant sellers there.

In Sweden, radio and media have been highly receptive to French interest. Possibly the most extreme reaction came from journalist Andreas Lokko, who wrote: “We must boycott French music. After all, the decadence rock has in France—after all, it is the only country to have appointed a minister of music.”

“During the weekend, artists, produc- ers, and critics will organize with Greenpeace a [virtual] burning of records in front of the French embassy in Nar- vagen. We cannot promote our love for French rock hinder our ecological principles.”

The album has also been reviewed in The Times, which praised the band’s new sound and called it “a bold and exhilarating” effort.

In Japan, the Festival Hujou, which has been a launch pad for French acts since 1990, has decided it is unlikely to ac- cept further sponsorship from the record industry. The festival will be held this year for the first time, but as a French-Japanese French event, it may be as important as a European event in which a couple of French acts will be pre- sent.

The festival has been a major political and radical reaction in Japan, says Jap- anese artist and fan Tatsuya Nakamura, who is also a French-Japanese artist. “There has been a deliberate political and radical reaction in Japan,” says Nakamura, “which is reflected in the strong reaction to the French-Japanese event.”

In Australia, a tour by dance DJ Saint Germaine was canceled immediately after the tour began, as reports indicate that the tour was too expensive.

Support is the key to Supernaw’s success. “We’re working on the release and have already sold 250,000 units of the album,” says Giant VP/GM Orlando Pérez. “Now with four tracks and at least 90 to work the record, I expect the sales to be much higher.”

PolyGram Latino was given the distribution rights for the album from October 1995 to July 1994, when the record was picked up by Motown.

PolyGram Latino GM Salvador Muñoz says the album’s four Spanish-language tracks will help “Yo Te Voy A Amar” surpass the sales tallies realized by the Spanish release of “Cooleyhighharmony.”

“‘Cooleyhighharmony’ was only released as a single in the U.K.,” says Muñoz. “Now with four tracks and at least 90 for the record, I expect the sales to be much higher.”

So does Fields, who notes that Mo- town have sold 250,000 units in Spain of the Spanish “Cooleyhighhar-mony” and said there will be another 300,000 or 400,000 units.”

Hancock, Jones To Keynote Vid Confab

From page 3

Hancock, Jones to Keynote Vid Confab

Directors of the 1993 Video Production Expo (VPE), to be held in New York City this June, have announced that Hancock and Jones will be the keynote speakers.

Hancock, who is also a member of the company’s board of directors, is expected to present a keynote address on the future of music video at the conference.

Jones, who has been a key figure in the music video industry for many years, is expected to discuss the role of the music video in the music business.

The two keynotes are expected to attract a large audience, with over 10,000 attendees expected to attend the event.
As expected, fiddler Mark O'Con-
nor won as musician of the year for a fifth
consecutive year.
It was very much a breakthrough year for
the Mavericks. Their third studio album,
"Danger," has climbed steadily to the top
of the charts. Mavericks lead singer Raul
Malo, clearly enjoying the ride, said, "I'm
sure you're all as stunned as we are."
When Krass won the Horizon Award
both as a newcomer and as a
male vocalist of the year, she seemed
shocked. "I feel really weird, you
guys," she said. Accepting the award
for female vocalist of the year, Kraus
exclaimed, "What in the world is go-
ing on here, folks? Oh, my!"
When Krass and Shanandoah won
vocal event of the year for "Some-
where, In The Vicinity Of My Heart"—surprising all those who
thought that George Jones and Tam-
my Wynette had it locked—Shan-
andoah lead singer Marty Raybon told
Kraus she had said enough. He said,
"Alison, we needed your help, and we
appreciate it."

The surprises continued when the
Tractors seized music video of the
time for "Baby Likes To Rock It."
The three-hour show, telecast live by
CBS, was produced by 25-year-award show
producer Walter Miller.
Musically, the telecast showcased
country's diverse range. Dwight
Yokam performed his unorthodox
"Nothing" with string section and
backup singers. The Mavericks re-
created their album cover on stage,
complete with swimsuit-clad model.
And Rase Taff offered a wry song
about sucking up to kids.
There were approximately 24 well-
staged performances, including some
interesting duets: Reba McEntire
and Trisha Yearwood, McBride and
Linda Wood, Jones and Wynette, Gill
with Faith Hill and Shelby Lynne,
and Gill and Dolly Parton.
Former CMA executive director Jo
Walker-Meador and the late Roger
McEntire were inducted into the Coun-
try Music Hall of Fame. Parton,
Yokam, Willie Nelson, Marty Stu-
art, and Merle Haggard joined in a
heartfelt tribute to Miller, whose wif-
ery, Mary, received the award.
Assistance in preparing this story
was provided by Deborah Evans
Price.

