ROLLING STONES: ON TOUR AND ONLINE

New Virgin Album, ‘Stripped,’ Made During Tour

BY PAUL SEXTON

LONDON—The Rolling Stones are taking a trip through the past, lightly. Their “Stripped” album, to be released worldwide by Virgin Records on Nov. 14, sees the British rock legends presenting 14 tracks in back-to-back, still instantly recognizable, style.

Perhaps as a reaction to the pomp and spectacle of their record-breaking Voodoo Lounge tour, the album was recorded acoustically, partly at the Stones’ club dates earlier this year at the Olympia Theatre in Paris and the Paradiso Club in Amsterdam. Other songs were recorded in rehearsals at the Toshiba-EMI Studios in Tokyo and in Lisbon, Portugal, all produced by Don Was during the record-breaking Voodoo Lounge tour.

“It’s the first time we’ve made an album on the road,” says Keith Richards, who co-produced the set with Jagger and Was. “You’re either usually on tour or you’re making a record, but I realized this could be quite interesting, because...” (Continued on page 104)

Poi Dog Pondering Proves Fruitful On ‘Pomegranate’

BY MOIRA MCCORMICK

CHICAGO—Three years after its last full-length album, Poi Dog Pondering is back with a new recording—and a new self-run independent label.

“Pomegranate” debuted locally Sept. 15 on the band’s Pomegranate Records in a limited-edition pressing of 15,000 copies. It will be released nationally Nov. 14 via Ian/None Records of Hoboken, N.J., which is distributed through Koch International.


According to SoundScan, “Volo” (Continued on page 104)

Triple-A: Obstacle To Acoustic Acts?

BY CARRIE BORIZZLO

LOS ANGELES—As triple-A radio stations place more modern rock songs on their playlists, record labels are once again struggling to find a home for their acoustic-based artists and singer/songwriters.

(Radio conference story)
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LOS ANGELES—Despite a slow summer, few open-to-buy dollars, and limited ad space, video retailers are ordering as many new titles as possible to give their customers unprecedented choice.

“We see the numbers come in stronger than last year,” says Ingram Entertainment senior VP of sales Bob Webb. “We have some titles we can cannibalize, but it’s not happening.”

Over the next two months, retailers will have to find room for a new major all-things-Mickey Mouse title. In addition, there will be several seasonal releases, including two versions of “Miracle On 34th Street.”

“Our Wonderful Life,” and several books available featuring Roger McGuire Brown, or Mickey Mouse in the title.

Retailers must also make room for such repriced titles as “Lady and the Tramp” and “Mr. Paul.”
And don’t forget re-promotion for such titles as “Forrest Gump” and “The Mask.”

According to Bruin Video, the fourth-quarter goals are “Cinderella,” 15 million units, “The Santa Clause,” 3.4 million; and “Goody,” 1 million.

(Continued on page 10)

Major Acts On Enhanced CDs For Interactive Label’s Debut

LOS ANGELES—Nu millenia is gearing up for its role as one of the first true interactive music companies with an initial slate of major artist-enhanced CD projects on tap for Christmas. The company has also announced its first new-artist signing and the imminent opening of a new CD, which will be released in March.

West Coast Entertainment VP of movie management Tom Foltz says the 500-store franchise won’t miss on much product either.

“It has to do with quantities [we buy] rather than the number of titles,” Foltz says.

In West Coast’s case, Foltz continues, a dearth of open-to-buy dollars has forced the chain to buy less copies of such repriced titles as “Lady and the Tramp” and “Mr. Paul.”

Overnavey, Ky.-based distributor Wex Works/VideoWorks VP of sales Kirk Kirkpatrick says there’s a relative title oversupply, especially at the mass merchants, where space is much more of a premium. A "title like 'Tangled'" he adds, "will sell if it’s put on a bus.

Kirkpatrick adds that with high-profile titles coming in the fourth quarter, mass merchants may not be able to afford to use video as a loss leader this year.

"Mass merchants are using to have one or two major hits during the fourth quarter, not one every week," says Kirkpatrick. "Non-mass merchants are looking to make a big profit and are a lot more optimistic about bringing in more titles.

Retailers that experienced a return problem last year are now relying more on reorders than on preorders.

“We’ve already reordered on ‘Cinderella’ and don’t want to end up with another ‘Star Wars’ title, which caused us to be surprised,” says Tower’s MacMillan.

Studios have lowered their goals, a trend that began after heavy returns on “Snow White and the Seven Dwarfs” and “Jurrasic Park,” each of which shipped no more than 20 million last year.

Distribution sources, sales goals are more conservative.

For example, Buena Vista Home Video’s fourth-quarter goals are “Cinderella,” 15 million units, “The Santa Clause,” 3.4 million; and “Goody,” 1 million.

(Continued on page 94)
New Warner Web Site Targets Programmers 'Radio Forum' Debuts with Madonna Promotion

BY MARYLIN A. GILLEN

LOS ANGELES—Warner Bros. Records is adding radio promotion to the long and imaginative list of uses the music industry has found for the Internet. On Wednesday (18), the label launches its new online Radio Forum with a splash: the debut within the site of Madonna's first single, “You'll See,” from her forthcoming album, “Something To Remember.”

The single will be introduced to radio programmers by the artist herself via an exclusive online message. The primary function of the new forum, though, is less about flash and more about substance, says Stu Cohen, Warner Bros. senior VP of promotion.

“One of the most important things in promoting records to radio is simply communicating information, but there is so much information available that it’s basically overwhelming for them,” Cohen says. “We wanted to be able to have one place where radio professionals could go — their own schedule and at their own pace, without any pressure — to find all the information that they need to be able to make decisions about our records, and hopefully, to have it impact their decision-making favorably.”

The Radio Forum, at http://www.wbr.com/radio, is divided into areas dedicated to specific radio formats, including modern rock, college, triple-A, dance, AC and top 40, says Warner’s Ed Nufer, who will serve as “Webmaster” for the site.

“The areas, which will be updated weekly, will include such items as sales, airplay, and video information and new-release previews,” Nufer says. Each area will also contain artist-keyed hyperlinks to the main Warner Bros. Records site, in which programmers can find video, album credits, tour dates, cover art, and other information about particular artists and albums.

Each area also includes an E-mail button — sometimes Cohen says will be key to the growth and success of the forum.

“Absolutely want to have a two-way situation, where we can open up a dialog either one-on-one or in conference-call-type settings,” Cohen says.

Feedback will be key in shaping the direction of the site, Nufer says. “We will look at how people use the site, see what their needs are, and as we determine what those are, we will continue to update our site.” Among future plans for the forum are virtual-reality environments, station polls, and automatic mailing lists.

EMI Christian Distrib Reumps Executive Lineup

BY DEBORAH EVANS PRICE

NASHVILLE—Billy Ray Hearn has been named chairman/CEO of the EMI Christian Music Group, and Jeff Moseley, former Star Song Communications executive VP/COO, has been appointed CEO of Star Song.

Former Star Song CEO Stan Moser will move into a consulting and business development role with the EMI Christian Music Group. Also, Moser, former president/CEO of EMI Music, says Hearn is the “right man for the job” and he and Hearn are “a natural step.”

Hearn has served as president of NewField since the EMI Christian Music Group was formed earlier this year (Billboard, Jan. 7). Hearn will be responsible for all EMI Christian Music Group units, including EMI Christian Music Publishing, Sparrow (Continued on page 11)

Blockbuster Names Music/Vid Pres.

NEW YORK—Blockbuster Entertainment Corp. has named Seth Goldstein senior VP of music and video operations, a new position created for him after the company acquired video retailers' music assets three years ago. Blockbuster had kept them separate from its video stores.

Goldstein, now worldwide president of music and video operations, ran Blockbuster's U.K. video venture before returning to the U.S. He replaces Gerald Geddis, former senior VP of operations for the music division, who was president of domestic video president, report to Geddis.

In earlier coverage, Billboard reported that Jerry Comstock, former senior VP of operations for the music division, was named president of that division (see story, page 64). Comstock and Scott Barrett, who has been promoted from executive VP of operations to domestic video president, report to Geddis.

POLYGRAM BUYS 51% STAKE IN JOHN TESH'S GTS LABEL

BY BRETT ATWOOD

LOS ANGELES—PolyGram Records Inc. has acquired a 51% stake in GTS Records, the independent label owned by musician/television personality John Tesh.

As part of the joint venture, PolyGram will assume marketing and distribution responsibilities for the indie label, where Tesh purchased its stake in GTS for about $10 million, a source close to the deal says the purchase price was closer to $8 million.

“Nine years ago, I was selling ‘Tour De France’ out of my house,” says Tesh, referring to his 1990 title. “It feels great to me. My wife (actress Connie Sellecca) and I are especially happy, because we put this label together from scratch.”

As a result of the deal, GTS president Ken Antonelli will out the label, and Mosley will remain as a consultant for the company, says Tesh. In another key move, Tesh has hired Maury Caldwell to promote to director of marketing. She had been an executive at Dot Records.

Some additional GTS titles will be replaced by PolyGram employee. However, GTS will maintain offices and staff in its Sherman Oaks, California office, and Tesh will remain as a consultant.

Global Jewish Music Network

BY HENRY CHEYEB

Tel Aviv—Global Jewish Music Network (GJMN), a company that produces music and video in the Jewish religious and secular genre, announced the acquisition of a group of Jewish music labels, including the international Jewish music label “Sing into the Music” (SITM), which is based in Israel. The acquisition was announced in a press release on Tuesday, April 28.

The acquisition of SITM is part of GJMN’s strategy to expand its reach in the Jewish music market and to offer a wider range of Jewish music in different styles and genres. SITM is one of the leading labels in the Jewish music industry, known for its high-quality recordings and commitment to promote Jewish culture through music.

SITM was founded in 1990 and has since become one of the most prominent labels in the Jewish music industry, with a wide range of music styles, including traditional Jewish folk songs, modern Jewish pop, and Israeli music. The label has been involved in producing music for major Jewish events, such as the International Jewish Music Festival and the Jerusalem International Music Festival.

GJMN, on the other hand, is a music and video production company that produces and distributes music and video in the Jewish religious and secular genre. The company has been involved in producing music and videos for major Jewish organizations and events, such as the Jewish Agency, the World Jewish Congress, and the Conference of Presidents of Major American Jewish Organizations.

The acquisition of SITM will help GJMN expand its reach in the Jewish music market, offering a wider range of Jewish music in different styles and genres. The company plans to continue producing high-quality music and videos to promote Jewish culture through music, and to offer a wider range of music to its audience.

Africa Gets Music Video Network

French Broadcaster Sets Sights on World

BY EMMANUEL LEGRAND

PARIS—Africa, cradle of many modern musical influences, will have its own music TV channel in 1996. The new station will be dominated by African acts and will serve as a bridge for the different musical genres on the continent.

Rum from French music channel MCM Europe suggests the African channel will be satellite-delivered to cable systems and terrestrial broadcasters.

Freddy Vinzia, president of MCM Europe, says that Africa comes naturally to mind when music is considered. The fact that 65% of the African population is less than 25 years old makes the continent even more attractive for such a project.

“The first ones to enter this market stand a chance of being the only ones to reference,” says Vinzia. “We have made preliminary studies, and we have decided that such a channel makes sense and would answer a need. It will be the first-ever thematic channel to cover Africa. As music is a universal language, that thematic channel based on musical programming stands a real chance of interesting audiences in Africa. For Vinzia, the launch of such a channel will be made easier by the fact that Africa is universally recognized as musical source. ‘We’re not starting from scratch. There is a wide range of music produced in Africa that has strong connections with many European countries, musically.”

Creating a specific program for Africa with a dominant African content will be a source of multiple feed our other European network.”

Which satellite the channel will use is still under consideration, but Vinzia says there is a chance that AstroSat would provide a good choice. The signal will go to local cable and MMDSS systems in Africa, as well as terrestrial broadcasters.

Vinzia would not elaborate on the budget required for the launch.

(Continued on page 106)

New Seagram D.C. Office to Keep Eye On Trade Concerns

BY BILL HOLLAND

WASHINGTON, D.C.—For the first time in 15 years, a record label will have a full-time office to pursue its interests here.

Seagram Co. Ltd., parent company of MCA Inc., announced Oct. 10 that it has chosen Matthew T. Gerson as its new VP of public policy to head the company’s D.C. Entertainment Division here.

Gerson will be in charge of working with Washington lawmakers and policy makers and lobbying organizations affecting its MCA record label, Universal movie studio and home video division.

Since it began acquiring music and theme park interests, including patent, copyright, and trade matters.

Insiders here say that MCA’s decision to open a Washington office reflects the changing hi-tech climate affecting intellectual property, rather than the political climate. Sources say that MCA’s appointment of Gerson was not prompted by the recent Eashing of Time Warner by Sen. Robert Dole, R-Kan.

“I’m sure MCA wants to be close to the decision makers and policy makers of the National Information Infrastructure and to forge relationships with the copyright and communications laws,” says one industry insider.

At 57, Gerson is a Washington veteran, having helped create the Motion Picture Assn. of America’s VP, congressional affairs, since 1989. Previous to that appointment, he was a leading copyright and communications lawyer on the Senate Judiciary Committee under Sens. Charles McMathaus and Patrick Leahy.

During his time on Capitol Hill, Gerson was intimately involved with recording industry copyright-protection issues, such as record rental rights and audio home taping, and worked on the new laws granting copyright owners greater protection in those areas. He also worked on trade issues.

Not since Warner Communications Inc. moved from New York to its D.C. office in 1980 has an entertainment company elected to open corporate headquarters here, with in-house lobbyists and public-policy staffers.

Warner’s first point man here was Jason Berman, now chairman/CEO of the Recording Industry Assn. of America.

As in other industries, it is pay for play these days for entertainment and communications trade groups to have headquarters in D.C. Beyond trade-group representation, however, most individual public-affairs companies that have decided on a D.C. presence, such as Sony and Disney, choose to retain outside counsel law firms and to
Simply Red

October 24

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First and foremost, I am proud to call myself a music lover and become even more proud when I am in Nashville, as I was during the recent Country Music Week (Billboard, Oct., 14). Nashville is more than just the country music capital of the world. Its songs and songwriters are a part of a long and continuous tradition of some of the best of American music. At last week’s events, I was again moved by the community of writers and artists that exist there, and by the joy they take in each other and in each other’s achievements.

Speaking with fellow songwriters in Nashville, what is clear is not only their love for each other, but their love for what they do. It made me think: Maybe we let our love for what we do show too much. Maybe we make it look too easy. Maybe that tends to devalue what we do. Maybe because our work looks like fun, it doesn’t always receive the respect it should.

The recent and glaring example of this devaluation of our creative output can be seen in the bills currently before Congress: H.R. 789 in the House of Representatives and S. 1337 in the U.S. Senate. These grossly misnamed “Fairness In Music Licensing” bills, introduced by the behalf of the National Restaurant Assn. and others, would allow restaurants, bars, and similar establishments to use music without payment.

There is a long tradition in America—going back to our very roots—of protecting property rights. Music is a product of the factory of one’s mind—no less real than the tangible product of someone’s hands or an assembly line. The framers of the Constitution recognized this in Article I, Section 8, clause eight, which reads: “Congress shall have power to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.”

This language has stood the test of time and countries around the world have sought to avoid seeking fairly compensating our country’s creators.

I particularly admire the brilliance of Justice Oliver Wendell Holmes’ opinion in the 1917 case of Horace v. Shaw.”

*“Hard-won victories are in danger of being reversed.”*

Marilyn Bergman is president/chairman of the board of ASCAP and an award-winning lyricist.

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**VOICES CARRY**

R.S.V.P. FROM TLC

Just wanted to drop a line to say thank you for Billboard’s invitation to T.L.C. to perform on the Billboard Awards (Dec. 6 in New York); we’re delighted to be able to accept the offer. We are all looking forward to the show, and hopefully “TLC” can shine as another major attraction both in performance and awards. See you in December!

Lisa Cambridge National Director. Publicity and Media

LaFace Records

Atlanta

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**Letters**

The United States, as a GATT signatory, is obligated to a minimum period of 50 years (copyright or neighboring rights protection) to performers and producers of sound recordings. The Copyright Extension Act is the obvious and logical step for implementation of this protection.

The European Union last year passed “pental & Durations Directive,” which obligated all member nations to establish, inter alia, a minimum 50-year sound protection period. Two days before the July 1, 1995, deadline, Germany (which previously protected non-German sound recordings for a 25-year period only) passed the “Third Law To Amend the Law On Authors’ Rights,” which extended sound recording protection to 50 years.

Music publishers spent a great deal of time and money to promote their Copyright Extension Act agenda.

• Allegation: The music publishing congressional lobby successfully argued that a 20-year music publishing extension of life of author(s) plus 70 years was essential to U.S. interests and that our failure to extend copyright protection beyond the period the bill was passed by the EU would result in annual U.S. losses of tens of millions of dollars. This lobby provided testimony of credential songwriters to congressional committees and lobbied authentic publicity publicists to sell their message.

• Fact: “Harmonization” were the true objective, Congress would need to pass legislation to revamp U.S. copyright office procedures for every song/composition published prior to 1976. Every pre-1976 song/composition has an already been granted a copyright term based on a number of years since publication—only post-1976 songs/compositions have a term activated by the death date of their author(s).

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**Letters**

Thomas Bergin is CEO of Celebrity Licens-

ing Inc. in Los Angeles.
October 24

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WASHINGTON, D.C.—The House of Representatives, having returned from recess, will soon vote on the recording industry’s groundbreaking Digital Audio Performance Right bill.

H.R. 1506 had been in limbo for nearly a month, while busy House legislative leaders and staffs decided which procedural course to take with the non-controversial bill. The measure, which for the first time offers labels and artists copyright protection for music transmissions on digital services, is identical to the Senate version, passed Aug. 8.

Once implemented, performance royalties from digital providers to labels and artists could total millions of dollars per year from domestic sources. The bill, which brings the U.S. into line with the Berne Convention provisions for international copyright, will result in new income from international sources. All royalties will be split evenly between labels and artists.

A floor vote on the historic bill will probably happen Monday (16) or Oct. 25, according to Capitol Hill sources. It has been placed on the House’s suspension calendar, which is reserved for non-controversial measures. No debate is expected.

After the House bill is passed, a

(Continued on page 106)

Digital Royalty Checks Still Slim For Acts, Labels

WASHINGTON, D.C.—Three hundred U.S. recording artists will see checks in the mail this week that represent first-time royalties accrued as a result of the 1992 Audio Home Recording Act.

Because the checks are for the first years in which manufacturing companies had to pay royalties (1992-93) based on sales of such digital recording devices as the Minidisc and DCC, the payments are small, averaging $480 per artist. The nonprofit Alliance of Artists and Recording Cox., representing labels and artists in settlements under the digital-home-taping law, is sending a total of $131,000 to artists. Soon to come is a settlement payment totaling $101,000 to labels for 1992-93; payments for 1994 to artists and labels will total $350,000. The figures are minimal because post-CD digital recording hardware has not caught on in the consumer marketplace.

The AARC announced a universal settlement in the spring (Billboard, May 13) and got the money from the Copyright Office, thus saving fees that would have been charged by the government for holding the funds, but it has had to spend the intervening months checking and documenting individual claims before sending out the checks. The figures represent only the royalties accrued for labels and artists.

Under the act, artists and labels get two-thirds of the total royalties; music publishers and songwriters receive one-third. Still to be announced is a settlement and disbursement of money for the songwriter/music publisher Musical Works Fund. A joint-claim settlement for those monies was filed in the spring.

B.B. HOLLAND
En Vogue's Ellis Steps Out With EastWest Solo Debut

BY J.R. REYNOLDS

LOS ANGELES—The original concept that producers Denzil Foster and Thomas McElroy had when they formed EastWest act En Vogue was to package four talented, attractive female vocalists as a '90s version of the Supremes, and, after establishing the group's recording career, to break the individual members as solo acts.

Five years and more than 4 million records later, Terry Ellis is the first female to step forward with a solo debut, "Southern Gal," due for worldwide release Nov. 14.

EastWest executives are confident that "Southern Gal," which was produced by Foster and McElroy, will be a success. However, industry observers are curious as to whether En Vogue vocalist can achieve sales that approach the level attained by the group.

Says Jeff Morse, co-owner of

Horace Andy Back In The Light On Reissue By Blood And Fire

BY ELENA OUMANO

The August reissue of reggae singer Horace Andy's 1977 album "In The Light / In The Light Dub," which was previously out of print, marked the U.K. debut of U.S. label Blood And Fire, founded in 1993, comes to the U.S. through the Los

Yes, We Have No Guitars. The members of Morphine, the guitarless Boston trio, strike a pose with their Heatseekers T-shirt award, which commemorates the band's rise to No. 1 on the Heatseekers chart with its second Rykodisc release, "Yes," in April. The band will tour Europe in October and Australia in November. Shown, from left, are Dana Colley, Billy Conway, and Mark Sandman.

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IN STORES 11/14

Rising Tide, Zero Hour Join Forces Young Labels Have Symbiotic Relationship

BY PAUL VERNAN

NEW YORK—An agreement between Doug Morris' MCA-affiliated Rising Tide and Zero Hour Records will give the veteran executive's fledgling label its first entry into the alternative rock arena, while providing the New York-based indie the resources to develop its roster.

The deal, which gives Rising Tide exclusive distribution of Zero Hour product, is the first for Morris' label, which he formed after his bitter departure from the Warner Music Group (Billboard, July 22). Zero Hour Records is home to such acclaimed alternative acts as 22 Brides, Space Needle, and the Cucumbers.

The move is the first signing by Morris' fledgling company. It is also a major step for Zero Hour, which has garnered significant critical attention but has yet to experience a major breakthrough.

The agreement covers all Zero Hour acts except Dirt Merchants, who have signed to Epic Records. The roster of Zero Hour's roster consists of Shallow, Kittyhawk, and Grever, according to the company.

Sources at both labels say that Zero Hour acts will have the choice of going through either MCA's Uni Distribution or independent distributors. So far, the only two titles on the schedule—22 Brides' Nov. 7 release, "Beaker" (Billboard, Aug. 12), and a Christmas-themed sampler of Zero Hour bands—are planned for major distribution. Early next year, Zero Hour plans to release an album by Grever (Billboard, May 6), which features Angie Carlson of Let's Active fame.

Rising Tide executive VP Daniel Glass, a veteran of EMI Records Group, says of the deal, "After leaving EMI at the end of last year, I found myself with a lot of time to do my favorite thing, which is seeing artists play live. After the new year, I went out as much as possible to see live rock'n'roll, and more often than not I'd find myself at clubs where acts on Zero Hour were playing." Glass says he was particularly impressed by the act's "Blood And Fire.

Verve Pulls No Punches With '40s Mercury Box

BY CHRIS MORRIS

LOS ANGELES—PolyGram's Verve Group— noted for its lavish, award-winning jazz boxed sets—will attempt to outdo itself with the Nov. 7 release of a limited-edition box of rarities, "Blues, Boogie, And Bop: The 1940s Mercury Sessions."

The seven-CD set celebrates the 50th anniversary of Mercury Records, founded in Chicago in 1945. Verve has marked the event throughout the year with individual packages devoted to repertoire from Mercury and its '50s jazz imprint Emarcy. But "Blues, Boogie, And Bop" is being positioned as the pièce de résistance.