What has five sides, four colors, two pockets,
and shows off CDs better than anything else?

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### Billboard Chart - October 14, 1995

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### Greatest Gainers

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**Note:**
- **Gainer** indicates a title that has moved up in the charts. The number of weeks it has moved up is indicated in parentheses next to the title.
- **No. 1** indicates the top-performing title in the chart.
- **NEW** indicates a new entry in the chart.
- **Greatest Gainer** indicates the title with the largest increase in listeners.

---

**Additional Information:**
- **Gainer** label: Represents titles that have increased in listenership.
- **No. 1** label: Indicates the highest-performing title.
- **NEW** label: Marks new entries in the chart.
- **Greatest Gainer** label: Highlights the title with the largest listener increase.

---

**Source:** Billboard Magazine, October 14, 1995.
ALL JOCKS ROCK GOLD!

THE GREATEST CROWD-ROCKIN' SPORTS ANTHEMS OF ALL TIME!

ESPN PRESENTS
JOCK ROCK VOLUME 1
GOLD!

THE HOTTEST CROWD-PUMPIN' GROOVES OF ALL TIME

ESPN PRESENTS
JOCK JAMS VOLUME 1
GOLD!

THE GREATEST CROWD-ROCKIN' SPORTS ANTHEMS OF ALL TIME!

ESPN PRESENTS
JOCK ROCK VOLUME 2
BRAND NEW!

www.americanradiohistory.com
**TOP ALBUMS A-1 (LISTED BY ARTISTS)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tr>
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<td>Jeff Foxworthy</td>
<td>You Might Be a Redneck If...</td>
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<tr>
<td>109</td>
<td>Rascal Flatts</td>
<td>Tenacity</td>
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<td>110</td>
<td>Blake Shelton</td>
<td>Future Tense</td>
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<tr>
<td>111</td>
<td>Tim McGraw</td>
<td>Southern Comfort</td>
</tr>
<tr>
<td>112</td>
<td>Carrie Underwood</td>
<td>Some Hearts</td>
</tr>
<tr>
<td>113</td>
<td>Faith Hill</td>
<td>Take Me to Church</td>
</tr>
<tr>
<td>114</td>
<td>George Strait</td>
<td>When We All Go Home</td>
</tr>
<tr>
<td>115</td>
<td>Kenny Chesney</td>
<td>All I Want for Christmas Is a Real Good Tan</td>
</tr>
<tr>
<td>116</td>
<td>Joe Nichols</td>
<td>The Dreamer</td>
</tr>
<tr>
<td>117</td>
<td>Jason Aldean</td>
<td>My Kind of Party</td>
</tr>
<tr>
<td>118</td>
<td>Miranda Lambert</td>
<td>White Licks</td>
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<td>119</td>
<td>Lady Antebellum</td>
<td>Need You Now</td>
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<tr>
<td>120</td>
<td>Tim McGraw</td>
<td>Southern Comfort</td>
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**FURTHER DOWN THE SPINE (E)**

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<tr>
<td>154</td>
<td>Nine Inch Nails</td>
<td>With Teeth</td>
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<tr>
<td>155</td>
<td>My Chemical Romance</td>
<td>Three Cheers for Sweet Revenge</td>
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**NEW**

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<tbody>
<tr>
<td>168</td>
<td>Sam Maloof</td>
<td>Golden Days</td>
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**POP**

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<th>Artist</th>
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<tr>
<td>180</td>
<td>Boyz II Men</td>
<td>Waterfalls</td>
</tr>
<tr>
<td>181</td>
<td>Baio</td>
<td>Heaven Knows</td>
</tr>
<tr>
<td>182</td>
<td>Bryan Adams</td>
<td>Thank You for Loving Me</td>
</tr>
<tr>
<td>183</td>
<td>Bruce Springsteen</td>
<td>Born in the U.S.A.</td>
</tr>
<tr>
<td>184</td>
<td>Carole King</td>
<td>Tapestry</td>
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**NEW**