The set, which is being issued in a worldwide edition of only 20,000 copies, consists of the complete '40s sessions for the label by such notables as boogie-woogie pianist Albert Ammons; Count Basie's vocalist Helen Humes; Kansas City, Mo., pianist Jay McShann; blues
AC/DC Blasts Back On ‘Ballbreaker’ Elektra Act Returns After 5-Year Hiatus

BY CHRISTIE ELIEZER

SYDNEY—After almost five years without a new studio album, AC/DC’s new “Ballbreaker” went gold (sales of 35,000 units) on its first day of release, Sept. 25, in the band’s native Australia and debuted at No. 1 on the album chart here.

Audiences worldwide have shown similar enthusiasm for the album, reissues and international sales released on Alberts Productions in Australia. “Ballbreaker” reached the top 10 on charts in at least most of Europe and debuted at No. 1 in Finland, Sweden, and Switzerland.

The album is currently No. 2 in France, Norway, and Austria, No. 3 in Portugal, and No. 4 in Germany, where AC/DC has a particularly strong fan base.

The international shipment of the album, including the U.S. but excluding Japan and Australia, was 2.5 million units, according to the label.

“Ballbreaker,” which sees the band reunited with original drummer Phil Rudd, is AC/DC’s third chart-topper in Australia, following “Back In Black” and “Live.” Four other albums peaked at No. 2 here, and altogether, the band has had 11 top five albums in its home market.

Over the course of its career, AC/DC has sold 4.5 million units in Australia, a feat unmatched by any other Aussie act, according to Alberts Productions.

What strikes Alberts GM Fifi Riccobono is that marketing director Rick Froio has begun in earnest for “Ballbreaker.”

“Response from media and retail has been fantastic,” Riccobono says. “We targeted 10 media people with advance cassettes for prerelease [phone interviews with the band], and that started a buzz. Sales figures jumped on the single [‘Hard As A Rock’] straight away, a week before they were officially released. I can honestly say that this is an album where people are responding just to the music. Australia’s MMM radio network, which held prerelease listening parties for the album, is featuring other tracks in night shifts.”

“We’d be mad not to,” says MMM PD Lee Simon. “A lot of people out there like them. AC/DC transcends fads and trends, in that people might move onto other things but come right back to AC/DC when they have a record out. You know what you’re getting. They’re a dependable oasis in a sea of confusion.”

Simon cites this, along with the members’ no-frills lifestyles and normality in dealing with the massive success (80 million record sales worldwide), for the band’s continued popularity.

“They quietly go about disturbing people and making a loud noise,” says Simon. “If AC/DC toured here, they’d be a promoter’s dream. They’re consistent and reliable, with all the good things that go with it, without the bad. (Continued on page 28)

Columbia’s Tony Bennett Looks To His ‘Ladies’

BY JIM BESSMAN

NEW YORK—Tony Bennett’s Grammy-winning “Unplugged” has given the seemingly ageless 69-year-old pop-jazz vocalist the welcome challenge of topping that success.

Bennett and his label, Columbia Records, already have a head start exposure-wise, as Bennett’s new album, “Here’s To The Ladies,” due in the U.S. Oct. 24, was preceded by an A&E Network “Biography” and guest appearances on “Seasame Street” and “Cybill.”

Last month, Bennett launched an “I Left My Heart In San Francisco” merchandise line via Sony Signatures. He appeared at two Macy’s Union Square events in San Francisco in September, including a free afternoon concert that drew 10,000 people.

Bennett also performed there in a benefit concert for the Juvenile Diabetes Foundation.

“This is not new, but a real artist spanning the decades, permeating the culture,” says Jay Krugman, Columbia’s VP of marketing. “His stature and sales perspective will continue to spread from the more traditional old audience to the MTV demo.”

“Here’s To The Ladies” returns to the concept-album approach Bennett employed prior to “Unplugged” with titles, such as “Perfectly Frank” and “Student Of The Game,” which showcased material typified with Frank Sinatra and Fred Astaire, respectively.

According to SoundScan, the June 1994 release sold 465,000 units, while “Steppin’ Out” has sold 518,000 copies since its October 1993 release, “Perfectly Frank,” issued in September 1992, has sold 506,000 copies.

The new disc contains 18 tracks associated with great female pop and jazz vocalists, including Dinah Washington, Judy Garland, Ella Fitzgerald, Billie Holiday, Lena Horne, Liza Minnelli, Barbra Streisand, Blossom Dearie, and Ethel Merman.

Bennett’s singer’s son and manager, says may be celebrated on street date with a lunchtime performance outside Radio City Music Hall—will be accompanied simultaneously by a Sony home video program that includes material from the A&E bio and unreleased footage.

Later this month, Tony Bennett will tape a concert special for “Unplugged” in San Francisco’s Paradise Lounge. Shown, from left, are Rob Santos, manager of A&R and product development for AVI; Johnny Barlett of the Phantom Surfers; John Dan Valente of the Boardwalkers, and Donnie Priore, California music historian.

Denver Bennett and Columbia are looking for new avenues to broaden Tony Bennett’s base. On Aug. 29, the initial three entries were released in “The Tony Bennett Masters Series,” a quarterly catalog reissue program.

“This is a very special, very exclusive” says Bennett, the singer’s son and manager, “Who Can I Turn To,” and “I Wanna Be Around” (which also contains material from the album “This Is All I Ask”)—will be followed next year by a trio that tentatively includes the “Beat Of My Heart” and “The Carnegie Hall Concert.”

Bennett also will appear in the dairy industry’s round of celebrity “milk mustache” promotions.

On the media front, a Nov. 3 “Tonight Show” appearance is booked.

Bennett, who maintains a 200-date-a-year concert schedule, will perform a fund-raiser for Presbyterian Babies (Continued on page 26)

EDUCATIONAL PUBLISHING

MUSIC PUBLISHING

14

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WASHINGTON, D.C.—As the music industry continues to grap- ple with the role of pay-per-view PPV, the medium appears to be shaping up more as a marketing tool rather than a stand-alone event.

Although PPV has been a huge success in the boxing ring, it has yielded less than winning results for the various music events, most recently the two-day Woodstock coverage, which was priced at $54.95 for one day and $49.95 for both days. Although many musical events have shown a profit, the format has failed to develop into the cash cow that many predicted.

“There has been disappointment in the music [PPV] sector,” says Ralph Valente, manager of sales and affiliate marketing at Showtime Event Television, which has promoted such PPVs as the Rolling Stones, Pink Floyd, and New Kids On The Block. “One idea about why boxing events have been so successful in the past is that pay-per-view has been the only place to see the highest caliber of boxing. With concerts, that often has not been the case.

Indeed, only five music programs make the grade in a new report from Carmel, Calif.-based Paul Kagan Associates of the top-grossing PPV events. The Woodstock stock show, which grossed $9.1 million, according to Kagan, is the highest ranked, at No. 52, followed by the 1991 Judds’ farewell concert, New Kids On The Block in 1990, the Moscow Music Fest in 1988, and the Rolling Stones’ 1989 concert.

“I believe that although pay-per-view can have a place in the mix of a multimedia event—it’s still possible that an event can start as a pay-per-view, move to cable, syndication, and then home video—PPV has been disappointing for music and most formats of entertainment outside of boxing and wrestling,” says John Scher, president of Metropolitan Entertainment Group. Scher promoted Woodstock when he was president of the since-disbanded PolyGram Diversified Entertainment.

Nevertheless, Metropolitan is not ready to throw in the towel. The company will promote Van Halen’s first pay-per-view concert in December (see story, page 24), an event that is the only big-name music PPV in the near term. Hostie & The Blowfish reportedly were just one of many labels that backed away from that proposal.

The pay-per-view concert concert conundrum may have more to do with how the industry utilizes such events than with the format itself, according to Jeffrey Bernstein, president of marketing at Denver-based PPV company Request Television, which services 1,100 cable systems.

“We have a case where the market...” (Continued on page 22)
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Troy Martin
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XXX'S AND OOO'S
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Elton John
Oct. 12, 13, 14, 17, 19, 20
Jimmy Page and Robert Plant
Oct. 26, 27

Combincion Perfecta
Oct. 28
Garlic Festival
(Rotunda)
Oct. 28, 29
Household Cavalry Bands Together
With The Black Watch
Oct. 30
Walt Disney's World On Ice
Nov. 1-5
New York Knicks
Home schedule begins
Nov. 7

Dallas-America-Morandi
Nov. 11
WTA Tour Championships
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New York—Following Edwin Collins’ surprise hit with the single “A Girl Like You” from the album “Gorgeous George,” U.K. independent label Setanta is ready to take on America. And it has set its sights high. “I don’t see Setanta’s contemporaries as being indie labels. I see them as being major labels,” label founder Keith Cullen says, adding, “in five or ten years, I want to be Geffen or Virgin.”

Setanta’s inaugural U.S. release is “A Feeling Mission” by the Harvest Ministers. “A Feeling Mission” is a hit. December’s unseasonal Christmas-season release for a new act doesn’t faze Tim Broun, Setanta’s U.S. director of operations. It gives Setanta a chance to get everything in place by January, when its promotional efforts will be up to speed. Besides, he says, “nobody ever said we couldn’t, so why the hell not?”

That almost pugnacious iconoclasm comes across in conversation with Cullen. Setanta is named for a figure in Irish folklore, chosen because Cullen liked the sound, and was started in 1990 to promote Irish bands in the U.K. “Prior to Setanta,” Cullen says, “there were very few Irish alternative bands in the U.K. Indie labels there had a snobbbery about Irish bands, saw them as sub-12 wanna-bes. I wanted Setanta to give Irish bands an alternative to that route.” Setanta’s range has expanded. Cullen was the label’s first non-Irish signing; Setanta has also signed American bands Magnetic Fields and Verbena for distribution outside the U.S., but Cullen’s first love is Irish music.

The decision to bring Setanta to America was prompted by Cullen’s dislike of licensing artists to U.S. labels. Not that he had been dissatisfied by past experiences: Setanta acts the Catchers and Glee Club have been licensed by Discovery and AAD, respectively. Broun, who previouslyrippled Creation Records in the U.S., feels that in licensing arrangements, “if the acts do well, everyone looks good. If not, well, the label made its money, and for the bands, it’s ‘thanks, sorry, too bad.’”

Having a presence in the U.S. allows Cullen and Broun to cultivate acts under their own umbrella. The retail album on Setanta, Cullen says, need time and patience. “I’m sure the Harvest Ministers, he says, “could go for three albums before they hit their mark.” Collins was the label’s first album with moderate expectations, “we can do that and expose the band globally.” Setanta will build its roster slowly. In two years, Cullen sees the label releasing 10 albums, at most. “I hate the way other labels throw out records,” he says. “I don’t believe in having a manifesto where you say, ‘Let’s sign seven acts, drop four, and keep three, and one of them will sell half a million.’ It’s not like we have to sell a hundred million or bust.”

Distribution will be handled by Koch through Bar/None. The Hoboken, N.J.-based indie, which released the Collins album in the U.S., is leaving office space to Setanta, and the label will be using Bar/None’s publicity department. Despite the U.S. presence, Setanta has no plans to sign American acts to the U.S. imprint—at least in the foreseeable future. While the label currently distributes U.S. acts in Europe, Cullen doesn’t feel the time is right to take on American bands on their own turf. “We don’t want to sign bands for the world, but I wouldn’t want to do that prematurely,” he says. “We should prove ourselves to American bands in our own backyard before we can sign them in the U.S. We can’t compete with the U.S. labels . . . yet.” But in three years, he says, “I think we’ll be the hot indie label.”

Both Cullen and Broun think that the Harvest Ministers’ low-key songcraft, reminding some of a less cinematic version of the 90s Kinks, is a good introduction to Setanta’s roster. “It’s all about quality music, Broun says. “Everyone at the label has really eclectic tastes. But we all look for good lyrics and good songwriting.”

The label will take a gradual approach in marketing both the Ministers and itself. “We have only limited resources,” Broun says, adding that while Collins’ success has helped to open some doors and give the label a higher profile here, the initial push will be “pretty much a grass-roots thing.”

“Feeling Mission” will be promoted to triple-A and college stations, with “That Won’t Wash” or “The Only Seat Of Power” as the emphasis push. In addition to ads in music magazines, press mailings will be used to promote the label and the album. The mailing will give information on two other winter/spring Setanta releases: the Irish band Divine Comedy and the U.K./U.S. trio I.O.C. The initial pressing of “A Feeling Mission” will be between 5,000 and 5,500 copies, Broun says. Sales of 10,000 copies would leave him “ecstatic.”

The single has also been released in AudioVision CD format, which can be played on CD-ROM. The video for the single was directed by Simon McNeil, known for his work with a variety of artists, including Nine Inch Nails. Excitement generated by the single is already translating into retail sales. Paul Wilson, manager of the Addison, Texas, branch of Josh’s Christian Bookstores, says his initial order of 50 CD singles and 50 cassette sold out in less than a week.

“Since the single ‘Jesus Freak’ is such a hit, I think the album will do very, very well,” Wilson says. “People are coming in droves already looking for it.”

To educate consumers about the new release, ForeFront Records and True Artist Management are embarking on promotions that will engage radio, retail, and media. “This is our biggest marketing campaign ever,” ForeFront president Dan Brock says.

In addition to radio, retail, and online efforts, the album will be promoted via spots on Z Music Television, the Christian music industry’s favorite among the I striking, Nashville-based company that targets churches and youth organizations, will mail packages to more than 4,000 youth pastors that will include the “Jesus Freak” AVCD single with a Bible study and other materials.

Booked by Creative Artists Agency and John Hua, the group will embark on a 28-city tour this fall that McKeehan refers to as the “off-the-beaten-path tour.” It will take members into small markets that the band doesn’t always hit. In February 1996, it will open Billy Graham’s crusade in New Zealand before returning stateside for a 65-city spring tour of major markets.

“We’re trying to be even more innovative than we’ve ever been touring,” Tait says. “We’ve brought in some old theatres light to add kind of a warmer thing during our acoustic set. The overall feeling we’re going for is not as flashy, more of a cool vibe.”

In addition, the group is working on a factor that could play an integral part in the album’s promotion is a movie the band filmed earlier this year. Director Ken Carpenter describes it as a cross between Madonna’s “Truth Or Dare” and “Rattle And Hum.” Originally scheduled for an August release, the film’s debut in theaters is on hold while the record company negotiates with distributors.

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TRIPE-A: DEMISE OF ACOUSTIC ACTS?

(Continued from page 1)

writers. Stations such as KZON Phoenix, KSAC Los Angeles, KQPT (the Zone) Sacramento, Calif., KTCP Minneapolis, KBCO Denver, and WVCW (91.9) Columbus, Ohio, are among the triple-A outlets nationwide that are playing more modern rock hits than they were a year ago.

Traditionally, triple-A stations did not just play the hits. Instead, programs went two to five cuts deep on all songs.

Today, many triple-A stations are playing such modern rock hits as the Goo Goo Dolls’ “Name,” Pearl Jam’s “Immortality,” Bono’s “Time Bomb,” Silverchair’s “Tomorrow” and the Red Hot Chili Peppers’ “My Friends.”

Triple-A radio’s new emphasis on modern rock hits has left many singer/songwriters with less exposure, a number of label executives say. Among the artists who have been hampered by the shift are Jude Cole (Island), Jane Kelly Williams (Parachute/Mercury), Dan Zanes (Private), Jim Lauderdale (Atlantic), Perron (Earthbeat/Warner Bros.), Sonny Landreth (Praxia/Zoo), and Neal Casal (Zoo).

LABELS’ FRUSTRATIONS

“A year ago, all these [triple-A stations] played singer/songwriters and ignored alternative. Now, it’s the opposite,” says Nick Bedding, national director of adult formats at Capitol. “We can’t find a happy medium, and it’s really disappointing.”

Nancy Stein, VP of promotion and special projects at Warner Bros., also notes the charge. “Every format is seeing [modern rock] have all the success, and they want a piece of it.”

Stein says that working an artist like Ferron today is much more of a struggle than it might have been a year ago. Kevin Anthony, national director of adult promotion at Zoo, says that Casal and Landreth are suffering similar slights.

Tom Vickers, senior director of A&R at Parachute/Mercury, says the shift is problematic. “First, triple-A said that Irwin Dement and the Darvickers leaned a little too country, so they put those in a new format called Americana. Now, singer/songwriters are too soft, so they put them in NPR,” he says. “They’re ghettoizing these artists even further. It’s a never-ending battle for true justice.”

KZON GM Terry Hardin counters by saying that more established singer/songwriters, such as John Hiatt, will always have a home at the format, no matter how many modern rock hits the station programs.

Still, some label executives say that even the support for triple-A core artists is diminishing.

Stein says, “I may have a harder time getting Joni Mitchell No. 1 this week than I did six months ago or so. On the other end of it, a year ago, [triple-A] would never have played the Goo Goo Dolls, like they do now.”

Anthony and Bedding share similar stories. According to Anthony, a former PD at classic rock KLHK Los Angeles, if Little Feat’s “Ain’t Had Enough Fun” were released today, “it wouldn’t have gotten as high as No. 2 on the so-called triple-A charts.”

Bedding adds that while Hiatt is getting decent airplay on the format, he “still feels some resistance.”

RADIO’S REASONING

“Musically, they still play what KZON has been doing for over three and a half years,” says Hardin. “The core artists, like U2, the Pretenders, Indigo Girls, or Chris Isaak, have always been here. What we have eliminated is some of the singer/songwriter artists, like Joan Armatrading, Nanci Griffith, and the Breeders. That’s kind of the bottom end of the spectrum, we’ve eliminated a lot of the classic rock stuff, too, like Pink Floyd and Jimi Hendrix.”

Hardin’s reasoning is clear. “Our job is still to put on a really compelling, good-sounding radio station,” he says. “If there’s a guy who’s going to put his hard-earned money into a jukebox, and he can choose [an unfamiliar singer/songwriter] or a hit, he’ll play the hit. I wish we could play all this great music, but we’re a mass medium.”

Mike Morrison, PD at KSAC, which does play a good number of such singer/songwriters as Emmylou Harris, Paul Brady, and Jude Cole, says the station realized that it needed to play more familiar songs than it did when it signed on in July 1994.

“Whatever you need to recognize is that radio is a familiarity game as much as anything else,” says Morrison. “We’ve added some things, like Silverchair or Bush, that we may not have had when we first signed on. We’ve finally learned to accept our role as a rock station. We thought of it before as an adult music station.”

In July 1994, when the station first signed on, Morrison says, “I felt there were songs that, while I liked them, were outside the sonic limits of our station. When I heard Alaran Morissette’s ‘You Oughta Know,’ I thought it would be great if we could play it. Then we said ‘we can play it.’”

ROCK ALTERNATIVE

In addition to triple-A playing more modern rock tracks, a number of stations, including KXPK (The Peak) Denver and former album rock outlets WSHE Miami and WNEW New York, have adopted the “alternative” or “rock alternative” handle. This format tends to be a modern rock station that targets an older demo but doesn’t play much of the acoustic-based artists or singer/songwriters.

KXPK PD Doug Clifton says the station decided to take the “alternative” direction to have a competitive edge over triple-A stations. “We’ve never been anyone here that said singer/songwriters no longer and says David Rahn, co-founder and VP at SBR Radio Company, which consults 18 stations, including KXPK.

But if Green Day hits big across the board, that’s hard to tell. Instead, general trends of programming to play songs [listeners] like and know. Competition is at its peak now. Are we playing more mainstream music, or has it come to us? So, do we go out of the mainstream further? Well, that’s not the idea. The idea is to have a good station.”

At least one label executive says the recent evolution of triple-A radio may be a blessing in disguise.

“Most will never have them, so it’ll get better ratings,” says Warner’s Stein. “We need better ratings to keep the format going.”

REACTING TO THE CHANGES

“I have never relied on radio for [singer/songwriters] and I do not,” says Stein. “I will continue to find other outlets to expose these artists, like public radio, the Internet, residency tours, [appearances as] Borders Books & Music. However, Parachute’s Vickers notes, “Unfortunately NPR stations don’t play songs enough to make an imprint on people’s brains or on sales. Also, majors don’t take NPR that seriously, so some labels still strongly believe in this form of music.

RISING TIDE, ZERO HOUR JOIN FORCES

(Continued from page 13)

McKenzie adds that Zero Hour’s experience in the indie circuit and Rising Tide’s big-league connections should provide the kind of synergy that’s been missing.

“We’re used to the indie scene and dealing with that, but as far as dealing with commercial radio and MTV, Daniel and I have no idea,” says McKenzie.

Even at this early stage in the relationship, Zero Hour has profited from the Rising Tide affiliation by selling Glass’ advice on starting projects as video for 22 Bridges and a remix for the Grover album.

“Before the first video, ‘Lullaby,’ they chose the video director, and I brought in an executive producer,” says Glass. “I didn’t tell them how to make the video, but I helped them out, and they were able to spend more money than they would have.”

While there is no direct A&R link between Rising Tide and Zero Hour, the two labels have agreed to share information about their activities.

“I’ll tell Daniel if I’m interested in something,” says McKenzie. “He said, ‘Just keep doing what you’re doing. You’re signing bands before anyone else.’”

Zero Hour was founded by McKenzie in 1991 to release material by his former band, Voice In Time. Although the band disbanded after releasing a 12-inch single, an EP and an album, the label’s fortunes improved with the discovery of the group Chico Solid, an alternative group from Los Angeles.

Bridges (Billboard, May 28, 1994). Other signings followed, including Hoboken, N.J., favorites the Cucumbers and Dirt Merchants.
AC/DC BLASTS BACK ON 'BALLBREAKER' (Continued from page 14)

...things, like being boring."

Riccobono rejects suggestions that July's Australian-made AC/DC tribute album "Pulse Box" (EMG), which has sold 20,000 copies locally and has its own Internet site, might have paved the way for an easier acceptance of "Ballbreaker."

"I doubt it's an album that AC/DC fans would have bought," she says. "Ballbreaker" marks the first release for Alberta, the band's original label, since the company returned to EMI for distribution in May, after six years with Sony as its distributor.

AC/DC is signed worldwide to EMI, has been bought, ' attributes the band's heat to the fact that they haven't had a return for a long time have definitely been the main factors."

Stock adds that a number of his customers who were drawn to the album because of early reports that it was a return to the "Back in Black" era remained unimpressed with the record. But most critics acclaim it as the band's best in more than a decade.

Some attribute this to producer Rick Rubin, a long time AC/DC fan who first worked with the band on "Big Gun," a track off the "Last Action Hero" soundtrack.

Rudd's return is also being credited with giving the album added appeal. The drummer quit in 1982 after "Plead of the Switch" and opted for a quiet life in New Zealand, where he reportedly ran a helicopter hire service. When Rudd met the band on its last tour there, he said that he wanted to perform again. Last year, in London, AC/DC guitarist Angus and Malcolm Young invited him to a jam.

"Within the first song, we knew the old magic was there," says Angus Young. "Over the years, we've had a lot of great drummers, but they had to copy what Phil had done. Malcolm, Phil, and I have that mental telepathy; he doesn't have to be directed."