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<tr>
<td>200</td>
<td>Various Artists</td>
<td>We're All for the Hall</td>
</tr>
<tr>
<td>201</td>
<td>Various Artists</td>
<td>The Very Best of the Everly Brothers</td>
</tr>
<tr>
<td>202</td>
<td>Various Artists</td>
<td>The Best of Sade</td>
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**CLASSICS**

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<td>250</td>
<td>Various Artists</td>
<td>Christmas Classics</td>
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**NEW**

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<td>250</td>
<td>Various Artists</td>
<td>Complete Christmas Classics</td>
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**BLOWOUT**

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<td>250</td>
<td>Various Artists</td>
<td>Ultimate Christmas Collection</td>
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**HITS**

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<td>250</td>
<td>Various Artists</td>
<td>Best of the Year 2013</td>
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**NEW**

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<tbody>
<tr>
<td>250</td>
<td>Various Artists</td>
<td>Greatest Hits of the 60s, 70s, and 80s</td>
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<td>250</td>
<td>Various Artists</td>
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BUDGET STUDIO GEAR OPENS DOOR TO ACTS (Continued from page 1)

worked in the business from the mid-"70s to the mid-"80s, the cost went from an average of $75,000 to $250,000. But in the last decade, we have seen it hit.

He attributes this surge to the proliferation of modular digital multitracks and other low-cost recording machines.

"The convenience factor of these machines," he says, "their overall effect has been to bring the quality of demos closer to—or in some cases as good as—they used to, to keep the overhead ceiling on recording costs constant related to everything else in the world.

A recent survey of dealers and suppliers identified the saying the average album project currently ranges from $175,000-$250,000. He bases the estimates by factoring in the current cost of modern studios.

However, alternative rock scenes, such as PJ Harvey, Better Than Ezra, and the Afghan Whigs, Toadies, have cut breakthrough albums for substantially less, riding on a do-it-yourself philosophy reminiscent of the '70s punk revolt.

Independent labels are also profiting from the technological boom. Zero Hour, a London-based label, which has launched such bands as 22 Brides and the Cucumbers, does most of its work at Ground Zero, an in-house studio featuring the recording talents of Andes and Mackie's top-of-the-line 32-channel input.

Ground Zero chief engineer Joe Langan says Andes and Mackie's equipment is affordable because they're affordable. Our bands don't have the budgets to spend $100,000.

"This allows them to work bit by bit, layer by layer, whereas we have five minutes and if one of our bands needs to take one home, they can.

A recent interview with Caroline Records label artist Adrian Belew does all his work in his home studio at Adat.

"If the didn't have the studio, we couldn't do anything at all," he says. The Knitting Factory, a New York avant-garde club that opens a label, tapes most of its shows through a Mackie console onto DA-86s, according to club owner Michael Dorf, who says the setup has allowed him to put out high-quality live recordings that would otherwise be prohibitively expensive.

For top studios that were once the de facto home for all professional recording, the effect of the mini-studio revolution has been considerable, according to industry observers.

Says marketing consultant D.K. Sweet, whose clients include Mackie and Neumann, "In the old days, a top band would block a room at a studio for $1,000 a day, bring in a lot of other bands and make "OK, kid, start writing songs. Today, the financial reality is that this technology allows projects to get done on a smaller budget. If you're not going to have to build a big studio for every step of the recording."

Scott Givern, a self-described "market research" at Mackie described the signs of Woodsville, Wash., "For the top studios, either the impact is negligible because they don't lose business or, the impact is positive in that they can open up B, C, and D levels. The aggressive studios looked at this trend and took advantage.

Says Buddy Bruno, owner of Con- way Recording in Hollywood, Calif., and an outspoken critic of the home-studio movement, that he is getting a lot of people who, otherwise, he would have to turn away. "We have never had to leave from [artist] C. DeLores Tucker or [social reformer] William Ben- nett to know that this was an issue. It was an issue at Time Warner with Ice- T. There were distractions inside this company that prevented this issue from getting the kind of attention it should.

It happened and exploded when I was three days into the job. It's unfortunate that it confronted us, rather than our dealing with it in our own way."

Bruno notes that the industry sec- tor most affected by the 90s technology has been the independent studio owners who currently own the most number of studios. Mackie notes that this is the result of a shift in technology itself. "We've had to adjust our marketing strategies, our product development, and our online presence to meet the needs of these independent studio owners," he says. "We've also had to adjust our marketing strategies to meet the needs of independent studio owners." Bruno adds that this shift in technology itself has also affected the way in which these studio owners operate.

"Ian gets a call from the studio where he is working, and he asks me to come over to check something. When I arrive, he tells me that they have a problem with their gear and he needs help to fix it. I tell him that I can help him and we start working on the problem together.

Later, Ian calls me again and says that he has another problem. I tell him that I can help him and we start working on the problem together again.

We continue to work together and eventually solve both problems.

The most important thing is that we learn from each other and that we continue to improve our skills.

warner music's fuchs pledges greater scrutiny (Continued from page 1)

Shown, from left, are the Mackie CR-1604 mixer, a 16-channel unit that retails for approximately $900 and is credited for spearheading the move toward high-quality recording. The Neumann TLM-193 microphone, a unit that offers state-of-the-art quality at a list price of $1,495, and the $3,000 Alesis Adat, the modular 8-track digital recording system that put virtually unlimited multitracking capabilities into the hands of budget-minded users.

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But Fuchs maintains that he received widespread support for his album "Interscope." He was concerned about this decision. To anyone I spoke to—managers, artists, whoever—I said, "What is your feeling? What can we do to make things better?" I got a very interesting cross-section. Without being specific, I got enough of a message that the artists were actually moving in the right direction.

Although artists may not come right out and say, "We think this is fine," quite a few people would rudely say to me, "Listen we think something has to be done."

Fuchs says he had read the lyrics to some of the controversial releases but claimed that it was "difficult to take these lyrics out of the context and out of where they were written."

But Fuchs adds, "I'm quite surprised with the level of misogyny in a lot of the music, and that women have not been more active. When Michael Jackson had a song with lyrics that people intimated or suspected were a slight on Jews, Jewish organizations jumped right up on it. Maybe women feel, 'God, it's coming on every song, it's all over, where do we start to fight?' That was most sur- prising to me."

Fuchs says he heard and reads to one song from the upcoming Interscope album "Doggy Foot" by the rap group The Dogg Pound, which Warner will not distribute, but he emphasizes that his personal tastes had nothing to do with business decisions. Until its deal expires next March, Warner will release a "record for record" basis which includes the album for sale.

In addition to concerns about con- tent, Warner's decision to end the Interscope deal was influenced by financial considerations.

Fuchs said the music group would continue to look for potential acquisitions that might take on "a slightly different kind of structure, one that is more financial- ly beneficial to Warner Music than what has been done in the past, in which I include Interscope. There hasn't been a terrific track record of a lot of financ- ical success in the past year."

Nonetheless, Warner Bros. recently extended a joint venture with Irving Azoff's Giant Records for more than five years.

The controversy over lyrics and Interscope Records was only one of many conflicts Warner Music has faced in the past year.

The music group has lost a chairman (Robert Morgado), the head of its dis- cussion musician group Interscope (Robert Morris), Elektra label chief Robert Kras- now, and three Warner Bros. label chief (My Otis, Larry Warrenker, and David Gold). Two other Interscope albums have been fired (Billboard, July 1). This later had led industry observers to speculate that the fallow may include the defection of artists and executives and eventually a decline in Warner's leading market share.

"The talks of there being turmoil in this
of the new album’s life, Etheridge will concentrate almost exclusively on markets outside America. In the U.S., “Yes I Am” sold only $3.3 million units, according to SoundScan.

“Her career has focused on America, and we’re not totally dismayed that, outside the U.S., she’s the rest of the world hasn’t totally embraced her way the people have here,” says Neil Majid, Island Records’ ex-VP of TV. “We should afford her that opportunity of breaking worldwide instead of making her pound the album here.

Etheridge is already on the road pushing “Your Little Secret,” which comes out Nov. 14 in the U.S. and Nov. 6 in the rest of the world. She followed the first week of October in Australia making promotional appearances. She returns to the U.S. to plug the album for home heading for Europe earlier Tuesday.

“Tying in with the album’s title, Island, to whom she is signed worldwide, plans secret and theater gigs to market and announce the three days in advance throughout Europe.