Angus Young says that AC/DC's absence from the spotlight has not meant a holiday for members. After the world tour ended in 1992, they met in Canada to go through tapes from 1996 shows for a live CD and video.

After recording the track for "Last Action Hero," writing began immediately for the new CD. "In the last five years, I've probably had about four days off," Angus Young laughs. In addition its No. 1 debuts in Australia, Sweden, Finland, and Switzerland, "Ballbreaker" came in at No. 2 in Denmark and Belgium and No. 3 in France, No. 4 in the U.S. and Germany, No. 6 in the U.K. and No. 8 in Holland.

In the U.S., the record has sold 187,000 units since its Sept. 6 release, according to SoundScan.

Warner Music International is handling the album outside of Australia. In Europe alone, Warner Music has shipped 1 million units, and the album sits at the top of Music & Media's European Top 100 Albums chart for the week ending Oct. 14.

Warner Music executives recently presented the band with a special plaque to commemorate the sale of 30 million catalog albums outside the U.S.

Marvel Comics, which designed the CD booklet, is releasing an AC/DC comic in November.

The band launches a world tour in January in North America and then moves to Europe. Australian dates are pencilled in for late 1996. "We're gonna poke our noses into places we haven't been to before, like South America and parts of Asia," says Angus Young. "For me, right from our early days in Sydney, the buzz of playing in this band was always the thrill of playing to new, untried audiences."

The tour is being booked directly by managers Stewart Young in London and Steve Barnett in the U.S., using local promoters in each territory.

Thanks, Paul Alofs.

The Wall. Marathoners define it as the precise moment when the mind begins to wander hopelessly, the eyes drift downward, and the runner becomes fully aware of the toll each step is taking on his body. Paul, it was a very difficult road but your eyes never fell and your feet never stopped moving. And along the way you taught us so many things -- how to challenge ourselves, how to celebrate and how to have fun. Thank you for the most inspiring and memorable six years of our lives at HMV Canada.
Artists & Music

Van Halen Dives In With Canadian PPV
Band Mgmt., MuchMusic Team For Under-$10 Show

WASHINGTON, D.C.—Those still gathering evidence about the viability of pay-per-view concerts will get another case study this winter, when Van Halen steps up to the plate with its first-ever PPV.

The concert, a co-production of Van Halen's management company, SRO Management, and Canadian music channel MuchMusic, was shot in mid-August at the Molson Amphitheatre in Toronto and will air Nov. 10 and 16 in Canada and Dec. 8 and 9 in the U.S. The Canadian airing will include opening act The Aurora Orchestra, according to Dave Kines, director of music

MUSIC PPV
(Continued from page 16)

ketting savvy of the cable operators is still on a learning curve when it comes to PPV," he says. "Labels need to look at PPV for a while, not just for the revenue from the event, but for the exposure it generates for their artists and their ability to sell records. The amount of exposure acts get from these media resources is tremendous." Bernstein cites several pitfalls specific to Woodstock, including heavy competition from free basic-cable channel MTV and a lapse by promoters in providing cable systems with sufficient promotional materials.

"MTV did so much live coverage that you almost felt like you were there already. With pay-per-view, you need to stress that it is the only place people can see an event, and that's why they should pay for it," he says. "Another thing is that with cable you need a much bigger lead time, because a lot of the monthly resource guides and other marketing channels are completed very far in advance. With Woodstock, we didn't even know who all the artists were until less than a month before the event."

Looking ahead, Bernstein envisions music-related PPVs falling into two categories: high-priced multi-artist events, such as Woodstock and the Music Festival, and single-act concerts in the $15 range. "I think next year we'll see a wave of lower-priced events," he says.

And it may also be a matter of promoters being more selective about which events they push. "There have been a lot of things on PPV that have failed because they deserve to fail. You need to focus on special events," says Metropolis senior VP Jeff Rowland.

Although promoters may have sounded a bit on the idea of music on PPV, cable operators—who have much to lose from the events—remain hip to the concept. "We felt the Woodstock concert was a successful one for us," says Mike Luftman, a spokesman for Time Warner Cable, declining to give specific numbers. "Music concerts are a good, important inventory of the PPV products that we make available to our viewers."

Paul Verna contributed to this story from New York.
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TWO FOR TEN

HOSPITALS

When the show hits the road, the music industry turns to the premier reference guide.

TONY BENNETT
(Continued from page 14)

HOSPITALS

The International Talent & Touring Directory

TONY BENNETT

Cotrimented to his heart.

Na
day, tonic is a six-week tour of Europe in

The album will be released world-

in late October or early November, but international release plans had not been finalized at press time.

Danny Bennett says the "second wave" of the "Ladies" promotion in the U.S. will be sparkled by a Valentine's Day TV special on ABC. For the past three years, Tony Bennett has performed listener call-in requests live on Valentine's Day via syndicated radio.

'LADIES' CLOSE TO HIS HEART

The origins of "Here's To The Ladies" run close to Tony Bennett's heart.

"I suddenly realized where I learned for the first time that something might be wrong with a record," Bennett says. "I remember how my aunt and uncle sang in the kitchen, and I started kicking around the idea of an album of famous girl singers and their signaturesongs like 'People' or 'Somewhere Over The Rainbow.""

Bennett varied the arrangements on "Ladies," using performances with his regular Ralph Sharon Trio backing group, big band productions, and full orchestrations.

"I make criticism on my own records that sometimes there's a sennse about each cut. It sounds real good for three, and then it gets predictable," Bennett says. "We defuse that on 'Ladies' by breaking things up with the trio, the big band, the orchestra. And it's paced like a live show: The silences between songs are as important on the music and correspond to the length of applause instead of the songs being cut off like singles."

The repertoire, says commercial alternative station WNNX-FM Atlanta PD Brian Philipps, should continue Bennett's special relationship with the station's younger demographic. "It sounds like the new album is in keeping with his aesthetic of what a great song is and how it should be sung," Philipps says. "Kragen expects Streisand's "People" to be the radio focus track."

"Like his recent albums, this should expand his market tremendously," says Bob Higgins, chairman/CEO of the Trans World Entertainment retail operations. "But he already appeals to one of the biggest broadcast demographics of any entertainer there is."

Elvis Costello, who dueted with Bennett on "They Don't Call Me That Away From Me" on MTV Unplugged!, included the artist among the first-half dozen concerts he ever attended.

Costello observed one of Bennett's orchestra sessions in New York. "I walked in in the middle of [Sarah Vaughan's] "Pillow Butterfly" with the orchestra arranged around him, and it was like a picture on a record jacket from the '50s," he says. Costello also was "amazed" by Bennett's "freshness of interpretation" and the "almost bop energy" of the back-up.

Bennett says, "The best thing about it is it is to come out of an airport or restaurant and run into people my age who say, 'I don't mean to interrupt, but you better for having my eyes on you and agree on the same thing for the first time in years.'"
MYSTIKAL, Movement: As Mystikal's self-titled debut album on New Orleans-based Big Boy Records continues to sell strongly, consumers are getting hit with the rapper's Big Boy/Jive debut, "Mind Of Mystikal," released Oct. 10. "Mind Of Mystikal" is actually a reconfiguration of "Mystikal," which was released in January and picked up by Jive in July. The new version of the album features five new tracks, including a duet with Big Boy artist Black. Menace on "Out That Boot Camp Clicc." This week, "Mystikal" is No. 4 in the South Central Regional Roundup and No. 51 on the Top R&B Albums chart.

Surround Sound. Ardent Records' arena-pop band Idle Wilds will be touring the West Coast and mid-Atlantic region through the fall, including dates at the Philadelphia Music Conference Oct. 26 and Brownies in New York Nov. 6. Their debut, "Dumb. Gifted And Beautiful," was released Oct. 10. The first single, "Surrounded," has already been chosen as a pick hit at modern rock KTOZ Springfield, Mo.

R E G I O N A L  T O P 5 1 ’ S

She Has The Beat. Former Go-Go Jane Wiedlin's new band frozTed will hit the road with Big Audio Dynamite Oct. 26-Nov. 3. The quartet is also playing every Saturday in October at Dragonfly in L.A. The band will follow up its 7-inch vinyl debut on Sugarfix Records shortly with a full-length album on a yet-to-be-determined label.

Regional Happenings: Rapper AZ's EMU debut, "Doe Or Die," clocks in at No. 9 in the Middle Atlantic Regional Roundup...Kenney Wayne Shepherd's "Led Better Heights" on Giant comes in at No. 25 in the South Central Regional Roundup...On the Latin front, Gilberto Santa Rosa's "En Vivo Desde El Carnegie Hall" and Ricky Martin's "A Medio Vivir," both on Sony Discos, bow in the Northeast Regional Roundup at No. 1 and No. 7, respectively...Also in the Northeast, "Forgiven Not Forgotten" from 143/Lava's The Corra is No. 13.

Billboard's Heatseekers Chart
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### Billboard Hot R&B Airplay

**FOR WEEK ENDING OCTOBER 21, 1995**

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. RTF stations are electronically monitored 24 hours a day, 7 days a week, continuously recording and reporting each exact time of airplay with Arbitron listener data. This data is used in the Billboard Singles chart.

**Title** | **Artist**
--- | ---
1. | "You're All I Need To Get By" - Brandy
2. | "Can I Touch You (Ther'eer To Me)" - T. McRae
3. | "I'll Be There" - DeShawn Howard ft. Miki Howard
4. | "I Wanna Be Down" - R. Brown
5. | "Da Funk" - The Isley Bros.
6. | "What You Waiting For?" - R. Kelly
7. | "Runaway" - Royce Da 5'9"
8. | "Put A Heart" - K. Williams
9. | "Let's Go" - Sum 41
10. | "Feelin' Myself" - N-Deuce ft. Donell Jones

**Records with the greatest airplay gains. © 1995 Billboard/BP Communications.**

### Billboard R&B Singles Sales

**FOR WEEK ENDING OCTOBER 21, 1995**

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

**Title** | **Artist**
--- | ---
1. | "I'll Be There" - Dionne Warwick
2. | "You're All I Need To Get By" - Brandy
3. | "Can I Touch You (Ther'eer To Me)" - T. McRae
4. | "I'll Be There" - DeShawn Howard ft. Miki Howard
5. | "I Wanna Be Down" - R. Brown
6. | "What You Waiting For?" - R. Kelly
7. | "Runaway" - Royce Da 5'9"
8. | "Put A Heart" - K. Williams
9. | "Let's Go" - Sum 41
10. | "Feelin' Myself" - N-Deuce ft. Donell Jones

**Records with the greatest sales gains. © 1995 Billboard/BP Communications and SoundScan, Inc.**
Billboard. FOR WEEK ENDING OCTOBER 21, 1995

Hot Rap Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Got On It</td>
<td>LL Cool J</td>
<td>J Records/Def Jam</td>
</tr>
<tr>
<td>2</td>
<td>Cadillac Records</td>
<td>Goodie Mob</td>
<td>G.O.</td>
</tr>
<tr>
<td>3</td>
<td>I Like The Way</td>
<td>R. Kelly</td>
<td>DPC/Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>Bum Bum</td>
<td>M.C. Eek-A-Mouse</td>
<td>EMI/PolyGram</td>
</tr>
<tr>
<td>5</td>
<td>Let's Get This Party Started</td>
<td>Dr. Dre &amp; Snoop Dogg feat. 2Pac</td>
<td>Aftermath/Interscope</td>
</tr>
<tr>
<td>6</td>
<td>We Got It Girls</td>
<td>Da Brat</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>Will You Be There</td>
<td>Puff Daddy feat. Faith Evans &amp; Heavy D</td>
<td>Bad Boy/Interscope</td>
</tr>
</tbody>
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R&B Lessons Abound At How Can I Be Down? Summit

AS THE GREAT philosopher/musician James Mtume once advocated, achieving success in the music business requires two elements: feeling and form. Feeling comes from young adult fledglings, while experienced veterans contribute form.

During the third annual How Can I Be Down? New Jack Power Summit, held Oct. 5-6 in Miami, those flowing with total hip-hop credo at the event learned about the structure for success from:

by Havelock Nelson

as DJ'S 

by Havelock Nelson

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

That happened at the How Can I Be Down? "Trendz In Urban Programming" panel, when director Brett Ratner, who is white, responded to an audience member who remarked that blacks in the business must be the ones to give black directors their first shot at filmmaking.

Ratner disagreed, complaining that he has been a victim of reverse racism, because he's sometimes shut out from directing distinctly African-American projects owing to his color. He then said that all anyone has to do to "get on" is hustle, hustle. He related a tale about sending copies of his New York University film project to 40 Hollywood top dogs and receiving 30 "very nice" rejection letters, as well as one offer of support from Steven Spielberg.

Ratner didn't seem to get it that the average African-American teen, who may have brilliant story ideas, cannot afford to attend big-Bucks NYU or hire a cinematographer to create cool color composition for his or her work. As victims of poor, inner-city educational systems, the aspiring film artist wouldn't know the proper protocol to approach busy exes and would probably not win an audience for their ideas, like wise wit and the.

MIKE FLOW. "Hustlin'" (Profile) by Smooth Da Hustler features elastic lines about the struggle for "dough. I gotta break some to make it: If I don't make some by breaking some, then I'll take some by breakin'". He rhymes in a tone that's all dank and broad. It's like Reverend Ike says, "It's not the love of money that's the root of all evil. It's the lack of money.

"Miss Winey Winey" (Life Of Da Party) "Next Plateau", by sex-voiced Brooklyn, N.Y., rapper Majette, is the first jam that producer Eazy-E Bee chose for the film's music. The track features milky drums, booming bass, funky synths, and smooth sax, as well as a stirring chorus from Rayvon. Programmers at top 40 radio should take notice, and they will, because "Miss Winey Winey" is a pick on a SN promo CD compilation.

Neil Levine's Penalty Recordings is off to a great start with "Death Be The Penalty". "Conscious Of Sin" by Shabazz the Disciple, a passionate rapper with an eclypse style, that lets Azi- atic knowledge close the cool, spook tracks by producer Fourth Disciple, a protege of Wu-Tang. In Eazy-E, they lack fluid. . . . "Where Ya At?" (Mergel Entertainment) is a chorale single celebrating the alliterative Million Man March taking place Monday (16) in Washington, D.C. It features motivational raps by Ice Cube, Mobb Deep, Chuck D, Smifs, B.Z.A., Killa Priest, Shorty, and gifted newcomer Nation of Islam member Da Smart over loop East Coast bounce.

BILBOARD OCTOBER 21, 1995

www.americanradiohistory.com
KAREL HAS LEARNED WELL: 'Dance . . . Or Else'

by Larry Flick

KAREL has finally produced a Top 10 club hit—sort of. "Rough With The Smooth" is a groovy, metronomic two-beat departure for the independent Chicago legend, who breaks out of his ever-increasing straitjacket of danceable anthems to tackle the challenges of the rap game.

"Rough With The Smooth" is a groovy, metronomic two-beat departure for the independent Chicago legend, who breaks out of his ever-increasing straitjacket of danceable anthems to tackle the challenges of the rap game.

The song is a 1962 funk/fusion number that has been updated and reworked into a hip-hop and R&B track. The production is slick and commercial, with a strong message of social justice and protest.
HOT DANCE MUSIC

CLUB PLAY

1. **FANTASY** - COLUMBIA 77044
   - Artist: Mariah Carey
2. **RUNAWAY** - JAM 1225
   - Artist: Janet Jackson
3. **TELL ME** - TEC 73043
   - Artist: Groove Theory

**No. 1**

**Power Pick**

1. **RUNAWAY** - JAM 1225
   - Artist: Janet Jackson
2. **VOICE OF JESUS** - RLC 2013
   - Artist: D.J. Kool
3. **DANCE CLUB PLAYLIST OF THE WEEK**

**Hot Shot Debut**

1. **LIL' MO** - YANG
2. **POWER OF LOVE** - EALL 66093

**Maxi-Singles Sales**

1. **FANTASY** - COLUMBIA 77044
   - Artist: Mariah Carey
2. **RUNAWAY** - JAM 1225
   - Artist: Janet Jackson
3. **TELL ME** - TEC 73043
   - Artist: Groove Theory

**Greatest Gainer**

1. **BOMBSHELL** - VOGUE 15931
   - Artist: Chet Baker
2. **ICE CREAM** - BADBOY 42321
   - Artist: Missy Elliot
3. **DANGER** - MCA 76086
   - Artist: Blahzay Blahzay

**New**

1. **I SAY A PRAYER** - ARISTA 22796
   - Artist: Taylor Dayne
2. **I GOT DAT FEELIN'** - CRC 1214
   - Artist: O.J. Koool
3. **REAL HIP HOP** - EALL 66103
   - Artist: Das EFX
4. **YOU ARE NOT ALONE** - TEC 73043
   - Artist: Michael Jackson
5. **SET U FREE** - RLC 2013
   - Artist: Planet Soul
6. **THE BOMB! THESE SOUNDS FALL** - TERRITORY 51
   - Artist: The Bomb Dustmen
7. **LIKE THIS AND LIKE THAT** - Toshiba/EMI
   - Artist: Monika
8. **PLAYERS ANTHEM** - RCA 77084
   - Artist: Juniors M.A.F.I.A.
9. **I HATE** - NPG 53101
   - Artist: Real McCoy
10. **BOOM BASTIC IN THE SUMMERTIME** - EOLL 38496
    - Artist: Virgin

**Follow-Up**

1. **HURRY MARRY ME** - EOLL 38496
   - Artist: Nababi
2. **JUST A GIRL** - TEC 73043
   - Artist: Marie
3. **THE WHORE** - RLC 2013
   - Artist: Kim
4. **EVERYTHING BUT THE GIRL** - EOLL 38496
   - Artist: Everything But the Girl
5. **TOGETHER** - MCB 30166
   - Artist: Barber Kucken

**Follow-Up**

1. **WINGS OF THE MORNING** - EOLL 38496
   - Artist: Capleton
2. **CELL THERAPY** - EOLL 38496
   - Artist: Goodie Mob
3. **STAY WITH ME** - EOLL 38496
   - Artist: Erykah Badu
4. **SEARCH FOR THE HERO** - EOLL 38496
   - Artist: M People
5. **MIGHTY DUB-KATS** - EOLL 38496
   - Artist: The Mighty Dub-Kats
6. **EVERYBODY BE SOMEBODY** - EOLL 38496
   - Artist: Ruffneck Featuring "Twin"

**Follow-Up**

1. **SCATMAN** - MCA 76086
   - Artist: Scatman John
2. **MOVIN' LON** - CRC 1214
   - Artist: The Mighty M菌 Party
3. **COLORS OF THE WIND** - EOLL 38496
   - Artist: Hara/Kra
4. **SAFE SEX, NO FREAKS** - TERRITORY 51
   - Artist: Funkmaster Flex & The Ghetto

**New**

1. **ONE MORE CHANCE** - MCB 30166
   - Artist: The Notorious B.I.G.
2. **RETURN OF THE DCRONIN DOLGERS** - EOLL 38496
   - Artist: D.C. Ron
3. **THE NOD FACTOR** - EOLL 38496
   - Artist: Mase

**New**

1. **I'LL ALWAYS BE ALONG** - SIRE 54101
2. **JEPS, LE COUP, BIMAX & BENZ** - TEC 73043
   - Artist: Lost Boyz
3. **SUCCESS** - EOLL 38496
   - Artist: Fat Joe

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*Titles with the greatest sales or club play increase this week. *Video clips available. Catalog number is for vinyl maxisingle or cassette maxi-single if vinyl is unavailable. On Sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (O) CD maxi-single availability. © 1995, Billboard/BPI Communications.

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**The follow-up to the hit single "Diva" Fronted by vocalist Annette Taylor with backgrounds by the unmistakable Kim Cooper. Referred to by Peter Rauhofer and the Absolute's Mark Picchiotti with Craig Snider.**

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SRO Expo Explores Format Split
Panel Checks In On 'New Young Country'

By CHET FLIPPO

NASHVILLE—The growing chasm between "new young country" and any other country and the possibility of splitting the radio format were two main topics hashed over by panelists at Nashville's Oct. 5-7 SRO entertainment expo.

At the panel titled "What Condition Is Our Condition In: The Inside Looking Out," panelist Kenny Rogers lamented the neglect established artists are suffering in the state, and added music to the youth movement in country music.

"These young artists are going to get up there and say, 'I won't have any more than 5% of this,'" Rogers said. "I mean, it's lost its heart. It's very polarized now — you're either hip or you're not hip. That hurts the format. I realize that music is brought from the creative community and is edited by the commercial community. But, please: Protect the dollar, but don't lose your heart.

Arista Nashville president Tim DuBois responded by noting that one thing hasn't changed. "It is still our job to find unique talent and then find a way to get it out," he said. "When there are 220 artists on those labels, and that doesn't include some legends who don't have labels. The radio funnel, meanwhile, hasn't gotten any bigger. The thing for us that hasn't changed is this: If you find a hit song, radio will play it. A hit solves all the other problems. Radio remains the No. 1 medium, and we have no radio hits. There was a time, Kenny, when you had put out four minutes of silence, half the remaining stations would have added it.

Rogers laughed, but repeated the question that he'd asked earlier: Is it the country developing a new system of young performers for the long haul or is it throwing out one-hit wonders to fend for themselves and eliminating the grooming of major artists?

"I think that major artists are sometimes created by events," Rogers said. "My 'Love Will Turn You Around' was on the 'Urban Cowboy' album, and 'The Gambler' in the same year. Garth Brooks came along when SoundScan came along. He became a superstar because of accounting procedures. He was selling a great amount of records, but all of a sudden he was a superstar.

Steve Houser of Pace Concerts Southeast said he feels that his biggest concern right now is oversaturation of the marketplace. "The top trio, Washington, D.C., where Pat went out touring," he said. "Especially in (Continued on page 38)

Happy Birthday To Rounder, Opry; Skoal Music Set To Rock The Smokies

GONE WAY COUNTRY: Chip Peay has given up his partnership in management company Peay, Blanton & Harrell to become Alan Jackson's new manager. Peay has also resigned as manager of Mercury Nashville artist Kim Richey and Decca Records artist Helen Darling. He has moved into the Music Square West offices of former Jackson manager Gary Overton, who resigned to head the BMI office here. The company will now be called Chip Peay Entertainment Inc.

HAPPY 25TH ANNIVERSARY to Rounder Records, which — apart from celebrating Alison Krauss' phenomenal win of four Country Music Assn. Awards — is observing the occasion with a rolling bluegrass tour, featuring J.D. Crowe & the New South, Laurie Lewis & Grant Street, and the Del McCoury Band.

The Rounder has rolled up to Nashville, for a dinner with Porter restaurant this week for a big show and Cajun dinner. Ken Irwin and his crew, 4498, perform for the fund.

LARI WHITE wasn't content to just raise $5,000 in an on-air benefit for the Michigan Children's Trust Fund on WBCR Grand Rapids, Mich. She wrote a personal check for $4,000 more for the fund. Kathy Mattea will appear on Kathie Lee Gifford's CBS-TV Christmas special Dec. 19... Crystal Gayle is the first country artist to have a Boehm porcelain created in her honor. It's a pink handcrafted porcelain rose.