“We’re looking for here, in addition to the usual TV and print in major television [exposure],” says Faisal Durani, Island’s director of international marketing. “She’s always been a performer, both in the U.S. and the U.K. Her challenge now is to get her to the same stature as she [has] in America.

ISLAND TARGETING ETHERIDGE ABROAD

WARNER’S FUCHS

(Continued from preceding page)

WISDOM’S MISREADERS

group and of our being vulnerable with artists leaving is fast disappearing,” says Fuchs. “Quite honestly, the fact that even a highly successful and artistically obviously is a compliment.”

Asked how he reassured executives, artists and fans that the time had stopped, Fuchs says, “First of all, after certain changes were made here, I tried to indicate to people that the trend is not the significant change. No. 2, I’m staying here. There have been rumors that he would leave the music group. Such has always been the case under Warners Bros. adds. “The appointment of Russ Thom [as chairman] has gone a long, long way to bring it back to a feeling that it used to have when it had an artistic

place.” Thom, who replaced Goldberg, is a 24-year veteran of the label.

Asked whether he would appoint a new head of domestic operations, Fuchs says, “Right now, there’s no intent to do that. That layer has been taken out. If there was someone who wanted to run this organization, that would be fine; I’m open to anything. I’ve enjoyed working with label heads, and I think it’s an important job. I don’t want to own to know me.”

Fuchs says that by the end of first year in office, the music group “will be viewed as a smarter, tougher, more stable, stronger music group.”

There has been speculation that Fuchs, who is also chairman of HBO, will leave the music unit to take a role at Turner. “A top executive at Turner,” is listening closely to one Warners Bros. Turner board member, he emphasized that he was not giving up music.

Fuchs also apparently has no immediate plans to give up his television interests. “As long as HBO needs me, I’d like to participate,” he says, adding that he would keep his HBO responsibilities “high up on his schedule in music” and most of his time at the company’s music headquarters in Rockefeller Center rather than at his spacious HBO office closer to Times Square.

Although Etheridge has built up a following in Germany, Holland, Australia, and Canada, she has yet to break in the U.S. [K.M. managing director Marc Morot, he notes that Etheridge has a core audience of approximately 17,000-20,000 people in the U.S. “You can’t say that anybody can get radio more excited about her. It’s really, really difficult to go beyond that fan base.”

In mid-November, Etheridge will begin a monthlong tour of Australia and New Zealand opening for the Eagles. She’s followed the first week of October by a promotional trek in the Far East.

She will return to Europe at the end of November to co-headline a tour that will keep her in Europe and Latin America through spring. A U.S. tour isn’t planned until next summer. Etheridge is of course co-headlining a national marketing campaign for the project.

The record cover is metallic with the keyhole cut out. Instead of the traditional alphabet, Etheridge’s Quiver transition to the new album’s major label, Island, the new album’s major label, Island, has been replaced by a promotional tease in the Far East. In addition, a limited edition bonus CD of four live tracks will be in the informal mailing list subscription.

‘WE’RE ALL ROOTING FOR HER’

Island distributor, PolyGram Group Distribution, has already begun its push for the album in the States, according to PGD’s president/CEO Jim Gamare, who reported to the Island management touring PGD’s branches to introduce the record to its sales team in September.

Now branch employees are servicing retailers with material to start a teaser campaign. “We have a full accompaniment of material for the album,” says Gamare, “all loud and clear that the new record is here . . . It’s all targeted to explore on Nov. 14.”

Which is not a moment too soon for retailers. “She’s got a high profile,” and she’s coming off a record that had really strong sales [1991], says Carnage, Pa.-based National Record Mark.“It’s just a really nice to see a woman succeed in rock ’n roll. We’re all rooting for her.”

Adds Beth Fith, manager of purchasing for Miami-based Speck’s chain, “Un-"
Bros. executives are partners in the two music labels, DreamWorks Records and SKG Records, and have a financial stake in DreamWorks SKG. At the same time, the executives do not have formal titles in their new positions, Mo Ostin is functioning in a CEO capacity, while Waronker and Michael Ostin are acting as “co-heads” of the label. All three will be involved in various aspects of the label’s business.

Geffen says Ostin and Warner Bros. will help him move forward. “We will certainly be working together,” he says. “I think Mo will be the perfect partner for Warner Bros.”