TIM MCGRAW made his first appearance on "The Tonight Show" Oct. 9 to perform "Can't Really Be Gone." He brought with him a 12-piece string section. McGraw begins his Spontaneous Combustion Tour Oct. 12 in Pine Bluff, Ark. 4Runner opened the show and introduced its new member, singer/songwriter Bill Simon.

A NEW BIG country festival is in the works for 1996.

Travis Tritt, Hank Williams Jr., the Charlie Daniels Band, Little Feat, 38 Special, and the Marshall Tucker Band and will perform at the 10-hour "Rock The Smokies!" The event, sponsored by Skoal Music, will take place at Fords of the River Entertainment Show Park in Newport, Tenn., and will be free; tickets will be available through a retail promotion. The 400-acre site can handle 150,000 people. Producers are Steve Houser of Pace Concerts Southeast and David Corlew of Corlew Associates, the same crew that produced Skoal's "Rock The Rockies" show May 28, 1995, at Denver's Stapleton Airport.

CMT passed the 30 million mark in terms of U.S. subscribers. The A.C. Nielsen survey shows the network reaching more than 47% of U.S. cable television households. CMT is on 6,100 cable systems, but you still can't get it in West Hollywood, Calif.

THE GRAND OLE OPRY will observe its 70th anniversary Friday and Saturday (15-14) with a party entered by longtime sponsor Martha White Foods. Opry regulars John Conlee, Jimmy Dickens, Jan Howard, Jeanne Pruett, Jeanne Seely, Del Reeves, and Porter Wagoner will be joined on Saturday by special guest Martina McBride, whose hit "Independence Day" is the CMA song of the year. Friday's Bluegrass Spectacular will be hosted by Bill Monroe. For those attending the shows, the Opryland Hotel Bakery will bake 16,000 cupcakes; this will take four days, doing 2,000 at a time. Martha White announced that it will also sponsor Alison Krauss' 1996 tour.

WHERE COUNTRY IS IT? Vanderbilt University sociologists Richard A. Peterson and Rogers Korn have studied three recent national surveys about people's attitudes to country music. Their conclusions, published in the current Journal of Country Music show that 52% of those surveyed prefer country to rock and easy listening, translating to a country audience of 36.6 million people. Of them, 20% are hardcore fans, and 32% are softer fans who like other forms of music as well. The average age of the country fan is 46, as it was in 1988, the last time a similar survey was done. Country fans are 94% white, live primarily in the South and Southwest, come from small towns, and own their own homes.

Keith Whitley Tribute. Friends and labelmates of the late Keith Whitley gathered at the Country Music Foundation to celebrate his new album release and gold and platinum certification of past albums by the Recording Industry Assn. of America. Shown, from left, are RCA VP Tommy Daniel, Daran Norwood, BNA VP Dale Turner, producer Randy Scruggs, Ron Block of Union Station, Alison Krauss, Ricky Skaggs, RCA Label Group chairman Joe Galante, and Keith's brother, Dwight Whitey.

Asleep At The Wheel Drives On For 25-Year Capitol Set

By DEBORAH EVANS PRICE

NASHVILLE—Country music's premier swing band, Asleep At The Wheel, is celebrating its 25th anniversary with a new Capitol album, "The Wheel Keeps On Rollin,'" a television special, and of course, by doing what it's known for best—hitting the road and performing live in venues across the country.

"Milestones are a funny thing. They give you a chance to pause and reflect," says lead vocalist Ray Benson. "I expect to be around another 25 years. So there will be plenty more celebrations."

The band consists of Benson, Monty Gaylord on fiddle, Tim Alexander on piano, Michael Francis on saxophone, David Simons on drums, and Cindy Cashdollar on steel guitar. To help celebrate the silver anniversary, Asleep At The Wheel performed its special concert at the House of Blues in Austin, Texas, where which many Wheel alumni took the stage to perform with their former bandmates. Three days later, the band was joined by special guests Willie Nelson, Stacy Byrd, Delbert McClinton, Wade Hayes, and Charlie Daniels for an

"Austin City Limits" TV special that will air in early 1996.

Although it is taking time to reflect and celebrate, the five-time Grammy-winning band is far from resting on its laurels. "The new album is coming out," Benson says. "Our single ['Lay Down Sally'] has been released, and our video is out. So we're just continuing. I don't want anybody to think we're done!"

Capitol Records Nashville's VP of sales John Rose says that the label is pleased to create as much excitement as it can around the 25th anniversary to help draw attention to the new album. "We're going to concentrate on their long-time fan base," Rose says.

We plan lots of giveaways at local radio stations, and we'll also be focusing on their new radio flair band," Rose says.

Benson is the first to admit that radio airplay has not always been one of the band's strengths, but he feels that makes it more fan-friendly than previous efforts. Asleep At The Wheel has always had a checkered past on radio," he says. "We've had some big hits recorded over the past 25 years, but for a long time I just didn't really want to do it. I wanted to delve into the rich heritage of our music. So I'm very realistic about radio... We have gotten a reputation as a nua radio band, but we've had some hits. We can make records, and I really wanted to, because I love radio records. So I'm jazzed about this album."

Benson says he feels this album will be palatable to radio without compromising the band's musical vision. "Six years ago, we tried to (appeal to radio), and it was contrived," Benson said. "We tried too (Continued on page 48)
### Billboard Top Country Catalog Albums

**FOR WEEK ENDING OCT. 21, 1995**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
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<tr>
<td>REBA MCENTIRE</td>
<td>ARIA 12264 (10.98/16.98) 1 week at No. 1 <em>STARTING OVER</em></td>
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<tr>
<td><strong>REPRESENTATIVE</strong></td>
<td><strong>2</strong></td>
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<tr>
<td>ALISON KRAUSS</td>
<td>ARIA 12872 (10.98/15.98) <em>NOW THAT I'VE FOUND YOU- A COLLECTION 2</em></td>
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<tr>
<td><strong>GREATEST HITS</strong></td>
<td><strong>3</strong></td>
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<td>TRAVIS TRITT</td>
<td>ARIA 13171 (10.98/15.98) <em>GREATEST HITS FROM THE BEGINNING 3</em></td>
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<tr>
<td><strong>NEW</strong></td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ARIA 13683 (10.98/15.98) <em>JOHN MICHAEL MONTGOMERY</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>5</strong></td>
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<tr>
<td>BLACKHAWK</td>
<td>ARIA 13923 (10.98/15.98) <em>STRONG ENOUGH 4</em></td>
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<td><strong>NEW</strong></td>
<td><strong>6</strong></td>
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<tr>
<td>GARTH BROOKS</td>
<td>ARIA 14369 (10.98/15.98) <em>THE HITS 5</em></td>
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<td><strong>7</strong></td>
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<tr>
<td>DOLLY PARTON</td>
<td>ARIA 14544 (10.98/15.98) <em>SOMETHING SWEET 6</em></td>
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<td>THE MAVERICKS</td>
<td>ARIA 15329 (10.98/15.98) <em>MUSIC FOR ALL OCCASIONS 7</em></td>
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<td><strong>NEW</strong></td>
<td><strong>9</strong></td>
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<tr>
<td>JOHN DENVER</td>
<td>ARIA 15634 (10.98/15.98) <em>OUT WITH A BANG 8</em></td>
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<td>COLLIN RAYE</td>
<td>ARA 16165 (10.98/15.98) <em>I THINK ABOUT YOU 9</em></td>
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<tr>
<td><strong>NEW</strong></td>
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<td>FAITH HILL</td>
<td>ARA 16320 (10.98/15.98) <em>IT MATTERS TO ME 10</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>12</strong></td>
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<tr>
<td>VANCE GLI D</td>
<td>ARA 16444 (10.98/15.98) <em>WHEN LOVE FINDS YOU 11</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>13</strong></td>
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<td>GEORGE STRAIT</td>
<td>ARA 16744 (10.98/15.98) <em>STRAIT OUT OF THE WILD 12</em></td>
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<tr>
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<td>MARTINA McBRIDE</td>
<td>ARA 17064 (10.98/15.98) <em>LADIES 13</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>15</strong></td>
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<tr>
<td>LORRIE MORGAN</td>
<td>ARA 17333 (10.98/15.98) <em>GREATNESS 15</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>16</strong></td>
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<tr>
<td>ALABAMA</td>
<td>ARA 17484 (10.98/15.98) <em>ANGEL EYES 17</em></td>
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<td><strong>NEW</strong></td>
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<td>BROOKS &amp; DUNN</td>
<td>ARA 17619 (10.98/15.98) <em>WANTIN' ON SUNDOWN 18</em></td>
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<td>JEFF JOFRAY</td>
<td>ARA 17925 (10.98/15.98) <em>YOU MIGHT BE A REDNECK IF 19</em></td>
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<tr>
<td>ALAN JACKSON</td>
<td>ARA 18401 (10.98/15.98) <em>WHAT A WOMAN 20</em></td>
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<td><strong>NEW</strong></td>
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<tr>
<td>JERRY BRADY</td>
<td>ARA 18719 (10.98/15.98) <em>STANDING ON THE EDGE 21</em></td>
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<tr>
<td>SCOTT BROWN</td>
<td>ARA 19113 (10.98/15.98) <em>THAT THING CALLED WANNIN' AND HAVIN' IT 22</em></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>22</strong></td>
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<tr>
<td>SAMMY Kershaw</td>
<td>ARA 19414 (10.98/15.98) <em>THE HITS. CHAPTER 1 23</em></td>
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<tr>
<td>BRANDON GREEN</td>
<td>ARA 19854 (10.98/15.98) <em>WIN 25</em></td>
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<td>PATTY LOVELESS</td>
<td>ARA 20154 (10.98/15.98) <em>WHEN FALLEN ANGELS FLY 26</em></td>
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<td><strong>NEW</strong></td>
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<td>TRACY BYRD</td>
<td>ARA 20450 (10.98/15.98) <em>LOVE LESSON 27</em></td>
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<td><strong>NEW</strong></td>
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<tr>
<td>TERRY CLARK</td>
<td>ARA 20759 (10.98/15.98) <em>TERRY 28</em></td>
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<td><strong>27</strong></td>
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<tr>
<td>REBA MCENTIRE</td>
<td>ARA 21054 (10.98/15.98) <em>READ MY MIND 29</em></td>
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<td><strong>28</strong></td>
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<tr>
<td>SCOTT BROWN</td>
<td>ARA 21356 (10.98/15.98) <em>NO ORDINARY MAN 30</em></td>
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<td><strong>29</strong></td>
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<td>PERFECT STRANGER</td>
<td>ARA 21656 (10.98/15.98) <em>YOU HAVE THE RIGHT TO REMAIN SILENT 32</em></td>
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<tr>
<td>BLACKHAWK</td>
<td>ARA 22098 (10.98/15.98) <em>BLACKHAWK 33</em></td>
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**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILING, AND PROVIDED BY BILLBOARD © 1995, BILLBOARD® SP: COMMUNICATIONS, AND SOUNDSCAN, INC.**
COUNTRY SINGLES

by Wade Jessen

OUT OF THE CHUTE: Reba McEntire goes directly to the head of the class on Billboard's Top Country Albums chart, debuting at No. 1 with "Startin' Over," the first hit off her biggest selling album. The disc commemorates her 20th year of recording and features 10 songs that she says influenced her, including Ray Price's '71 hit "I Won't Mention It Again," Bobby Bare's 1962 classic "Five Hundred Miles Away From Home," and Glen Campbell's '67 crossover ballad "By The Time I Get To Phoenix." The new package sold more than 98,000 units, putting The Billboard 200 at No. 5.

TUBE TALK: With few exceptions, the most noticeable gains on Top Country Albums can be aligned with appearances during the 29th annual awards presentation of the Country Music Assn. Multi-award winner Alison Krauss and the Georgia Boys have the most prominent "Now That I've Found You: A Collection" (Rounder), which increases 20,000 units over the previous week, climbing 9-5. In the album of the year competition, the Krauss set was nominated, but it was disqualified because its primary content was previously released material. The album replaced it during the building blocks, "When Fallen Angels Fly" by Patty Loveless (Epic), won the CMA award. It is our Paste shirt, featuring 47-30 with an increase of more than 130% over the previous week, re-entering The Billboard 200 at No. 19. Loveless' previous set, "Only What I Feel," re-enters Top Country Catalog Albums at No. 15.

MORE WINNERS: Shania Twain and Alison Krauss took vocal event of the year honors, collaborating, "Somewhere in the Vicinity of the Heart," popping the group's Capitol album "The Vicinity of the Heart" back onto the country albums chart at No. 65. CMA awards host Vince Gill (MCA) sees his "When Love Finds You" set jumping 21-5 on Top Country Albums after an emotional performance of "Go Rest High On That Mountain" with Ricky Skaggs and Patty Loveless on that telecast. Gill also performed "I Will Always Love You," with Dolly Parton, which bullets at No. 26 on Billboard's Hot Country Singles & Tracks. That duet is featured on Parton's "Better Together." Meanwhile, duo of the year honorees Brooks & Dunn (Arista) hit No. 23-on the chart along with "Watan' On Sundown," and labels the Tractors jump 67-51 with their self-titled set after bowling for video of the year honors.

TALL ORDER: Alan Jackson took entertainer of the year honors from the CMA, and "Who's Your Girl," 32-25 on Top Country Albums. The Georgia native also swipes Hot Shot Debut honors on our airplay list at No. 51, with "Tall, Tail Trees." The new track, as well as "Home," will be included in Jackon's first hit album "Who's Your Girl," at retail Sunday (14). The '95 Country Music Hall of Fame inductee, Roger Miller, co-wrote Jackson's "Tail, Tail Trees" with fellow hall of famer George Jones. Both artists recorded the song individually for the Mercury imprint during the early '60s, but neither version was released as a single. The Jones cut is available on "The Classic Meyer Years," while the Miller rendition can be found on the recent anthology "King Of The Road: The Genius of Roger Miller."
Country Music Week ’95 A Whirlwind Of Events And Awards

NASHVILLE—Country Music Week ’95, Oct. 1-8, was a non-stop round of awards shows, parties, seminars capped by the Country Music Assn. Awards, and awards dinners hosted by BMI, ASCAP, and SESAC.

Awards, Arista /Nashville president Thom Schuyler; Kenny Chesney; Mindy McCready; Pam Springhouse CMA entertainer Randy and Roberta McDonald, and Keech Rainwater of Lonestar; Eddy Arnold; Lari is Hermitage Marilyn Bergman, Baker, and Burr.

Capitol Nashville honored CMA Award winner Shenandoah with a party downtown at Legislative Plaza. Pictured, from left, are Jim Seales of Shenandoah, Capitol GM/executive VP Walt Wilson, Marty Raybon of Shenandoah, Capitol president/CEO Scott Hendricks, and Mike McGuire and Ralph Ezell of Shenandoah.


RCA Label Group artists and executives gathered at the Hermitage Hotel for a big bash. PLG chairman Joe Galante is surrounded by RCA VP Tommy Daniel; Martina McBride; Lari White, John Rich, Dean Sams, Michael Britt, Richie McDonald, and Keetch Rainwater of Lonestar; Eddy Arnold; Roberta and Lisa Morales of the Sisters Morales, senior VP Thom Schuyler, Kenny Chesney; Mindy McCready; BNA VP Dale Turner; Keith Gattis; Jon Randall, senior VP/GM Randy Goodman; Ty England, and Ray Vega.

BMI Publisher of the Year Sony Music Publishing Nashville (Tree) celebrated with a tent party. Pictured, from left, are staffers and songwriter winners Don Cook and Paul Nelson, Sony Music Publishing Nashville president/CEO Donna Hilley, and staffer Walter Campbell.

Decca artists and executives trooped to the Hard Rock Cafe for a post-awards show soiree. Pictured, from left, are Helen Darling, Mark Chesnutt, Danny Fraser of Fraizer River, Decca senior VP/head of A&R Mark Wright, Rhett Akins, Decca senior VP/GM Sheila Shipley Biddy, and Decca Records/Canada president Ross Reynolds.

Sony Music Publishing Nashville (Tree) hosted parties throughout the week in a tent in its parking lot. The publisher honored Arista’s Brooks & Dunn for having three No. 1 singles this year with a surprise concert by Merle Haggard & the Strangers. Pictured, from left, are Sony Music Publishing Nashville president/CEO Donna Hilley, Kix Brooks, Ronnie Dunn, and Haggard.

Patty Loveless became the second female artist to win CMA album of the year award (the first was Anne Murray in 1984 for “A Little Good News”). Pictured with Loveless as she raised a toast at the Sony party, from left, are Sony Music Nashville executive VP Paul Worley, Mary Chapman Carpenter, Gary Borman of Borman Entertainment, and Sony executive VP/GM Allen Butler.
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<thead>
<tr>
<th>WEEK</th>
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<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>I LIKE IT, I LOVE IT (CUB 7966)</td>
<td>(C) MCA 64280</td>
<td>TIM McGRAW</td>
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<tr>
<td>2</td>
<td>ONE BOY, ONE GIRL (EPIC 7964)</td>
<td>(C) MCA 64280</td>
<td>TIM McGRAW</td>
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<td>3</td>
<td>THE WOMAN IN ME NEEDS THE MAN IN YOU (MERCURY NASHVILLE 72006)</td>
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<td>YOU HAVE THE RIGHT TO REMAIN SILENT (MCA 64280)</td>
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<td>I'M NOT STRONG ENOUGH TO SAY NO (A&amp;M 2651)</td>
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<td>TIM McGRAW</td>
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<td>WHEN YOU SAY NOTHING AT ALL (A&amp;M 2651)</td>
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<td>NO MAN'S LAND (MCA 64280)</td>
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<td>SOMEBODY ELSE'S STAR (ADAM'S 44435)</td>
<td>(C) MCA 64280</td>
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<td>ANY MAN OF MINER'S BLOOD (REPRISE 44435)</td>
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<td>LET'S GO TO VEGAS (RECORDS RUS)</td>
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<td>TIM McGRAW</td>
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**Artists & Music**

**Classical Performance Score**

*by Heidi Walseen*

**Stars on Site:** Manhattan's Lincoln Center Tower Records (currently in a temporary site further uptown) highlighted its 13th annual "Grandstand Opera Sale" Oct. 7 with a two-hour live WXQR New York remote broadcast from the store. It featured announce June Lebell hobnobbing with an especially stellar lineup: June Anderson, Renée Fleming, Philip Glass, James Levine, and Bryn Terfel (the latter two en route to the Met for a performance of "Don Giovanni") all turned up to chat about cuts from some new and old recordings. Advance promotion, including a customized advertising spot for Levine's new "Maestro Of The Met" (Deutsche Grammophon) compilation, pulled up a larger-than-normal crowd of voice fans into the store—Julian Alvarez, classical manager, estimates that at one point 150 people were packed around the broadcast table—including a few fans who came in from uptown especially to see Anderson in person.

The event, sponsored by label advertisers, who organized the guests along with WXQR music director Mark Bowen, also included raffles for Metropolitan Opera tickets, movie passes, and 10 copies of the new Classic Views video magazine. PolyGram representatives also worked the crowd, offering WXQR logo t-shirts.

The sale, which began Sept. 28 to coincide with the Met’s Oct. 2 opening night, cuts prices on vocal releases by about 25%. Alvarez says the Oct. 7 sales were double the previous day's. The broadcast put "Maestro Of The Met" into the store’s overall top 25 sellers, along with Terfel’s new recital album, "The Vagabond" (DG). A surprise hit was Fleming’s new recording of Villa-Lobos’ "Forest Of The Amazon" (Cohn, distributed by Albany). This piece, originally the score of the movie "Green Mansions," had one other recorded performance, with Bud Saylor, and it has been unavailable, and Alvarez says that customers ask for it regularly.

New opera releases and vocal recital albums did well, as did an oldie—the Beverly Sills "Thais" (Angel), which was No. 1 in the department. Alvarez also reports that Tower's overall top 25 included seven classical titles for the week ending Oct. 5. Kathleen Battle's "jazz crossover success, "Many Stars" (Sony), Cecilia Bartoli's new London compilation, "A Portrait!" and, in the No. 1 slot, "An Idiot's Guide To Classical Music" (RCA), which the store is selling—on the pop floor—for 99 cents.

**Battle of the Battles:** Speaking of "So Many Stars," Kathleen Battle will be double trouble on the record charts this month, when the DG disc "Honey And Rue" (long-delayed, apparently because the temperature singer wouldn’t sign off on the cover art) makes its appearance. It’s certainly a different repertoire from the soft jazz Sony album—an eclectic mix of styles in the title work, Andre Previn's song cycle to poems by Toni Morrison, plus Barbara's "Knoxville: Summer Of 1915" and a bit of Gershwin.

But Battle fans should go for this, as the singer is in fine voice, and it's a highly theatrical work and recital, with lots of reveries on the vocals.

**More Time For L.A.:** Esa-Pekka Salonen, music director of the Los Angeles Philharmonic since 1992, has extended his contract for at least six years, which will keep him at the head of the orchestra through May 2001. The Finnish conductor, who has concluded his commitments as principal guest conductor of the Swedish Radio Symphony and principal guest conductor of the London Philharmonia, said that L.A. is "now more than ever the focal point of my activities.

Salonen has also extended his exclusive recording deal with Sony Classical through 2001, and plans call for three Salonen-L.A. recordings a year. Two discs scheduled for release in the 1995-96 season are the three Bartok piano concertos with soloist Yefim Bronfman and a Lutoslawski recording featuring his piano concerto with soloist Paul Crossley, "Chantefleurs Et Chantefables" with soprano Dawn Upshaw, Symphony No. 2, and "Fanfare For The Los Angeles Philharmonic." **New Publisher:** PolyGram International Music Publishing and the estate of Leonard Bernstein have formed a new publishing company, the Leonard Bernstein Music Company, which will publish Bernstein's music and compositions by other composers. David Hockman, CEO of PolyGram Publishing and chairman of the new company, says, "We will seek and sign composers whose music, like Maestro Bernstein's finds its place not only on the concert stage but also with its audience in the non-classical world."

**Changes at EMI Christian Music Group**

(Continued from page 6)

Communications Group, Star Song Communications, and Chordant Distribution Group.

According to Hearn, the changes are an effort to bring all of EMI Christian Music Group's entities closer in the way of the company, and also expand the company's presence in the past few years. Hearn founded Sparrow in 1976 and sold the company to EMI in 1991.

Hearn initially served as co-chairman of EMI Christian Music Group with Jimmy Bowen, former head of EMI's Nashville label Liberty Records (now Capitol). Bowen, who spearheaded EMI's entrance into the Christian market, left the company early this year (Billboard, Feb. 11). When EMI acquired Star Song last fall, Moser and Moseley reported to Bowen. After Bowen's departure, Field, was in charge of Star Song and Moseley's position was eliminated.

According to Hearn, the changes, especially the broader involvement, will positively affect the company.

"Star Moser has moved out of Star Song up into the EMI Christian Music Group staff as a consultant on long-range planning and acquisitions," Hearn says. "That allows him to help develop the strategy of the whole EMI Christian Music Group, not just Star Song."

The restructuring does not affect Hearn's son, Sparrow president Bill Hearn, or Star Song president Darrell Harris. Chordant president Steve Giffith and EMI Christian Music Publishing VP Steve Rice continue to report to Billy Ray Hearn.