As with the DreamWorks records, the deal, if approved, will be a win-win situation for both companies. The two companies have strong existing relationships, and they will be able to work together on future projects.

The combined entity will be able to offer a broader range of music to its fans, and it will be able to attract new fans by offering them a wider variety of music. This will be beneficial for both companies, as they will be able to reach a larger audience.

The deal is expected to close in the coming months, and both companies are confident that it will be mutually beneficial.

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IMMORTAL/EPIC’S KORN SPROUTS

CONTINUED FROM PAGE 87

hardcore rockers, your regular rockers, and, saw it’s sparkled interest in alternate rock (these) because it’s something different.

Modern rock radio came after a KROQ Los Angeles started playing "Band of Horses" by one of the bands whose name is known to many, the group which was launched as "the dark master company" in 1982, on the crump of their debut album.

WALTERS PRADES THE THREE POINTS WITH A PASSIONATE SPARK

"Blind Remy says, "We’ve seen the first signs of the dramatic change that is happening in the music industry in the future, and our goal is to be there at the beginning," says Remy.

According to Remy, it’s an out-fronting group that worked well for GRP Records, which was launched as "the dark master company." In 1982, on the crump of their debut album.

"Rock music just doesn’t get the group still, they will love it.

The second single, "Sticks And Stones," is about the Korn’s recent Jonathan Davis playing the carpenter, will be serviced to album rock and music video in late October.

The delayed support from lyric and minimal support from MTV is not a surprise to Korn drummer David Sil-verb, who has a very pragmatic view of the music industry.

"People need to see the show to get it, and it’s not like they don’t already know it’s true." Or they have been convinced ever since, who can break a band without KROQ.

Walters, the company owner, Happy Walters praises the label for being able to bring Korn this far without much aid from MTV.

"They were more a Korn and the Korn a year to get people to listen to this. Once they do, they grasp the group," says Wal-

"It’s been Immortal and Epic a year to get people to listen to this. Once they do, they grasp the group," says Wal-

"When you think of Korn, you think of people who have been with us for a long time, you think of people who have been trying to break through for a long time." Or they are convinced ever since.

FRUIT OF THE LOOM RIPENS PLANS FOR COUNTRY FEST GIG

FRUIT OF THE LOOM IS PLANNING A COUNTRY MUSIC CONCERT THAT WILL BE THE LAST-TIME KORN WILL BE SEEN AT THE MOTOR SPEEDWAY.

The Korn tour is scheduled for Saturday, July 14, 1995, with an expected crowd of more than 200,000, at the Atlanta Motor Speedway. The Fruit of the Loom All-Star Country Fest, the event will feature Alan Jackson, Alabama, Patty Loveless, and Pam Tillis as headliners. Other performers already announced include Lee Roy Re-cess, the Charlie Daniels Band, Tracy Byrd, and Hank Williams Jr. Tickets for the show will be available through the purchase of Fruit of the Loom products, in special promotions beginning in January.

The first promotion will offer a limited-edition CD featuring tracks by the four headliners, to be available with pur-

"We really didn’t know at the time the full dynamic of what was going to take place with the CD—that the LP would be practically sold out in three years,” Rosen says. "But we did have the feeling that a change was coming, and we see the same thing with this media now.

"Music, a great Grammy and Oscar-winning composer, as well as a record-company executive, believes there’s no need to worry. "We’re seeing the opportunity for a truly global kind of accessibility to this music for the first time, and that’s going to be revolutionary for record companies and for musicians. At some point, there will be a real chance to elimi-

"The thing that I am probably most excited about is the potential for international exposure to fans through online means,” says Grusin. "We’re seeing the opportunity for a truly global kind of accessibility to this music for the first time, and that’s going to be revolutionary for record companies and for musicians. At some point, there will be a real chance to elimi-

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"Despite the.pair of various label associa-

"We want Jazz Central Station to be o up music to ‘a brand name jazz pro-

"The CD-ROM spanning 50 years of jazz music containing material from the catalog of the Decca, Impulse, Cres, and the labels and more than 20,000 titles of music—due years after until GRP. (Grusin and Rosen said GRP to MCA in 1980, with a just-expired provi-

"We’re just seeing the first signs of a dramatic change that is happening to the music industry in the future, and our goal is to be there at the beginning," says Remy.

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Josie
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Peg
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Aja

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