"This brings a new cohesiveness to our team and allows everyone to work in their strengths," Hearn says. "We're looking forward to continued growth."

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EMI Colombia Debuts With A Bang

Argentina the Artists Signing Simone. El Palacio EMI

Carpe Diem, Spain (Amistades Peli-grosas), the U.S. (the Barrio Boyz), and Venezuela (Natasha, Elisa Rego, Carlos Baute).

Signing Simone, PolyGram executives strike a proud pose after signing famed Brazilian songstress Simone to a four-album deal. Her label debut, produced by Max Pierre, is due in November and will contain several Christmas tracks, shown, from left, are Rubén “Pelo” Aprile, managing director, PolyGram Argentina; Marcelo Castello Branco, managing director, PolyGram Chile; Marcos May- nas, managing director, PolyGram Brasil; Simone; Manolo Diaz, president, PolyGram Latin America, and Fidel Jaramillo, managing director, PolyGram Colombia.

LATIN TRACKS A-Z

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Hot Latin Tracks

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Billboard October 21, 1995
**LATIN NOTAS**

(Continued from preceding page)

**STATESIDE BRIEFS:** The Recording Industry Assn. of America has awarded a second consecutive gold disc to Marco Antonio Solís & Los Bukis for their latest album, "Por Amor A Mi Pueblo." (Poniente). The pop/ballad superstars previously received RIAA kudos for "Inolvidable" and "Oberdor," the latter of which was given to the band when it was known as Los Bukis. Arista/Texas has signed Nydia Rojas, singer with the female mariachi group Mariachi Reyna de Los Angeles. Rojas cut the Spanish theme song to the film "Don Juan De Marco." Insignia Music Publishing Co., has signed master songwriter Hán Chester.

**ON THE ROAD:** Renowned Spanish guitarist Paco de Lucía, who founded a 20-city North American tour Oct. 6 in Miami. Ace saxophonist Jorge Pardo is part of the backing group, along with de Lucía's brother, Pepe and Ramón de Alcogia. The tour is being produced by World Tours Inc. Mercury superstar Bon Jovi is slated to launch a nine-date Latin American trek Sat. (22) in Mexico City. Promoting the tour are OCESA, Water Brother Productions, and Rock & Pop.

**CHART NOTES:** Joe Wallace, VP/GM of Broadcast Data Systems, issued the following statement regarding this week's Hot Latin Tracks chart. "During the conversion of several programs within the BDS central computer, a previously unidentified "bug" prevented the pattern for Luis Miguel's "El Video," "El Video," and "El Video," which took an extensive ride on the Top Jazz Albums chart earlier in the year. Spending time contemplating its follow-up, Wilson takes a break for her only appearance in the New York area before the end of the year. She opens the highly esteemed Arts at St. Ann's music series in Brooklyn on Oct. 27.

**TOP CONTEMPORARY JAZZ ALBUMS**

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<td>45918</td>
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*Albums with the greatest sales gain this week. **Recording Industry Assn. of America (RIAA) certifications for sales of 500,000 units. **RCD certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Indicators* verify availability.

*Indicates pick or present Hallstarter title. © 1995, Billboard/Primedia Communications and SoundScan, Inc.
Horace Andy Back in the Light on Reissue by Blood and Fire

(Continued from page 13)

It had been out of print or on what label it was originally released. In addition to its 10 vocal tracks, "In the Light" includes legendary Jamaican engineer/producer Lloyd "King Jammy" James' dub, which is determined instrumental versions in which Andy's pungent vocals are teased in out and out of the mix.

Pop fans will recognize Andy's emotive tones from the four songs he contributed to two albums by the U.K. trip-hop group Massive Attack, including "Hymn Of The Big Wheel," the final track from the group's "Blue Lines" debut; and, most recently, his soulful evanescing of the Doors classic that closes Massive Attack's 1994 album "Protection."

Another prolific songwriting on mostly Rasputian and "sufferers" themes, and his distinctive vocal style, at once honeyed and gut-wrenching, have made him a popular figure. "Dreadlocks on My Mind," written by "Queenie," is "I Found Someone," "See A Man's Face," and "You Are My Angel."

"In The Light" was produced by Andy with the late Everton DaSilva and mixed by King Jammy at dub originator King Tubb's studio. The record displays Andy in his true element, backed by some of Jamaica's finest musicians, including Augustus Pablo, stinger-bassist Lee "Scratch" Perry, and Leroy "Horsemouth" Wallace.


Choral Christmas

"The album was recorded at Andy's SoundScapes studio and labels on some of our top artists and albums at:

http://smartworld.com/bio/chevonne.html

New Higher Octave Releases

CUSCO

"A Choral Christmas" (7081)

In celebration of Christmas peace and pretense, CUSCO has combined the angelic voices of the Munich Opera Choir with their hallmark flutes and celestial sounds. The result is an exceptional collection of ten traditional European compositions.

Higher Octave Retail Promotions

Stark's & Singer's: 3rd Force "Force Of Nature." (7077) creates a whirlwind at radio. Congratulation to Lara & Reyes "Guitarman Hermanos." (7076) for being included on the KSS Sampler for AIDS Relief Event. The duo will be performing at the Hays Regional Hotel in San Francisco for the release party on October 26. Check out Higher Octave's new Christmas song from our online catalogue and visit one of our top artists and albums at:

http://smartworld.com/bio/chevonne.html

Review


Fifteen albums later, William Aura has abandoned his solo career and taken to collaborating with various groups. In addition to his solo album "3rd Force," his second CD, "Force Of Nature," is singing with studio electricity and sampled dance grooves. Guitarist like Craig Chaupique, Peter White and Bobby Johnson are among the musicians who are just as much a part of this album as the smooth jazz and inciting strop from artists and MDs.

-Clinton

www.americanradiohistory.com
Lava Weaves A New ‘Tapestry’

EMI Music Is Force Behind Carole King Tribute

Through label. the Atlantic Records rerecord industry EMI label, its release of published by NEW YORK—Songwriter tribute albums are a feature of modern music-industry life, but a CD that pays homage only to the songs contained on a single album is a marked departure. The fruits of a two-year project to rerecord the songs on Carole King’s 1971 landmark album “Tapestry” is due for release in the U.S. Oct. 31 on the Atlantic Records-owned Lava label.

For EMI Music Publishing, the multi-album artist “Tapestry Revisited: A Tribute To Carole King,” is a particularly noteworthy event. Through its ownership of the vaunted Colgems (ASCAP) and Screen Gems (BMI) catalogs, all 12 songs are published by the company. The publisher reaps the profits of continuing sales of “Tapestry,” claiming that an average of 1 million copies of the album are sold each year. Worldwide sales since its release—on the Elektra/M R label, more recently on Sony Music’s Epic label—have totalled about 20 million.

For Evan Lambert, EMI Music Publishing’s senior VP of creative, East Coast, the new “Tapestry” is the result of an idea he had in 1960 to do a tribute to King.

“The idea came to me when I noticed a boxed set of Brill Building songs from the early rock’n’roll era at the Tower store in downtown New York,” he says. “The idea fit in with a mandate from EMI Music Publishing chief Martin Bandier that Lava come up with ideas involving the company’s vast catalog of golden oldies. ‘Until I pulled her catalog, I never realized what this woman had accomplished.’

Lambert called Lava president Jason Flom, who was in Atlantic Records’ A&R department at the time, and they agreed to meet with Doug Morris, then Atlantic co-chairman, and Bandier. Doug agreed that within three days or five seconds, telling us he was he was a big fan of Carole. ‘You go it,’ he said.”

A month later, after preliminary discussions, EMI senior Grant and CeCe Winans were early choices—Lambert got a call from Flom. He said that Morris had come up with an idea to do the album with only songs from “Tapestry.” By the morning of the next day, the decision was made to revisit “Tapestry.”

In addition to creating a multi-artist rendition of the “Tapestry” songs, Lambert thought of making the ties to the 1971 album with a song used exactly on both the original and the tribute.

“This has really been a joint venture between Lava and EMI Music Publishing from the get-go, because Evan and I have worked every day, several times a day, dividing our responsibilities so that we used our own relationships to best advantage,” says Flom. “This is a unique album among songwriter tributes, because it is a songwriter’s tour de force.

“With Lambert and Flom as executive producers, the album, packaged in a CD-sized hardcover sleeve with each song’s lyrics getting a separate page, includes Celine Dion, ‘You Make Me Feel Like A Natural Woman’; Amy Grant, ‘It’s Too Late’; Rod Stewart, ‘So Far Away’; Bebe & CeCe Winans featuring Aretha Franklin (who had a hit with ‘A Natural Woman’) on ‘Yardbird Suite’; Faith Hill, ‘Where You Lead’; the Bee Gees, ‘Will You Love Me Tomorrow?; All-4-One, ‘Tapestry’; Richard Marx, ‘Breakup Blues’; Every Chance, ‘Way Over Yonder’; Eternal, ‘I Feel The Earth Move’; the Manhattan Transfer, ‘Smackwater Jack’; and

COOK Volume 1

Starr Performer. Ringo Starr, left, recently appeared at New York’s Radio City Music Hall with his All-Star Band with a turnout that included fellow drummer Max Weinberg, right, musical director on TV’s “Late Night With Conan O’Brien,” and Mark Fiedler, senior director of writer relations at BMI.

‘THEY’RE PLAYING MY SONG’

EDITED BY DICK LANHAM

“TWO MORE BOTTLES OF WINE”
Written by Delbert McClinton Published by Duchess Music Corp. (BMI)

This song, written by Texas blues stalwart Delbert McClinton, went to No. 1 on the country singles chart for Emmylou Harris on April 15, 1978. It’s currently being revised on Martina McBride’s new RCA album, “Wild Angels.”

Emmylou Harris is one of Martina McBride’s heroes, and she’s always liked “Two More Bottles Of Wine.” She says that there were many Harris fans in her Kansas hometown and that the song was a particular favorite. “Somebody would always say that every song in every talent show ever had in our town,” McBride says, “so I grew up hearing it.”

McBride again encountered the song when she appeared on a TV special with Pam Tillis in which Tillis and Delbert McClinton performed the tune. McBride never recorded a cover song on any of her previous albums, but she felt it was time for this song to be cut again.

“My approach was to make it sound really live and really rockin’,” she says. “That’s how we approached the studio—like it was 1 a.m. in a honky-tonk. The band really got into it because it was fun just to play and was fun and worry about playing it perfect. As far as the background vocals, the lead singer is the beauty. Her phrasing is different than mine. Instead of facing it, we left it... and it’s kind of cool.”

NO. 1 SONG CREDITS

HOT 100 SINGLES
FANTASY – Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Arleen Belize, Steven Stolen Rye Songs/BMI (New York), Prodigy International/ASCAP/ARIA/ASCAP Stone Jam/ASCAP; ness Nifty & Capone/ASCAP WR AASCAP

HOT R&B SINGLES
FANTASY – Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Arleen Belize, Steven Stolen Rye Songs/BMI, Sony Songs/BMI, Sony Gems International/ASCAP Metered/ASCAP Stone Jam/ASCAP

HOT RAP SINGLES
GANGSTAS’ PARADISE (FROM “MURDER INC.”) – Artie Ivey, Jr., Larry Sanders, Doug Rashied – 1t50/ASCAP/CBU/BMG/ASCAP Bob Dayco/ASCAP, Larry Sanders/BMI, Jolene/ASCAP

HOT LATIN TRACKS
SE NOS DEJAN – Jose Alfredo Jimenez – BMI Songs/ASCAP

Warner Bros. Trumpets CD-ROMs; Wish For Cinderella Is Granted

BIG-BAND AIDS: Sandy Feldstein, president/COO of Warner Bros. Publications, reports that the educational wing of the Warner Reprise CD-ROMs to promote its new, original concert band music. Now being sold at borders throughout the country, the discs contain background information on each composition, a sample of the score, and a complete trumpet part, plus sound excerpts.

“The user can browse through the library, review the music, read the program notes, and listen to the pieces before making decisions on what product would best fit his performance organization,” says Feldstein. The discs are designed to play on IBM or Macintosh computers, but not on conventional CD players.

FAIRY TALES CAN COME TRUE:

The Atlantic Theatre label plans an Oct. release of “A Tale Of Cinderella,” the first musical created under a Time Warner grant to the New York Theatre Hall of Fame members George David Weiss, who has not only co-written such hit songs as “What A Wonderful World,” “The Lion Sleeps Tonight,” and “Can’t Help Falling In Love,” but has musical theater experience as the co-author of shows including “Mr. Wonderful” and the sadly neglected musical versions of “Pride And Prejudice,” “First Impressions,” and “Pride & Prejudice:” and musical theater experience as the co-author of shows including “Mr. Wonderful” and the sadly neglected musical version of “Pride And Prejudice,” “First Impressions,” and “Pride & Prejudice:”

Words & Music

by Irv Lichtman
AES Convention Mirrors Industry On An Upswing

By Paul Verne

NEW YORK—After a few lackluster years, the professional audio industry is on an upswing again, according to attendees at the 95th Audio Engineering Society convention, held here Oct. 6-9 at the Jacob Javits Convention Center.

The upbeat mood was evident throughout the convention floor, where representatives of companies large and small reflected on the improved health of the industry and reported strong interest in products across the audio spectrum.

At a show theme was “audio for an interactive world,” digital technology and research and development, which showcased mixing consoles and other products by the AES, its members aimed to take advantage of the mushrooming number of interactive media projects, including CD-ROM and Enhanced CD programs.

Murray Allen, director of audio and video operations for San Mateo, Calif.-based Electronic Arts, said the firm has 10 recording studios booked full-time to handle its ongoing CD-ROM projects. “This is a very innovative and exciting business to be in,” he said enthusiastically. “There are more new dollars from video games than all the Hollywood films, and with more artists getting involved with their music in both games and other entertainment projects, every audio operator has to learn about all the ‘new media’ tools to get more of this exploding business for their operation.”

Meanwhile, Steve Lawson, president of Bass Animals in Seattle and an active member of the Society of Professional Audio Recording Services, said he has seen a heightened interest in multi-format projects from artists who regularly booked his studio. He’s invested about $200,000 in new equipment over the past few years and reports other SPARS members are ramping up to get more CD-ROM and enhanced-CD business.

Convention co-chairman Ham Brossius, an industry veteran, summed up the mood of the AES show in an interview with Billboard: “We’re really thrilled, both [convention co-chair] Russ Hamm and I, about the attitude and the feel of this convention. There’s a feeling among the exhibitors that this is going to mean extremely good business throughout the fall. This is not a commercial or selling kind of exhibit, because the AES is a nonprofit group, so you won’t see any big signs of how much this or that cost, but there’s obviously significant commercialism going on, and it does indicate a good year to come.”

JBL president Mark Terry concurred with Brossius. “We’re having a great show,” he said. “The industry is healthy. We’re definitely on the upside of a cycle.”

Although final attendance figures for the show were not available at press time, Brossius estimated a tally of 21,000-22,000 attendees—a significant increase over the previous AES high of 17,500.

Brossius attributed the increment not only to the health of the pro audio business, but also to what he termed “a new spirit of cooperation here at Jav- its.”

He added. “It’s a totally different place. Before, we had horror stories about [the convention center’s management] coming up with odd holidays nobody had ever heard of and then changing triple-time because they were on a holiday. People now work eight-hour shifts, and when they’re done, they’re finished. The future for conventions at Javits is much brighter than it was.”

Brossius noted that the technical papers, seminars, and special events—for example, a Sony-sponsored reception at the company’s Imax Theater, a concert by the U.S. Air Force Band, and the AES keynote address by renowned producer Phil Ramone—were extremely well attended.

“Samuele bridged the whole time span, from the late 50s early 60s, three-track recording up to ISDN,” said Brossius. “He also did a very good job of giving basic concepts to young engineers. I looked out over the audience—we had more than 750 people there—and they were sitting at the edge of their seats.”

Andrew Hingley, product manager, professional audio, for Sony Broadcast and Professional Europe, is shown seated at the new Sony OXF-RC digital console. Standing behind him is Ron Renscheil, marketing manager for Sony Electronics’ U.S.-based Business and Professional Products Group.

newsline...

RE-PRODUCTION: Re-Pro, the British guild of recording producers, is spearheading a move to form a similar organization in the U.S. At a “Producer Focus” panel at the recent Audio Engineering Society convention, Re-Pro chairman Robin Miller called for U.S. producers to organize to protect “their future income position.” Other members of the panel were Los Angeles music business lawyer Jay L. Cooper, Capitol Recording Studio creative director Michael Frondeli, and producer managers Steven Scharf and Stephen Bodd.

MARRAKECH EXPRESS: A planned multimedia recording complex in Morocco has received funding from private investors from Morocco, Saudi Arabia, and other Arab countries. According to World Studio Group CEO Chris Stone, the $80 million complex—which will be designed and built by industry pioneer Tom Ridley—will comprise performance spaces, recording studios, dubbing theaters, mixing rooms, screening areas, postproduction studio, television broadcast studio, a telecom port, and more. Hallay said: “For Marrakech, we are developing a production environment with entirely new levels of sonic neutrality, extending the generated audio bandwidth one active into the infrasonic pressure zone—a facility yet to be experienced by either the professional audio or motion picture industries.”

A T & IS EVALUATING: An offer from Russ Hamm, marketing and sales executive for the company Digit Studios Systems Group, to form a separate company to take over the research, development, and marketing of the AT&T DBS6 Me-V:Core—an processor that allows New and Solid State Logic analog consoles to control digital audio signals—was slugged with acceptance in the close-knit, professional audio industry, but “we’ve been unable to overcome the perception that we’re a communications company,” says AT&T Digital Studio Systems COO Bill Geppert. “We feel it’s to be seen as an asset to market through a company more traditionally associated with industry.”

Under the proposal, Hamm would take an equity position in the new company, which would be a joint venture with AT&T and other partners. The negotiations are expected to last through at least the end of the year.
Publisher To Buy Ricordi

**BMG To Keep 10% Stake In Chain**

**BY MARK DEZZANI**

**Milan**—Italy's largest music retail chain, Ricordi, is to be bought from current owner BMG by book publishing company Feltrinelli, according to the publisher's managing director Carlo Feltrinelli.

Feltrinelli will acquire 90% of the retailer for an undisclosed sum, and BMG will retain a 10% stake (Billboard, July 1).

The Ricordi chain is part of the Ricordi group encompassing the Dischi Ricordi label and music publishing and distribution operations that was bought by BMG last year. In June, it became the company's new Italian affiliate, BMG Ricordi.

BMG Ricordi executives were not available for comment at press time, but VP Franco Reali and president Arnold Bahlmann told Billboard in July that they intended to sell the 21-store retail chain to a domestic buyer that would expand its business and retain its identity. Reali and Bahlmann pointed out that retail was outside BMG's core activities.

Feltrinelli's financing subsidiary FIME will acquire Ricordi's shares Nov. 1 and officially assume the running of the company Jan. 1. Feltrinelli says the chain will be renamed Ricordi Media Store, signaling the new owner's expansion into multimedia. Feltrinelli says he is optimistic about prospects for the retail sector in Italy and feels the Ricordi chain will do particularly well because of its prestigious image. The company's roots are in classical music publishing, reaching back to the opening of its first sheet-music store alongside Milan's La Scala opera house in 1806.

Feltrinelli adds, "We want to give the stores a more-defined profile, appealing to a younger demographic than at present. There is no doubt that our acquisition of the Ricordi..."

Silverchair, Arena Dominate ARIAs

**AWARDS REFLECT AUSTRALIA'S MUSIC RESURGENCE**

**BY GLENN A. BAKER**

**Sydney**—The changing of the guard in Australian music was illustrated at this year's Australian Recording Industry Assn. awards, when teenage rock act Silverchair and soulful singer Tina Arena dominated the show.

Both acts, signed to Sony Music, have broken Australia's drought of international success in the last year, with Silverchair's "Frogstomp" album currently at No. 14 on The Billboard 200.

As the first Australian act to reach the top of The Billboard 200 with a debut album since Men At Work in 1982, and the first to have any album in that chart since INXS in 1990 with "X", the teenage band from the industrial city of Newcastle, scooped best Australian new talent, best Australian single, best Australian album, and best album of the year. "Frogstomp," the coming-of-age album, was released worldwide on July 1 and went straight to the top of the Australian charts.

Tina Arena, now 10 years into her career, won Best Female for her album "Doubt" and Best Australian Artist for her album "The@110%'s." Arena has sold 1.2 million albums in Australia to date and is now preparing for a world tour promoting "Doubt." Arena was also presented with the Lifetime Award in recognition of her long, accomplished career in music.

Other awards included the Gold Logie for "The Footy Show." "Frogstomp," recorded in Nashville and produced by Butch Vig, is now also a contender for the Grammy Awards.

Sony’s Small Is Big News In France

**NEW UNIT TO SIGN AND BREAK ALTERNATIVE TALENT**

**BY EMMANUEL LÉGRAND**

**Paris**—The name is Small, and the ambition is huge. Sony Music and L’Equipe have the mandate to become Sony Music France’s "left wing" in artistic terms, hunting for new acts and new trends but delivering big figures. It will act as an umbrella for in-house, local, and international labels.

The new department, along with Sony Music’s other artistic and profit centers, Columbia, Epic, TrïStar, and Sony Special Marketing, has been tailored to reflect the company’s global focus on artist development and is the brainchild of Sony Music’s new president, Paul-Bené Albertini. Ironically, the outline of an umbrella structure for indie labels, also named Small, was announced four years ago by former Sony Music president Henri de Bodinat, but his plan never came to fruition.

To manage the new entity, Albertini called Philippe Desindes from PolyGram’s continental Europe division in London, whom he has known since the early 80s, when both went to the same business school. Desindes worked at PolyGram France and then joined BMG as GM of the Arista label before relocating to London in the international marketing department.

Desindes says he found the Small project attractive. "Albertini was very persuasive. He wanted to create some sort of an alternative and sharp label within Sony, attracting and developing talent, but with no small ambition.

In terms of revenues, we also have high..."

Local Record Labels Still Dominate Thailand Market

**BY GARY VAN ZUYLEN**

**Bangkok**—Renewed efforts by international record companies in 1995 to solve the puzzle of Thailand’s record market are failing to affect the local labels’ dominance. The key to the domestic companies’ success has been an ability to work the media system better than anyone else.

The basic rule for achieving sales has yet to change in this $160-million market: Buy air time on the terrestrial TV channels and produce your own videos. The formula explains why the top three local labels—Grammy, RS Promotions, and Nithibhat—together account for about a 70% market share.

Grammy produces 20 hours of music programming each week on 15 shows; RS has 13 hours spread over 14 shows. Both create dozens of specials and holiday music-video shows. The content centers around in-house releases, advertisements, and star interviews.

By contrast, Warner Music offers one hour each week, EMII has part of one program, Sony has plans to get into video programming, and BMG and PolyGram are not yet on TV.

Thailand has four commercial TV stations, which reach 92% of the country’s population of 60 million. There is no networking, so what airs in Bangkok airs throughout the country. Two of the channels devote about 20% of their programming to music, one dedicates about 10%, and the final station provides no time for music.

Domestic music accounts for as much as 90% of the market, and the strength of local labels means they control programming. Prime-time TV is dedicated to news and soap operas, so music is shunted to early afternoons and evenings, where a 60-minute slot goes for just under $5,000. Programming is aimed at teenagers, and despite mediocre ratings, it is considered the most important music promotion available, greater than radio.

Grammy’s music in media circles goes one step further. It also owns and produces a half-dozen TV dramas and entertainment talk shows on which both guests and hosts are Grammy artists.
September is sales conference season in the U.K., when record companies traditionally play host to employees, associates, and artists in a variety of locations and present their plans for the fourth quarter and beyond. This year, the venues included Dublin (the EMI conclave) and London (Virgin), as well as two of southern England’s coastal towns, Brighton (PolyGram, Sony) and Bournemouth (BMG).

At the EMI meeting in Dublin, Queen members Roger Taylor and Brian May are presented with awards to mark the worldwide sales of Queen’s first and second “Greatest Hits” albums. Pictured, from left, are Taylor, EMI Records Group U.K. and Ireland president/CEO Jean-Francois Cecillon, May, EMI Music Europe president/CEO Rupert Perry, Parlophone Records managing director Tony Wadsworth, and Jim Beach and Julie Glover from Queen Productions.

Sony artist Des’ree receives a welcome bouquet from Muff Winwood, managing director of the Sony S2 label, in Brighton.

Chart-topping Virgin Records artist Shaggy, center, goes ‘Boombastic’ during the company’s London sales meeting, with the help of a couple of fellow attendees.


Layla regales BMG conference goers with “Gotta Find Love,” her current single for Inferno/RCA. The singer and her two dancers treated the crowd to the bump’n’grind routine they perfected on an extensive U.K. club tour this summer.

EMI recording artist Tasmin Archer, center, receives an affectionate conference welcome from Jean-Francois Cecillon, left, president/CEO of EMI Records Group U.K. and Ireland, and newly appointed EMI U.K. label managing director Clive Black.

British rockers Def Leppard play a rare acoustic set during the PolyGram conference. Shown, from left, are band members Vivian Campbell, Joe Elliott, and Rick Savage.

Arista’s Curtis Stigers drifts off into saxophonistic ecstasy during the BMG meeting in Bournemouth. Stigers rounded off an evening’s revelry with an acoustic set of songs from his new album, “This Time.” Earlier the same evening, 1st Avenue/RCA artist Michelle Gayle stormed into town for an energetic public appearance.

New to Polydor Records U.K. is Cast, who played a couple of songs during the PolyGram conclave. Pictured, from left, are Liam Tyson, Keith O’Neill, John Power, and Peter Wilkinson.
Award No Shock To Exporter

BY CHRISTIE ELIEZER

MELBOURNE—The Shock Music Group has won an award from the state of Victoria for being Australia's largest exporter of locally manufactured and pre-recorded music products. Its export division moves records from 100 acts on 60 domestic labels to 300 destinations.

Shock export manager Frank Falvo says, "We've already won over major markets, such as the U.S., U.K., Canada, and (continental) Europe, and are now expanding into Singapore, Japan, Hong Kong, Brazil, Thailand, and many more. We've even started exporting to Mauritius and the Czech Republic most recently."

Of the company's $17 million in revenue last year, overseas earnings were $6.6 million, a 50% increase from 1994-95; this rise compares with the 15% increase that had been forecast before the fiscal year began. The increase helped the group to win in the category for small to medium manufacturers in the annual Victorian Governor's Export Awards.

At an official ceremony in Melbourne Oct. 3, state minister for industry and employment Phil Desindes said the "innovation, niche markets, & international talent, booking agencies, facilities, services & marketing" that Shock Looks to win market share from much larger overseas competitors. The group is now in the running for the national Australian Export Awards, to be presented Nov. 28 in Sydney.

The award is the latest in the label's remarkable achievements. Beginning as a three-man operation in 1988, it is now Australia's sixth-largest record company, with a staff of 76. This year, it became the first independent in two decades to top the single and album charts. Its licensing and manufacturing encompasses all genres, including classical and children's music, and related activities include music publishing, T-shirt merchandising, and design and distribution.

Falvo says, "As much a win for the vision and hard work of our staff as an official acknowledgement that the music business in general is a force to be reckoned with."

**PUBLISHER TO BUY RICORDI**

(Continued from page 47)

A retail chain is a strategic move indicating our expansion into multimedia.

In the last three years, Ricordi has modernized its traditional record and instrument shops into lifestyle multimedia stores, adding books, videos, computer games, CD-ROM, and CD-i to the inventory.

The Feltrinelli company already owns a chain of 30 bookstores. Carles Feltrinelli says that the merging of Feltrinelli and Ricordi records into common sites is unlikely and that the two chains will retain distinctive product ranges.

The Feltrinelli group was formed in 1953 by Carles' father, Giancarlo, a radical leftist whose absorption in 1975 remains officially unresolved. Carles is a music fan and amateur guitarist; he notes that his enthusiasm for music has already been seen in its existing business.

We have sponsored many classical concerts (including) Bob Dylan's Italian tour in 1991," he says. "Music books, including biographies of legendarily artists such as Jimi Hendrix, are an integral part of our catalog."

SONY'S SMALL IS BIG NEWS IN FRANCE

(Continued from page 47)

And we won't miss the act's power. If such established acts like Laurent Voulzy, Stephanie Etcher, or Etienne Daho, a top-selling label, can win, the labels has confirmed, we intend to win at least one prize.

According to Desindes, time and investment are not an issue. He says, "Albertini has given us time, not just words, and we have his full support. He also gave us the financial means to implement this artistic and marketing strategy based on artistic development."

As we don't have any back catalog, our obligation is to break new artists.

Created on the existing structure of in-house label Squatt, Small groups different sources of talent, including Squatt, which remains the flagship of the division and its marketing and promotional heart, and Soul Circle, a new label dedicated to R&B, including rap, ragga, and funk. Small is the home of several international labels, including Creation (Oasis), Sony Stereo Square, Ruff House, and Russell Records, and Infectious Records.

Squat, created by de Bodinat and managed until the end of 1994 by the late Didier Touillon, will remain a label that specializes in the development of pop and rock acts, says Desindes. Squatt has scored hits recently with Youssou N'Dour, Jamiroquai, Suede, and Jimmy Cliff, but has had problems developing local acts. Says Desindes, "We have very exciting international acts, and Squatt did a fantastic job in breaking new acts, but Squatt's weak spot was local A&R. This is something we want to strengthen." Acts intended to do include signings Molodoi, Jad Who, and Dutch band Burn Down the House. Desindes has also signed two new bands, Osmost, and Tarros Bouldo.

Already signed to Soul Circle are funk legend George Clinton's Parliament and Funkadelic, the soundtrack to "Rai," which is scoring a hit with the ragga track "La Nonna" by Nega Marrons, and French rap act Menelik, whose single "Tout Baigne" in a hit in France and whose album has sold more than 40,000 units.

In addition, Desindes has signed legendary French act Michel Polnareff from Epic and has just inked a licensing deal with French rap and acid-jazz label Big Cheese. The label will handle A&R, while Squatt will oversee promotion and marketing. Desindes has also signed a direct licensing deal for Irish act Ash and is in discussions for a licensing deal with a U.K. label and expects to close the negotiations soon.

Desindes says that in the coming years, he plans to create labels specializing in world music, blues, and soundtracks. He says, "It's all based on the same grounds: to develop A&R

**newsline...**

FABIO BOLDI, managing director at the Dischi Ricordi label, bought by BMG last year, has resigned amid continuing restructuring of the Italian operation by BMG (see story, page 47). Boldi and BMG executives were unavailable for comment at press time, but a statement naming a successor is expected by the end of the month.

Dischi Ricordi is now part of BMG's new Italian affiliate BMG Ricordi. BMG Ricordi VP Franco Reali says that Dischi will retain its autonomy and that its repertoire of domestic acts will be strengthened.

**THE GERMAN**

Phono Academy has re-elected WEA Music Germany managing director Gerd Gehlehrd as chairman and re-affirmed its committee at its annual general meeting in Hamburg.

"A FEEL-GOOD TRIUMPH!"

-Sunday Mail

Now available from Really Useful Records/Polydor
soul ballad "Chains," which broke a long international chart drought for Australia when it hit the top 10 of the U.K. charts earlier in the year, was honored as best Australian song of the year, while her album "Don't Ask," for which she co-wrote every track, was named best Australian album. To cap it off, Arena took home the statue for best Australian female artist.

The Sony swap continued with Itche-E & Scratch-E scoring best Australian dance release for "Sweetness And Light," and the relatively unknown Troy Cassar-Daley pulling off an upset win by trouncing the king and queen of country, ABC Music's Lee Kernaghan and Gina Jeffreys, for best Australian country release for "Beyond The Dancing." ABC did enjoy success with its other principal areas of activity—children's, classics, and soundtrack/show—winning with the Wiggles, Yvonne Kenny & the Melbourne Symphony Orchestra, and "The Pirates Of Penzance," respectively.

The evening saw fierce competition from female acts, many of whom were unknown this time last year. Max Sharam (Warner), Merrill Bainbridge (Gotham/BMG), and Christine Anu (Mushroom/Festival) all had multiple nominations, but only Anu took home an award, for best Australian Aboriginal/Islander release for "Stylin' Up." Kylie Minogue landed a left-field gong for her Keir McFarlane-directed video for "Put Yourself In My Place," winner of best Australian video.

As expected, satirist Billy Biringh- ham, of pseudo know it was true fame, won the best Australian comedy category for "Wired World Of Sports II" but shocked rock acts by grabbing the highest-selling Australian album for the same release. His label, EMI, was also able to celebrate Diesel's win of best Australian male artist category.

The three-hour telecast Oct. 2 was taped before 2,000 industry and public guests at the Darling Harbour Convention Centre. The event, the ninth ARIAs and the fourth to be broadcast, was held six months later than usual to align it with Australian Music Week. Both events are run by ARIA.

Presenter of the ARIAs, Richard Stubbs, made much of the "changing of the guard" in Australian music.

Live appearances came from Arena, the Screaming Jets, Take That, Merrill Bainbridge, Melissa Etheridge with a band composed of members of Southern Sons and INXS, and Dami Hines. It may have been unintentional, but the six-month delay in staging the 1995 ARIAs proved to be a great stroke.

In April, the awards would have acknowledged a music scene still wondering what had become of its once fearsome international edge. In October, it was able to celebrate an astonishing recovery and resurgence, and to recognize, if not always award, an impressive array of remarkably accomplished newcomers.

Sales Down For The CD Single
But Imports Are Proving To Be Marketable

BY LARRY LeBLANC
TORONTO—Despite an 18-month campaign by PolyGram Group Canada and Sony Music Entertainment Canada to establish the CD single (Billboard, March 26, 1994), sales of the configuration have continued to drop off.

According to the Canadian Record Industry Assn.'s year-to-date statistics for this past August, CD singles sales dropped to 277,000 from 288,000 units in the same period last year, a decline of 4%. Additionally, cassette singles have plummeted from 139,000 units to 94,000 units in the same period, a drop of 30%.

"The industry here has lost confidence in the single," says Brian Robertson, president of the Canadian Record Industry Assn. "It hasn't been a profit source for years. Only so many companies are willing to make the investment in using it as a promotion- al vehicle."

PolyGram and Sony are releasing most major titles on CD at a suggested price of $4.99 Canadian. But CD singles from other manufacturers, when they are available (only 10% of new singles are obtainable on CD, are limited to superstars or developing artists and sell at retail for $7.99 to $8.99.

Gerry Lacoursiere, chairman of PolyGram Group Canada, argue that without support from other Canadian-based manufacturers, it's been an uphill struggle for singles to have a major market impact in Canada. "The industry can't establish a configuration if there's even one hit left out," says Lacoursiere. "PolyGram] made a commitment figuring there was a market and that we should also be working on building fans of the music business. Unfortunately, many of our peers felt that there was no money to be made on CD singles. They didn't feel like they should be in investing in the future."

While domestic CD singles are performing poorly, there are signs of a growing interest in the Canadian marketplace in imports. CD-se and CD-singles that both feature additional cuts, including alternate or live tracks. Canadian retailers buy CD single imports directly from multinationals based here or from export companies based abroad. Prices of imported singles range from $8.99-$10.99 Canadian, while imported CD-singles range from $8.99-$13.99.

"I don't believe there's a market for [domestic] CD singles, but the CD-5 market is a very vital market," says Ron Morse, import marketing manager of Warner Music Canada. "If a customer sees a three- or four-track CD-5 for $9.99 with two tracks they can't get elsewhere, they're willing to pay for it."

"We're doing very well with [imported] CD singles," says Chris Drossos, range supervisor at HMV Canada's Yonge Street store here. "We're carry- ing both CD-5 and CD singles. The dollar amount on the pricing is so min- imal that people usually will go for the CD-5."

"The CD-5 market is very much there," agrees David Brady, supervi- sor of the 30-store Sunrise Records chain. "Or a lot of the dance product, people like the different mixes, and with rock product there's always a couple of tracks they can't get anywhere else."

Many Canadian music industry figures have long argued that import singles can potentially hurt sales of domestically released albums, but that fear seems to be disappearing. "With the very odd exception, we haven't found that import singles cut into [domestic] albums' sales," says Morse. "If I'm bringing in the European CD-5 with the four mixes of that one top song, there's a legitimate concern [at Sony] that it could be taking sales away from the album's sales," says John Thompson, manager of import sales, Sony Music Entertainment (Canada). "Previously, we might not have released a single, but retailers are now more sophisticated in sourcing out [import] material on their own."

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The U.K. is experiencing a revitalized live-music scene, where agents, promoters, record labels and managers are working together to break and nurture new talent.

That's the consensus across the U.K., as a raft of new acts draw the concert industry out of the doldrums of two years ago. But some observers caution that key cities still lack a full slate of venues suitable for rising talent.

THE BRITISH ARE COMING BACK

In 1993, the outlook for live British music was gloomy, as American bands dominated both the concert circuit and the charts. Contrast that with the recent comments of Ben Winchester at Primary Talent International: “Last year, the live scene picked up tremendously, particularly because of Blur, Oasis and, more recently, Pulp and Supergrass. People feel they’re part of something again.”

Simon Moran of SJM, one of the country’s top booking agents, agrees. “The market’s becoming buoyant again,’ he says. “Two or three years ago, unless you were American, it was very difficult to do well.”

British teen-idol bands, such as Take That and East 17, certainly have contributed to the strength of the concert scene. But it is the surge of “Brit-pop” that has brought saturation media coverage of the bands cited above and others who have emerged from the club circuit, such as Elastica and Echobelly.

The key to such enthusiasm is the increasingly symbiotic relationship between the different players involved in the live-music industry—and the high quality of the new wave of British talent.

Courtyard Management’s clients include Supergrass and Radiohead, two bands from the Oxford area who have progressed from modest local beginnings to national and international prominence. Courtyard’s Chris Hufford says the momentum could not have started without extensive local touring, notably at Oxford locations the Venue (capacity 400) and the Jericho (200).

“Playing live was very important for both bands in their early days,” Hufford says. “They were on the tour circuit at different levels—which was great, because there were often support acts coming through town.” He adds that Creation Records act Ride, also from the Oxford area, progressed through the same channels earlier in the ’90s.

Ironically, for a city with such a vibrant local
The role of touring in raising the stock of new artists is no means restricted to the mod-
ern-rock genre. Construction act M People has transformed itself from a somewhat
under-achieving dance-pop outfit whose live expe-
rience was limited to accompanying
backups on TV and club engage-
ments into a multi-platinum band
known for spectacular, full-scale
tours.

"We persuaded [M People] to
become a live band rather than a PA
group," recalls Moran. "They'd done
loads of work in clubs, but they hadn't
played live." The band went on their first
UK tour in March 1993 and, as that
tour commenced, broke into the
Top 10 with "How Can I Love You
More." Both M People albums
"Elegant Slumming" and "Bizarre
Fruit" have since become multi-
platinum successes in the U.K.

In the crossover rock area, Sony
S2 act Reef also has had a highly pro-
perous year, with its label debut,
"Replay." And a year later, the band's
success was built on relentless and
strategic touring.

"We were going to
small towns in Sussex,
giving it their all, to
Cornwall... They played in
Yeovil [in southwest
England] to 60 people as
a support act, and the next
time they went back, they played to
250. We did that for nine months,
built it up, and it worked really
well," Sony S2 marketing director Mark
Richardson says. "The first thing
that attracted us to Reef was that they were
great live band. We signed them in
June 1994 and stuck them out on the
road for 10 months. We pressed a
seven-inch single and sold it on the
road; they played over 200 gigs." The
merchandising became viewed as one of
the valuable rights available as a
band began its career.

"Originally, the record companies
thought, 'We sign a band, we hold
their rights, and one more right is
merchandising.'" says Al Ross, man-
aging director of Nice Man Europe,
a division of BMG. However, man-
agers have sought to get the best
merchandising deals for their
artists, regardless of who releases
their records. Only 3% of Nice
Man's clients, for example, are BMW
artists.

The U.K. merchandising scene
today has been shaped by the com-
petition and the fact that the busi-
ness experienced worldwide in the
's80s and early '90s. Several inde-
pendent companies were absorbed
by larger entities, predominantly
the multinational record companies.

MAIN PLAYERS

Six of the major merchandisers
globally—Sony Signature, Win-
terland/MCA, EMI/Brookman, Giant,
CIM and Nice Man—are all affili-
ated to entertainment conglomerates
or record companies. Big Tours
(Bravado International Group)
remains the lone independent in the
U.K. among the established mer-
chandisers, along with a handful of
significant, younger companies such as
Underworld.

Sony Signature was launched in
the U.S. in early 1993. Two years later, Sony
opened its London office.
BMG owned 50% of Nice Man in
1998, and Giant was 50% owned
by Warner. However, both are con-
dominately owned by the parent company
in deals completed this year.

The fact remains that, compared
with merchandising tied to other
areas of entertainment, the majority
of big music companies are not mak-
ing big profits. That view was loudly
expressed at this year's International
Live Music Conference in London,
where the "greed" of artists and
managers and exorbitant hall fees
were blamed. On tour, artist royalties
on merchandise can range from 25%
to 40%—even 50% for big interna-
tional acts.

"The royalty structure within mer-
chandising can be much higher than
on record, particularly for the top
level of artists," observes Glenn
Orisher, managing director of Win-
terland in the U.K.

COMPETITIVE CONTRACTS

Merchandisers in the U.K., like
their counterparts in the U.S., con-
tinue to compete to sign bands.
Advances are still offered, particu-
larly by the big companies, while
independents are instead offering more
artist-friendly contracts and, in many
cases, higher royalty rates—a develop-
ment that has irked some of the larger
companies.

Andrew Rich, VP of international
at Sony Signature, says his compa-
nie's game plan is to "help [artists]
create an image appropriate to
them, not just making the standard
souvenir product. We talk to a band
and see what they want and if we
can make it work. We don't just
throw [lots of money] and say, 'OK,
we'll exploit those rights for three
years.'"

Although merchandisers are not
the tour bankers they once were,
many hands still use advances as a
start up for a tour. "We'd rather
put the advance into their career
than spend it on a Ferrari," says Ross.
"A lot of bands don't realize it's effec-
tively a loan."

Underworld director Toby Hall
downs. "Bands begin to realize two
years ago that, although the other
companies gave them advances,
there were other areas in the contract
that made it recoupable within short
periods, or it becomes a way of get-
ing them to do the next tour.
Working with the larger companies,
they get lower royalties and poorer
quality." Hall says that he may
extend a band's credit limit to see it
through a cash-flow problem rather
than giving a big advance.

Continued on page 54
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first payroll came when Reed's debut Sony S2 single, "Good Feeling," charted in the U.K. Top 30 without any radio or TV support.

UP-AND-COMING NETWORKS

The U.K. has a network of venues much-used by emerging bands—many of them pubs dedicated to live music, such as The Comix in Liverpool, The Duke Of York in Leeds and The Fleece & Firkin in Bristol.

"The scene is now bigger than any one town," says Winchester, who adds that it's a much healthier situation for new talent than previous "one-city" musical movements in Manchester, Bristol and Oxford. "Now it's happening everywhere—Shelffield, Liverpool—it's nationwide."

But not all of the U.K.'s big cities are well-served by live venues for young bands. "There are certain cities which are massively under-catered to," says Winchester, "where there's no reliable pub or club gig." Apart from the Oxford situation, he cites Nottingham as another major city that sorely needs more live outlets for upcoming acts.

Richardson at Sony S2 is more upbeat. "I think there's loads of places for bands to play," he says. "What they have to do is widen their vision beyond the places they normally go. There are audiences out there, but we only look at the c escorted venues. And if you can't find an agent, just get the gigs yourself."

THE COST OF TOURING

While most bands own their own equipment and transport from an early stage, the costs of touring the pub and club circuit can still require deep pockets.

"It depends how the band views it," says Winchester. "The U.K. is an unusual market because ticket prices have increased very little in the last 10 to 15 years, compared to buying clothes, going to the cinema or to a restaurant. But costs of playing live have increased, so hands pick up much less, and where it hits them hardest is in the pub gigs. They often lose money until they start playing larger theaters, but it seems necessary. They'd be foolish not to do it."

Hullford says that local touring at the pub and club level need not break the bank. "I think if you pull in enough people, the overheads are low," he says, "because generally you don't have a crew."

Reed, for example, did lose money at first, but it was worth it, according to Handley. "Initially, the band had two cars carrying their instruments, and they'd stay on the floor at a mate's house," he recalls. "Sometimes, they weren't getting paid any money—just a percentage of the door. Most nights, they'd be paid 30 to 40 pounds [$46-$62], which would just about pay for the petrol. Once you've added food and so on, you'd lose money. But when they'd go back the next time, they'd break even."

Both Primary Talent and S&M Concerts have worked, since the early days, with British rock stars Oasis, who are signed to Creation Records in the U.K. and through Sony License Reertoire for the rest of the world. S&M's Moran remembers

CONCERT MERCHANDISING

Continued from page 52

INDEPENDENT VIRTUES

The independents claim the usual virtues that they can offer a more specialized, hands-on service and are more likely than the majors to be peers of the bands. One of the longstanding companies in the U.K. is BIG Tours, which also services G.E.M artists in this market.

"We've had to change," says BIG managing director Barry Drinkwater. "We can't compete with people with money, we can only compete with quality of product and service and sales." BIG is cutting different types of deals—including profit sharing with the artists—and responding to their desire for more one-offs and fashion-oriented product.

But the majors still hold some advantages for acts on European or global tours.

"We're better able to compete in the global market," says Osher. "We have local offices, so we don't suffer currency losses when on tour—or violate laws about moving currency around the world."

Underworld, which has been operating for five years, is, like its clients, a young company. Their roster includes Oasis, Boyzone, the Charlatans and the Levellers, among others, and it handled the recent Take That tour.

The company has four people working on A&R in the U.K. and one in the U.S. We go and look for bands a long time before they become successful," says Hall. Oasis has stayed with Underworld since it started and so far has reaped the advances of larger companies.

Winterland, a division of MCA, set up Ultraviolet, which signs U.K. acts. It is a joint-venture company between U2 and Winterland, and Winterland handles the distribution. Ultraviolet acts include Janis Ian, Brand New Heavies and Massive Attack.

"We certainly have our ear to the ground, but we don't hang out in clubs, because the merchandising rights to a band become of value after they're done the tour," says Osher. "We are in contact with record companies and publishers to see who's being signed and who looks like they might have a positive future."
U.K. Venue Boom Keeps Pace With Talent Surge

BY THOM DUFFY

The Brit-pop explosion of 1995 has made it clear that the pub and club scene of Britain can still serve as a crucible of artist development. As young acts build their followings on the road, however, they also will find other live-exposure opportunities are expanding in the U.K., from theaters to summer festivals to arenas.

On the theater level, developments in London illustrate the competitive and expanding state of the venue business. The Forum in Kentish Town, north London, (the former Town & Country Club) was renovated and reopened in 1993 by Vince Power's Mean Fiddler organization as a major, 2,110-capacity showcase venue. It competes for acts with similarly sized Shepherd's Bush Empire theater in west London, which also was revamped and reopened within the past two years. The famed Hammersmith Odeon drew a major sponsorship deal and a new name as the Lahatt's Hammersmith Apollo. And the Brixton Academy has boasted a solid record of bookings—including a not-so-secret theater show this summer by the Rolling Stones.

The 25th anniversary of the Glastonbury Festival this past summer highlighted the strength of the U.K. festival circuit, which also boasts the annual Reading, Phoenix, Healt, WOMAD and Cambridge Folk festivals. Each offers up-and-coming acts to share the bill—and audiences number in the tens of thousands—with established stars, often creating career breakthroughs. For example, a critically acclaimed performance at the Reading Festival in 1993 was a turning point for Blur in its rise to chart-topping status in Britain. The potential to stage new outdoor festival events is being explored by the Royal Highland Centre on its expansive and accessible grounds in Edinburgh.

For the major tour promoters in Britain—such as MCP, Harvey Goldsmith Presents, Marshall Arts, Kennedy Street—one of the most promising aspects of the Brit-pop boom lies in the potential of young bands to reach arena-packing status. That's already been achieved by the likes of Blur, Oasis, and People, among others.

Fortunately, this talent development is coinciding with a new level of international interest and investment in Britain's arena and stadium circuit—a venue infrastructure largely acknowledged to be lagging well behind that of the U.S. By this year, REC and Wembly Stadium and Wembly Arena could see substantial renovation under a recently announced bid by London to host the Olympics in the year 2008. The U.S.-based Pace Entertainment Corp., in partnership with Sony Music, has expanded the National Bowl at Milton Keynes over the past two years. Two of the leading U.S. companies involved in venue operation—the SMG Management Group, and the Ogden Corp.—are now active in the U.K. SMG runs the Sheffield Arena and earlier this year reopened the London Arena in the city's Docklands district. Ogden Entertainment Europe opened the Nynex Arena Manchester in July, after signing the U.S. telecommunications company as marquee sponsor of the 19,500-capacity building. Ogden also has contracted to operate the 2,400-seat Bridgewater Hall in Manchester, and a new as-yet-unnamed arena is due to open in Newcastle later this year.

Above is a selective list of leading concert venues around the U.K., including their capacity, booking contacts and notable concerts recently staged or upcoming. ■
### HITS OF THE WORLD

#### EUROCHART HOT 100 | MUSIC & MEDIA

<table>
<thead>
<tr>
<th>WEEK 10/22/95</th>
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<td><strong>SINGLES</strong></td>
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<tr>
<td>1</td>
<td>YOU ARE NOT ALONE</td>
<td>MICHAEL JACKSON [EPC]</td>
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<td>2</td>
<td>FAIRGROUND SIMPLY RED</td>
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<td>CAMEL</td>
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<td>WATERFALLS</td>
<td>TLC</td>
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<td>7</td>
<td>MAN ON THE EDGE</td>
<td>IRON MAIDEN</td>
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<td>I WANNA BE A HIPPIE TECHNODROME</td>
<td>WINIATR</td>
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<td>YOUR LOVE REALLY LOVED A WOMAN</td>
<td>BRYAN ADAMS</td>
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<td>10</td>
<td>T U MAKE'EM EXCUSE CÉLINE DION [EPC]</td>
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#### NEW ACDC | BALLBREAKER | [EPC] |
#### NEW ACDC | BALLBREAKER | [EPC] |
#### NEW CÉLINE DION | STRIPED | [EPC] |
#### NEW BOYZONE | CIRCLE | [EPC] |
#### NEW PRINCE | THE GOLD EXPLORE | [EPC] |
#### NEW MICHAEL JACKSON | HISTORY | [EPC] |
#### NEW RED | BOOK | [EPC] |
#### NEW BERNIE TALLEY | BOSTON | [EPC] |
#### NEW DON'T BREAK MY HEART | VANILLA COCONUTS | [EPC] |
#### NEW NEVER FOR GET | TAKE THAT | [EPC] |
#### NEW NEW | A JUICE | [EPC] |

#### BELGIUM (Promo) | 10/13/95

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<td>SHUT UP AND SLEEP WITH ME</td>
<td>SIN</td>
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<td>YOU ARE NOT ALONE</td>
<td>MICHAEL JACKSON</td>
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<td>NEW HOT CHILIPERI</td>
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#### DENMARK | 10/10/95

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<td>I WANNA BE A HIPPIE TECHNODROME</td>
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<td>KISS FROM A ROSE</td>
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<td>FROM THE EARTH</td>
<td>FROM THE EARTH</td>
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<td>NEW HOT CHILIPERI</td>
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<td>8</td>
<td>VANGELIS 1492</td>
<td>THE CONQUEST OF PARADISE</td>
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#### SWITZERLAND (Official Swiss Chart) | 10/14/95

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<td>A KIND OF CHRISTMAS</td>
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<td>WATERFALLS</td>
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<td>BOOMTASTIC SMASHY &amp; JAGGER</td>
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<td>STAYIN' ALIVE</td>
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<td>8</td>
<td>GRETIE SVENSON</td>
<td>YOUR BEAUTY</td>
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<td>RED CHILIPERI</td>
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### GLOBAL MUSIC PULS

#### THAILAND: The success of American singer Sukanya Migaek, who has enjoyed two hit singles from her self-titled second album, is in line with the current trend for outspoken female artists. The talented Migaek has a toughness about her that springs from her rural upbringing in Thailand's far north. Although she came to public attention through her role in TV soap opera and a nude appearance on a local whiskey calendar, her popularity as a singer has been sustained by such hits as "Rak Thung Jang Jing" (I Really Love You), in which she instructs her lover to take off his pants. Her act isn't likely to catch on in Singapore since Migaek has few inhibitions. The fact that the track has received regular airplay on radio stations run by domestic labels has been a coup for Warner's Thai operation in Bangkok, helping to push sales toward 100,000 units.

#### NEW ZEALAND: Top indie label Flying Nun has released "The Sound Is Out There," a 12-track sampler at a budget price of NZ$10 (approximately $7). The album, which favors new acts on the label's constantly growing roster, is notable for featuring the first release by Dimmer, the new band led by former Straitjacket Files frontman Shayne Carter. The song is a moody piece of melodic introspection, professionals, promoters and instrument and equipment manufacturers, and publishers gathered in Kiev earlier this year, when the capital hosted its first international music trade fair. A similar event was held in the city last month at the House of Ukraine (a venue that formerly housed the Lenin Museum). Publishing executives from the Ukraine and the former Soviet Union are representatives of about 10 major manufacturers of musical instruments and equipment, including Fender, Zildjian, Premier, Roland, Soundcraft, AKG, and Yamaha.

#### U.K.: Five African superstars performed to a packed house at London's Royal Albert Hall last month. Billed as the African Pride, this gala concert featuring Lutalo Dube (reggae singers from South Africa), Khaled (rhythm guitarist from Algeria), Baaba Maal and Youssou N'Dour (both from Senegal), and Salif Keita (from Mali) was the musical highlight of the Africa '95 program, a celebration of African arts and culture that is taking place across the U.K. until the end of the year. The performance created an electric atmosphere, and the usher in this most august of British venues expressed uncertain how to respond to outbreaks of dancing in the aisles. The best performances of the night came from the dynamic Maal and the contrarily static Khaled, who won over the audience with the sheer beauty of his voice and his band's canned-up rhythm. Both Khaled and Maal were aware of their alotted times, and there were delays in preparing the stage between sets, which meant that the headlining N'Dour did not come on until after midnight and could perform for only 30 minutes. The highlight of his disappointingly short set was a new house-style version of "7 Seconds." The world of the concert was airied the following day on BBC-TV.

#### COUNTRY: Music country remains a minority taste here, although there is a steadily expanding community of enthusiasts. However, veteran German singer Thomas Anders, 36, who achieved success with his band Modern Talking and its hits "You're My Heart, You're My Soul" and "You Can Win If You Want," is now launching a solo career. The fact that he is a native of the West German province of Hesse and has never before sold more than a million units during a single album's run in Germany, may be credited to his long-term success in the U.S. as the voice of Modern Talking and his recent project with the Highwaymen. Anders' second album, "Sensational," was released in October and has already sold 2 million units, along with a reported 100,000 copies of singles. The song has a much anticipated record title "Damsel In Distress."
Wherever There Is Music, There’s Billboard

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Put it to work for you.
Indies Strong With Classical, Jazz, Rap; PGD Gets Boost From Hot R&B Sales

BY ED CHRISTMAN

NEW YORK—WEA, which had twice as many million-selling albums in the first nine months of 1995 as any other distributor, has maintained its hold on the No. 1 spot among U.S. distributors for the period.

During the nine months ended Oct. 1, the company had a 22.3% total market share, compared to the 22% it had in the first nine months of 1994. WEA had strong showings in alternative and hard rock, country, and R&B.

Helping out the effort were the sales generated by Hootie & the Blowfish’s album “Cracked Rear View,” which has sold nearly 5 million copies this year, according to SoundScan. That album, the top-selling title so far this year, outsold the No. 2 album, TLC’s “CrazySexyCool,” by nearly 1.5 million units.

In fact, during the first nine months of the year, WEA had 12 titles that sold more than a million units, outpacing PGD and Uni Distribution Corp., both of which had six titles above the million-unit mark, according to SoundScan.

WEA was also by far the leading distributor of country albums, finishing the time period with a 24% share, about seven percentage points higher than BMG, the No. 2 country distributor, which finished with 16.8%.

In R&B albums, PGD snared the top spot, with a 23.9% share, compared to the 18.4% share held by WEA, which finished second.

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. Approximately 85% of the U.S. music marketplace reports its sales to the Hartdale, N.Y.-based company.

Total market share is based on unit sales for all music configurations and formats. The market share for R&B albums consists of data collected by SoundScan exclusively for that genre; the country albums data is from the overall SoundScan panel, which also is used for The Billboard 200.

In addition to “Cracked Rear View,” the million-selling WEA titles were albums by Green Day, Van Halen, Alanis Morissette, 2Pac, John Michael Montgomery, Bush, Tom Petty, Madonna, Tim McGraw, and Brandt, as well as the “Batman Forever” soundtrack.

The independent sector snared the No. 2 spot among U.S. distributors, finishing the nine-month period with 19.3% in total market share, up from the 15.5% it had in the corresponding months of 1994.

The 1995 performance by independent distributors was spurred by strong showings in classical music, jazz, rap, and on the Heatseekers album chart. Three independent releases have topped the million-unit sales mark this year: soundtracks for “The Lion King” and “Pocahontas” and Offspring’s “Smash.”

PGD had the third-best showing in total market share, finishing the nine-month period with 14.1%, up from the 11.9% the company had during the same period in 1994. In addition to its dominance in R&B, PGD’s performance was boosted by robust sales in classical, as well as hot-selling albums from Boyz II Men, the Cranberries, Sheryl Crow, Shania Twain, Blues Traveler, and Melissa Etheridge—all topping the 1 million-unit mark.

Sony placed fourth, with a 15.3% share, down from the 15.6% the company had in 1994. BMG, Uni, and Cema also lost ground from their performances last year.

BMG finished the period as the No. 5 distributor, with a 12% slice, down from 13.1% last year. Uni and Cema switched places this year, with Uni climbing out of 1994’s last-place showing to the No. 6 spot this year, displacing Cema, which fell into the cellar.

Although Uni climbed one spot in the rankings, its 10.2% share was slightly down from last year’s 10.7%. Cema, meanwhile, scored an 8.9% share, down from the 11.3% posted in the same period last year. (Continued on next page)
Slipped Disc A Refuge For Headbangers

Long Island Legend Grows With In-Store Metal Shows

BY MARK MARONE

VALLEY STREAM, N.Y.—Although Long Island, N.Y., is one of the top markets in the country, Slipped Disc is one of the few record stores here specializing in underground punk, hardcore, heavy metal, and alternative rock music. Before the store opened in 1982, customers interested in such music had to travel to Manhattan to satisfy their needs.

Slipped Disc, located in a row of stores in an old neighborhood of Valley Stream, attracts flocks of fans looking for hard-to-find vinyl and import CDs. Skate punks, black-clad Gothic rock fans, and long-haired death-metal connoisseurs shop side by side, searching through the store’s extensive inventory for hot independent releases.

But aside from the renowned and comprehensive music selection, according to owner Mike Schutzman, Slipped Disc is best known for hosting legendary in-store appearances, which began in the early ’80s and cemented the store’s enduring legacy as one of the best record stores in Long Island. In 1982, Slipped Disc started out by specializing in underground bands in the New York hardcore punk scene, such as Agnostic Front and Krust. The store happened to be across the street from the now-defunct Rio Theater, which in 1982 had scheduled a show by a little-known San Francisco thrash quartet. Thanks to proximity, Slipped Disc was able to secure an in-store appearance by the band. “Having Metallica as our first in-store was exciting,” says Schutzman. A couple hundred fans showed up that day, which marked the beginning of Slipped Disc to draw 2,000 fans for an in-store appearance.

One time, Schutzman recalls, “Queensryche’s management called us and gave us less than a week to promote [an in-store by the band], and we had 1,200 people show up.” Less than a week before the Queensryche in-store, approximately 2,000 fans turned out for an appearance by WASP, which was in town to promote its U.S. debut album, X. When WASP’s “first album had just come out over here,” says Schutzman, “there was a lot of their material available in England [that we were already selling] large numbers of import albums.

Through the decade, Slipped Disc hosted in-store appearances with Slayer, Motorhead, and Ratt, when each was on small independent labels. In fact, when heavy metal was on the rise in the early to mid ’80s, it wasn’t uncommon for Slipped Disc to draw 2,000 fans for an in-store appearance. One time, Schutzman says, “Queensryche’s management called us and gave us less than a week to promote [an in-store by the band], and we had 1,200 people show up.”

Less than a week before the Queensryche in-store, approximately 2,000 fans turned out for an appearance by WASP, which was in town to promote its U.S. debut album, X. When WASP’s “first album had just come out over here,” says Schutzman, “there was a lot of their material available in England [that we were already selling] large numbers of import albums.

Today, heavy metal remains a lucrative business at the store, even though the format has fallen from favor with the masses. Recent in-stores have included acts as diverse as the Circle Jerks and Mick Taylor.

Prior to opening the store, Schutzman—an avid record collector and big fan of first-generation English punk bands, such as the Damned, the Buzzcocks and the Sex Pistols—had earned an associate degree from Farmingdale (L.I.) College and worked part-time at the North Shore Animal League, a shelter for unwanted pets. After two years at that job, he became the shelter’s director of health and welfare. That experience provided him with the business acumen he would later use in parlaying his record-collecting hobby into a full-time business.

With $20,000 saved from living at home with his parents, Schutzman opened the Slipped Disc. Despite all the naysayers, he found a spot on a crowded street. “There were two competing stores on this avenue,” he says, “and everybody was telling me ‘it’s not going to work.’” A friend of his father who owned a record distribution company warned him that it was a bad time to get into the business, he adds.

Schutzman persevered, and with a vision of specializing in the under-served area of underground music, he earned the store’s reputation as one (Continued on next page)
ForeFront, Star Song Christian Acts Promoted From Above

BY DEBORAH EVANS PRICE

NASHVILLE—Star Song Communications, the ForeFront Communications Group, and American Airlines have joined forces with Christian radio stations and retailers this fall to promote Star Song and ForeFront artists in a special campaign. The ExtraMile promotion will award $25 million in American AAdvantage incentive miles to consumers via contests on Christian radio stations and to Christian retailers who participate in the promotion.

This marks the first time American has partnered with a record company in such a promotion.

The radio contest will run Nov. 15 through Dec. 15 on stations in the top 25 Christian markets. The campaign will promote new releases from Star Song and ForeFront by inviting listeners to call in when they hear new-product spots for Star Song and ForeFront artists, including product by DC Talk, Newsboys, Holy Soldier, Brian Barrett, E.T.W. and Phillips, Craig & Dean, as well as new product from StreetWay and Truth Clothing. By ordering the package, retailers are entered into a drawing to win one of 17 round trips to anywhere in the U.S.

In addition to the trips, Star Song and ForeFront are providing retailers with extra incentives to participate by sale pricing some of their artists’ best-selling catalog at $9.99 for cassettes and $11.99 for CDs, and product will be received Jan. 1, 1996, billing on select packages. Among the artists included are Sierra, Rebecca St. James, Aaron Joffrey, Tony Vincent, Big Tent, Revival, and Code Of Ethics.

“We’re trying to do something to continue to re-engage radio and get new continuing traffic for Christian retail,” says Steve Griffin, president of Chordant Distribution, the EMI-owned distribution company that distributes several labels, including Sparrow, ForeFront, and Star Song. “This is going to be one of the biggest Christian radio promotions ever.”

Jeff Willet, director of sales and retail development for Star Song, agrees. “We first had to get the radio board and then go to our field staff and say ‘OK, you’ve got this station on board, we would like to target this retailer.’ Willet says. ‘We’ve had phenomenal success. It’s blowing me away how quickly people are jumping on board for this.’

Willet credits the great response to the fact that the promotion brings key elements together. “We know how important it is to tie everyone together,” he says. “This is the first promotion we have done on this scale that ties local radio, retail, print advertising, and television together. It’s tying on a national level, video on a national level (with Z Music), and one of the largest national sponsors that this industry has ever seen in American Airlines. So there’s good reason we’ve had great response.”

In addition to the radio and retail involvement, Z Music Television, Christian music’s video channel, and CCM magazine, one of the Christian industry leadership titles, are also participating in the campaign. Z Music will broadcast its own “win a trip for two” promotion, which will feature Star Song and ForeFront artists. CCM will run full-page, four-color ads in its November and December issues. Two round-trip tickets will be given away through CCM Radio, and the magazine is also providing subscriptions to be given away at radio.

At retail, consumers will be alerted to the radio contest via a special merchandising kit that will encourage them to listen to their local radio station for a chance to win. Printed purchase materials will include American Airlines inflatable jets, custom banners, shelf-talkers, danglers, and other items. Listeners will be made aware of participating retailers via tags on all radio spots.

In a released statement, Tony Radka, manager of American’s AAdvantage incentive miles, said, “American’s AAdvantage program is proud to partner with Star Song, ForeFront, Christian radio, and retail in the exciting ‘ExtraMile’ promotion. We hope to see a set new precedent in music promotion that we will see have big results with Christian music consumers. Travel is the No. 1 incentive, especially during the holidays, and we applaud Star Song and ForeFront for their innovative thinking.”

Willet says that awarding miles has been a great tool for other industries, and it seemed a natural to utilize them in the Christian market. “I think it was a New York Times article that said that probably the best way of [providing incentive in] any sales force today is airline miles,” Willet says. Sales reps will also be able to win a share of the mileage. “We’re going to give away a good chunk of miles to both their field and telephone sales organization to reward them for a good sales job,” Willet says. “They are the key element in making this happen.”

When asked why the promotion was exclusive to Christian retailers and not offered to mainstream accounts, Willet said that the labels are optimistic about the success of the campaign in the Christian market, and that after breaking in it first with Christian retail, they may try to implement the same or similar campaigns at mainstream “If it all works out, we’ll be doing more of these types of promotions in the future, and hopefully with a larger audience of retailers.”

SLIPPED DISC A REFUGE FOR HEADBANGERS

(Continued from preceding page)

of the hillsop on Long Island, offering a wide selection of punk singles and alternative imports.

“Even [then] I realized you couldn’t just carry Bruce Springsteen CDs and make a business out of it,” he says. Today, Slipped Disc occupies about 2,000 square feet of space. In what may be construed as contradictory to the ethics of underground music, Slipped Disc is amazingly clean and well-organized. “I’m like a perfectionist,” says Slushman who was asked about his changes to the store’s look every year or so. “I always liked the neat look. People can walk in here and find things very easily.” With around 7,000 different titles to choose from, the orderliness is a plus for customers. On the wall near the front counter is a section of about 200 new and best-selling titles. Next to that are sections for CD singles, soundtracks, and compilations and three separate sections of vinyl: used, import, and new domestic.

Vinyl is a big seller at Slipped Disc. Schutzman says that after the major labels started phasing out vinyl, it was the alternative bands that both spoke out in the press about their affection for vinyl and demanded that their releases be put out on vinyl, helping the format enjoy a small resurgence with the rock audience.

Independent releases are especially important in drawing customers to the store, says Schutzman. Some of Slipped Disc’s best-selling new and catalog titles come from such labels as Revelation, Discord, and Fat Records, all of which sell hundreds of titles a week for the store. Underdog, Youth Of Today, and Gorilla Biscuits are among the top-selling acts at the store.

The average transaction at the store is $15-20, but Slipped Disc is known to send home satisfied customers who smile while eagerly shell out $300-$400 in an afternoon, says Schutzman. “Last week, a guy came in from Connecticut and bought $700 worth of death metal imports,” he reports.

After that spending spree, “he only had $1 left. I felt bad for him, so I gave him $3 to pay for the tickets to get home.”

Music sales account for approximately 75% of the $700,000 that Slipped Disc grosses annually. The other 25% in sales comes from a full line of music videos, which can be purchased or rented; music books; overseas magazines; posters; T-shirts; and streetwear, including leather, jewelry (of which mom pitches in to oversee the buying), and hair colorings.

“The hair coloring is something new,” he says. “I figured I’d try, because half of our customers have green and purple hair anyway,” observes Schutzman on the new product line.

Throughout its 13-year residence, Slipped Disc is prone to being closely scrutinized by ever-impulsive locals because of the occasional large crowds the store draws. Most people in this quaint part of Valley Stream have come to accept the store’s individuality, but the notoriety has also created a few strange experiences for Schutzman to go along with the pleasant ones. One day, in one of “the funniest and scariest” incidents, Schutzman recalls, a 50-year-old woman dressed in a long coat, carrying two big bottles of Great Bear Water “The woman, who Schutzman says wasn’t very attractive, stripped down to her bra and underwear and began spitting the water, as if it were holy, over the store’s inventory, all the while spewing fanatical religious tenets of sin and redemption.”

In short, Schutzman got arrested. “Several merchants and local law enforcement officials were furious and went on a tirade about how opening up a non-kosher business in an exclusively Jewish area was offensive,” he says. “It was just too much.”

When told that everyone was certain of Schutzman’s guilt, he retorts, “I still can’t believe it. It’s happened to a lot of people. Everyone is so hard on this guy.”

When asked how the shop could survive, Schutzman says it was a simple matter of “keeping an open ear.”

Still, the loyalty of the store’s customers is astounding. “We’ve had customers who have been with us since we opened, and they come back year after year,” Schutzman says. “Yes, Slipped Disc will probably be around permanently.”

The store, along with the other store, www.americanradiohistory.com

BILLBOARD OCTOBER 21, 1995 61

www.americanradiohistory.com
Straight outta the hood, comes Thump's newest rap artist: Slow Pain featuring the\n
dope single "Saturday Night\n
Ballin'."

Re-live the golden sounds of Mary Wells, Smokey\nRobinson & The Miracles, Marvin Gaye, The Temptations\nplus many more timeless Motown classics with Cruizin'\nTo Motown

Live and feel Freestyle music\nat its best featuring artists like\nLisa Lisa & The Cult Jam,\nEn Vogue, The Cover Girls,\nSalt-N-Pepa, Taylor Dayne, Will\nTo Power plus many more.

Just Wright For Christmas\nfeatures Violin, Oboe, and\nEnglish horn accompanying\nDanny's piano performance on\ntraditional Christmas favorites.\n
"Merri Christmas features the\nGrammy Award winning Texas\nBoys Choir and the nationally\nacclaimed Dallas Brass,\ndelivering a rich orchestral\nperformance reflecting the\nspendor and joy of Christmas.

Billy Montana: "...a simple, yet\ndynamic collection of\nemotionally driven songs about\nlife and love, all delivered in\nhis distinctive tenor."

"Country Weekly\nShelby Lynne: "There is no\nmore talented female singer\naround today. Shelby can do it\nall...these songs will blow you\naway!" - Billboard Magazine

Moonshine continues to lead\nwhere others follow. Forthwith\nTrip Hop in America, The Trip\nHop Test Part 2 will take off\nwhere its not selling\npredecessors have left off,\ncontinuing to document the\nhottest new music trend.\n
Superstar DJ Keoki - All Mixed\nUp, featuring America's Fastest\ntrue DJ Superstar, is the fastest\nselling mix album in the genre\nthat Moonshine started.

Love Unchained celebrates the\n"king of Romance's" return in style\nwith 12 newly recorded classic\ntreasures. This is a stellar\ncollection of number one hits from\nthe greatest names in show\nbusiness. The Magic of Christmas\nfeatures Engelbert singing his\nfavorite classic holiday songs.\nThis is a fun, delightful album that\nis sure to fill you with joy.

Various Artists\nThe Magic of Christmas

Mr. Happy Unzipped

Mr. Happy grooves so hard that\nthey could make your head\ncan't go next! Their CORE debut\ncontains brilliant songwriting and\nperformances in the vein of\nJellyfish and GNR.

Various Artists\nThe Trip Hop Test Part 2

Various Artists\nDJ Keoki - All Mixed Up
Various Artists
Old School Rap

Take a trip back in the days with some of the phattest MC's who made hip hop what it is today; Old School Rap Vol. 2 with Kurtis Blow, Slick Rick, Doug E. Fresh & The Get Fresh Crew, Ice T, Run DMC, The World Class Wreckin' Cru plus many more Old School players.

Various Artists
Old School Rap

You've read LowRider Magazine now hear the music with the LowRider Oldies Vol 6 and Slow & EZ Thump Records at its best with the LowRider Sound.

Various Artists
Slow & EZ

Energy. This is what Skirt radiates through strong sultry vocals, deep thick bass, layered guitar riffs, and soul searching songs. Catch Skirt touring nationally to promote their release Crave. Love Canal surpasses the expectations of alternative and heavy metal to create a sound all their own. Powerful aggressive music with soulful, provocative lyrics and hard-hitting rhythm.

Various Artists
LowRider Oldies Volume 6

Two AD - Electronic art for the mind from England, Europe and Beyond. Loop Guru - Loop Guru with their energizing journey through global, cross-cultural electronica and their debut USA release Dunyva.

Various Artists
LowRider Oldies Volume 6

The Dance Box is a two CD set that contains 30 of today's hottest dance tracks. A non-stop mix of gold and platinum artists; 69 Boys, Stevie B. Expose', Taylor Dane and many many more. Larry Tagger's two recently with radio darlings Bourgeois Tagg, new album features the hit songs "Palm Of My Baby's Hand," and "After This Love Is Gone" both are screaming up AC radio.

Various Artists
LowRider Oldies Volume 6

Ashkaru creates an Afro-Caribbean world beat sound with infectious rhythms and catchy melodies from a truly multi-national band. Tulku is a new collaboration with composer/producer Jim Wilson (Little Wolf Band) featuring Jai Uttal. Tulku weaves a global music tapestry whose melodies engulf the rhythm of trance.

Various Artists
LowRider Oldies Volume 6

Lunar Samples includes Moon Martin's smoky blue rendition of Cadillac Walk, Bad Case of Loving You and the hit Enemy. Stephen Allen Davis' will capture your heart and touch your soul. Having already written 15 #1 songs and received 11 BMI awards, The Light Pink Album will put Stephen in the company of John Prine, Shawn Colvin, and Guy Clark.

Various Artists
LowRider Oldies Volume 6

The Dance Box Vol. 1

Larry Tagger
With a Skeleton Crew

Various Artists
Dunyva

Larry Tagger
The Dance Box Vol. 1

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Blockbuster Leadership Shuffle; Cema Backs Off Beatles Plan

CHANGES: Blockbuster Music underwent a change of leadership last week, when, according to sources, chain president Gerry Weber resigned to pursue other interests. He was replaced by Jerry Comstock, senior VP of operations for the music division. Company officials didn’t return calls seeking comment.

In making the move, Blockbuster is said to have realigned reporting responsibilities, and Comstock will report to Jerry Reilly, chairman of Blockbuster entertainment.

Blockbuster bought into the music business in late 1992 with the acquisition of the Sound Warehouse and Music Plus chains. It subsequently acquired Super Club Music. Blockbuster Music spent a tough time in 1993-94 trying to put the distinct operations together into one company. So far, label sales and distribution executives give the chain high marks for the Blockbuster store treatment, but overall, they say that they have been underwhelmed by the performance of Blockbuster Music in its first year of operations as a consolidated entity.

In another Blockbuster move, Mike Greene, VP of strategic planning, is said to have announced that he will be leaving the chain shortly. Until recently, Greene oversaw purchasing for Blockbuster.

ON THE VERGE of becoming the most unpopular music distributor in the business for the second Christmas in a row, Cema Distribution very shrewdly pulled an about-face and backed off of its plan with Capitol Records to have a Monday street date for an anthology album by the Beatles. Instead, the set will come out on the industry’s standard day for new releases, Tuesday. In this case, Tuesday falls on Nov. 21, two days after ABC will broadcast the first part of a documentary that will debut a Beatles track, “Free As A Bird.”

The move comes after Capitol and Cema spent the last month making enemies in their attempt to safeguard against leaks of the song before the television broadcast. Last year, Capitol-EMI enraging the account base by cutting a sweetheart deal with McDonald’s.

This year, in what company executives say was an effort to maximize the marketing opportunities created by the network prime-time broadcast of the documentary, somebody at Capitol felt the need to get the albums into stores the day after the broadcast. But to accommodate that desire, Cema planned to drop ship albums to outlets on Monday, with overnight shipping beginning on Sunday, right after the show. That plan alienated one-stops and independents, because it likely meant that many independent stores would get the album days after the chain stores.

Then, on the day they were soliciting the albums, Capitol and Cema unloaded a second bombshell on their accounts: All deliveries of the Beatles album would cost 40 cents per unit. After taking heat from accounts for the 40-cent charge, Capitol and Cema decided that a traditional Tuesday release for the Beatles anthology would do just fine after all.

Cema president Russ Bach says that some accounts “expressed concern” about the release plans for the album. “Basically, when the other channels and we couldn’t do the release on Monday without the surcharge, it was decided to drop the release back to Tuesday,” he says. “We can do it in a more regular fashion then.”

For bulk shipments to one-stops, Cema will still use an overnight delivery, so that the wholesalers will get the album on Monday, hopefully allowing them time to prepare product for next-day shipments to their customers.

But for drop shipments to stores, Cema has the luxury of using the less costly two-day air delivery service, Bach says.

Bach emphasized that Cema still will work rigorously to protect against leaks of the new Beatles song. Noting that UPS has replaced Federal Express as the company delivering the album, Bach says, “We will be transporting the album in a sealed truck on Sunday to UPS in Louisville, Ky., which will perform a special sorting of the product for us and then put it on planes.”

In talking about other elements of the staging for the album, Bach says Cema will process product for chains, doing work that is normally the distribution centers of the chains.

For a charge of 10 cents per unit, Cema, at its Jacksonville, Fla., facility, will only a chain’s price sheet, each album being drop shipped. Also, for those chains that rely on “keepers” to guard against shoplifting, Cema, for a charge of 25 cents per unit, will encase albums in a longbox.

(‘Relax, environmentalists: this is a one-time only use of the longbox.”

Despite all of the (sometimes questionable) twists and turns that Capitol and Cema have made in bringing the Beatles album to market, it is quite an accomplishment if they can get two million units to the street over a night or two.

MAKING TRACKS: Track bears that Mark Michel, a buyer at Peachtree Music & Video, will join Blockbuster Video as audio buyer. ... Larry Cohen has joined Ames Department Stores as VP of music and video. Cohen was previously a district manager at Ames, and before that he was director of music and video merchandising at Borders Books & Music. ... Rich Bangloff, VP of finance at Sony Music Distribution, will become VP of distribution for the company. ... Greg Linn, director of product development at RCA, is leaving the label to become director of product marketing at Columbia.

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Cedarwood Kids Popping Up In Mainstream
Benson Line’s Popularity Transcends Christian Market

Benson Boom: It’s no surprise that Billboard’s Top Kid Audio chart has, in its young life, been dominated by Disney. But eyebrows were being popped all over the place at the aggressive showing by Cedarwood Kids, the children’s line of Nashville-based Christian record company Benson Music Group. A whopping total of seven titles appears on this week’s chart, second only to Disney’s 14; the only remaining slots were taken by Sony Wonder and the Barney label.

“This is the first week we’ve had significant success outside the traditional bookstore market with our children’s product,” says Mike Gay, national accounts executive for Benson Music Distribution and, with his wife, Sue, co-creator of Cedarwood Kids. The line is carried by mainstream rackjobbers, such as the Handelman Co. and Anderson Merchandisers, as well as music retailers, such as Musicland and Trans World. Since Benson’s banner chart song, Gay notes, other accounts that had balked at carrying the line now have concrete proof it’s selling. “A number of them are now planning to buy,” says Gay, “the mainstream market is now a very significant percentage of our business.”

Gay says Benson had a history of dealing with the mainstream market regarding its adult audio product, especially titles by established Christian acts and Benson’s own acts “Twenty-Favorites” budget series. Those longtime associations assuredly helped get the ball rolling for Cedarwood Kids, he says. So did the prices ($8.99 for cassette, $6.98 for CD). “Prepacked displays have also been a successful marketing strategy,” says Gay, noting that the four-disc displays feature front-faced product and a header card. “The majority of this product is sold on impulse.”

The line, which now has 11 titles, debuted in July 1993 and has sold more than 1.4 million copies. Gay and Benson’s daughter, Cindy, a recent Wellesley graduate, says, “My wife and I perceived a niche: We felt that people wanted songs for their kids that they’d learned themselves in Sunday school. Classic songs are arranged in a familiar yet fun way. They also wanted a lot of those songs in one package...” Cedarwood Kids albums’ classic songs (15-20 selections), with quality production, at a reasonable price, with attractive packaging that tells you who’s inside.” Hence the series’ titles: “Bible Songs,” “Silly Songs,” “Songs Of Praise,” “Toddler Tunes,” etc. A 12th release, “Preschool Songs,” is due in December.

This year, Benson debuted the Cedarwood Kids CDs and has just shipped two live-action sing-along video versions of “Silly Songs” and top audio seller “Action Bible Songs,” competitively priced at $7.99. Plus, the line is available in Spanish. “We have a sense of mission with what we do,” says Gay. “To get this kind of recognition at retail is an honor.”

KIDBITS: Walt Disney Records has unveiled its adult contemporary tribute to “The Music of Disney’s ‘Pocahontas’,” featuring performances by Linda Ronstadt, Bobby McFerrin, David Benoit, and others... “Barney’s Sleepytime Songs” (EMI Records) features something new from the purple frog: a complete bedtime routine on side

Drive Entertainment release, “Let’s Dance,” is being supported by a series of kids’ dance contests at retail locations... Frat god Jimmy Buffett’s Margaritaville Records will bow its first children’s release, “Jimmy Buffett’s Parakeets,” Oct. 25; it consists of 10 Buffett tunes sung by kids. (No, “Margaritaville” isn’t among them.) The ever-wonderful Chad & Terri Siganus have a characteristically kooky new release, called “The Alphabet Train” (Testor-Tot Records/QMS Productions, Cougar, Mo.)... New from... (Continued on next page)
Tape Techie ‘Plunders’ Dead’s ‘Dark Star’

DEAD REDUX: Last week, we noted here that David Grisman’s Acoustic Disc label will be issuing unreleased material by Old & In The Way, the bluegrass unit that mandolinist Grisman formed with the late Jerry Garcia in the early ’70s. Now comes an extraordinary indie project that features the music of the Grateful Dead in a way it’s never been heard, or perhaps even imagined, before.

“Grayfolded” is a two-CD set released by Toronto-based label Swell/Artifact and distributed in the U.S. by Caroline. It’s an epic rendition of the Dead’s celebrated concert piece “Dark Star,” assembled by Canadian composer/musician/tape manipulator John Oswald from 51 live versions of the song recorded between 1968 and 1969. The project was completely authorized by the Dead.

Oswald’s extraordinary technique, called “plunderphonic,” has gotten him into trouble. In 1988, he was forced to destroy the remaining copies of his album “Plunderphonic” after Michael Jackson sued him over the record’s unflattering cover (which depicted Jackson as a white woman) and its radical re-edit of the song “Bad.”

Oswald is noted for his high-compression technique: His 20-minute work “Plurexure” dices samples from 5,000 musical sources.

A couple of years ago, Oswald was approached by Dead bassist Phil Lesh and David Gans, host of the Dead’s syndicated radio show, to fabricate a similar compression of the Dead’s material.

Oswald says he had other ideas: “I could be condensing the essence of the Dead, or the essence of the Dead’s leader Jerry Garcia—whichever was a viable goal was to expand the essence of the Dead.”

Given free access to the band’s tape vaults, Oswald sought to “create the illusion of being at a Grateful Dead concert and (experiencing) all their eccentricities open there—sometimes the sense of music, sometimes the sense that ‘Oh, the drums are kicking in—[but] without drugs, with just the music.”

Using a plethora of versions of “Dark Star,” the Dead’s ultimate vehicle for concert improvisation, Oswald orchestrated pieces from 40 hours of source tape into a one-hour-45-minute mega-suite, utilizing a method he calls “Grayfolding” (whence comes the punny title “Grayfolding”), in which disparate performances are superimposed and harmonized.

“You can have more than one Grateful Dead playing at once,” he says. “Sometimes it’s like a Grateful Dead orchestra, with 16 guitars.”

“Grayfolded” grew Topsy-like: The first half of the album, “Transitive Axi,” was issued as a mail-order-only release in 1994. The second disc, “Mirror Ashes,” was completed over a year’s time, with input from Dead fans.

Oswald, who calls the release of the album so soon after Garcia’s death “very awkward,” says that at least one grieving listener reacted emotionally to the work. “He said it was a hit overwhelming,” Oswald recalls, “and this multiplicity of Jerry Garcia particularity—the juxtaposition of the older Jerry Garcia to the younger Jerry Garcia—just made him cry. (It was) a little bit too much. It does have an odd feel right now.”

“Grayfolded” will indeed make for powerful listening for Dead aficionados; even nonfans will find Oswald’s tape orchestrations astonishing in their complexity.

Still more of Oswald’s “plunderphonics” will soon be available via a U.S. independent: The musician/technician says that what he is calling "Encoding" can be used to expand outside the language field,” says Penton president Hugh Penton.

“We felt we had plenty of things to bring to a publisher, particularly our overseas distribution in foreign countries, which opens up a whole new marketing area for audiobook publishers,” he says.

“We’re distributing virtually everywhere in the world: Australia, New Zealand, England, Japan, Europe, Canada, and all through the Middle East.”

B&B president Beth Baxter says, “Penton has been in the audiobook market for eight years and has done a great job with their own distribution. And their product, language tapes, does not compete in any way with mine.”

B&B has 65 titles. On Oct. 13, the company released “Frank Sinatra: An American Legend,” written and read by Nancy Sinatra.

The audio, released simultaneously with the GPG hardcover, will be targeted to music stores in addition to bookstores and will be promoted with in-store book signings and television interviews. Penton hopes to expand its offer of audiobooks.

“We’ve talked to a half-dozen or so other audiobook publishers,” he says. “We’re trying to structure a little group of publishers interested in expanding their marketing and distribution. We’ll be putting together a common promotional program for the group. There are so many genres—westerns, mysteries, children’s titles... We would like to have a little activity in all those fields.”

TRUDI MILLER ROSENBLUM
Acts Get To Play 'Her' CD-ROM Game

BY MARILYN A. GILLEN

LOS ANGELES—An innovative game is getting an equally novel soundtrack approach via American Laser Games' new offshoot, Her Interactive.

The Albuquerque, N.M.-based unit, announced this summer, is targeting the under-14 kids market, with a games marketplace with CD-ROMs and online areas designed to appeal specifically to girls and young women. Among products on tap are "Sure She Can!," a series of informational CD-ROMs featuring real-life young women, and Her Online, a joint venture with book company Daniel Weiss Associates, due to launch this winter.

"First up, however, is the CD-ROM "McKenzie & Co.," a live-action "interactive social adventure" set at a high school and featuring a cast of female friends. Since music plays a large role in the lives of teens, the company reasoned, it should also get a starring part in this fictionalized take on the high school scene, which is due in November at an expected price around $80.

The idea was to find music that would appeal to the targeted teen demo, as well as fit in seamlessly with the overall story line, according to Gino Rascon, American Laser Games' music director, who scouted the bands to provide that music.

"I was looking generally for a retro, '60s kind of style—lots of the kids in the game are wearing tie-dyes, for instance," says Rascon. "Beyond that, we tried to get nice cross-section of stylistic approaches, from pop and alternative rock to R&B."

Rascon ultimately chose five acts, which provided 16 full songs for the disc. Ranging from unsigned to previously unretweeted to currently signed, all the bands are "up and coming," Rascon says, "with lots of new music to showcase."

None are exactly household names, Rascon allows—but give them time, he adds. "This is a tremendous way to get their music in the hands of a lot of teenagers, who are the biggest buyers of music," he says. "They're all excited by the possibility of exposure, and I truly expect this will do for them."

That exposure extends beyond the game itself, says Her Interactive executive director Patricia Flanagan. In advance of the game's release, Her Interactive is shipping an enhanced CD promo, which includes one song from each band playable on standard CD decks, along with a portion of the game and a music video for the game's theme song, "And You Drive Your Pretty Car" by the Strawberry Zots. The enhanced CD is expected to sell for less than $2.50 and will be in stores this month.

American Laser Games is also including one-minute samples of each song in the game on its World Wide Web site in the Internet.

Finally, a separate audio CD of all the music will also be packaged with the game, Flanagan notes.

The featured acts are the Strawberry Zots, who contribute material from their forthcoming album on London's Beggars Records in addition to the theme song, with which they previously had some success on RCA; unsigned alternative rock duo Poet; Jonathan Robbins, a singer-songwriter formerly on Arista Records, who contributes new material; the Cool-Notes, a British urban band formerly on PWL Records; and unsigned R&B-styled vocalist Tee Green.

Rascon plans to include music by other young bands in at least four new titles due next year, he says. "It's a whole new medium for exposure," he says. "There's radio, MTV and now games."
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**Weakness Seen In Euro Retailing  
Report Cites Pricing, Marketing Problems**

BY PETER DEAN  

MONTPELLIER, France—European retailers suffered in their own movie, shown here during the annual Espace Video International conference Sept. 29-30. As a video, it would have to be classified as “horror.”


Retailers’ product knowledge is also key in helping steer customers away from Hollywood imports and toward a title like “Foreest Gump” and toward a title like “La Reine Margot,” “La Belle Epoque,” or “Priest.”

Retailers are having difficulty convincing to customers that because European films are made on smaller budgets, they can’t rely on special effects for entertainment and consequently have better story lines and acting as a result,” said David Hulme, managing director of Prime Time London. But that idea isn’t getting across the checkout counter. Also according to the documentary, many stores have a “bazaar atmosphere, in which movies aren’t ranked generically or alphabetically.

Moreover, researchers found that many vendors are pricing themselves out of the market. In the U.K., for example, world cinema titles cost 4 pounds ($6.50) more than the average Hollywood feature, and as much as 6 pounds ($9) more if the movie is in letterbox, rather than conventional pan-and-scan.

“Price is detrimental. People are not aware of what they’re getting for the extra price, and they’re less likely to pay extra for it as a result. World cinema prices need to be competitive,” said Steve Arro, video manager of London’s HMV flagship store. A recent half-price marketing campaign in the store doubled sales, but only temporarily.

In Germany, censorship laws have so suffocated retail distribution that con- sumers have had to find “Foreest Gump” or anything else. Suppliers have slashed prices in an attempt to encourage more retailers to start selling.

Yet despite the gloom, the European video industry posted another record year in 1994, with distributor revenues up 11.2% and consumer spending up 9.1%. VCR households are growing as well, increasing by over 6 million to more than 80 million. (Continued on next page)

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**Giant/ West Coast Owners Face Suit  
As They Prepare Public Offering**

S C E Y O U IN COURT: Every consolidation leaves someone squeezed, sometimes to the point of squeezing back—


Already owners of Giant Video in Marion, Ohio, the Standleys acquired West Coast Entertainment and are after as many West Coast franchisees and independents as want to become part of the newest mini-Blockbuster. Salvador’s suit throws some light on the Standleys’ ambitions. Giant Video expects to parcel off the 800 million West Coast purchase, completed July 12, into a public offering that Salvador values at $576 million.

The West Coast deal was announced at the Video Software Dealers Assoc. convention in May in Dallas, where Salvador was present as a minister without portfolio. His business card lacked a title, but Salvador said the black would be filled in once the Standleys settled on a corporate structure. Now, Salvador claims they reneged on a promise to give him a position and piece of the business in return for his acquisitions expertise.

Salvador’s breach-of-contract action asks for $250,000 in payment of stock, $500,000 in salary, and $1,500 for unreimbursed expenses. “We’re deeply disappointed,” says a Giant Video/West Coast source who adds that the action is without merit.

Court papers provide numerous examples to show otherwise, such as Salvador introducing the Standleys to West Coast principals Elliot Stone and Donald Weiss last November. “They would release Salvador’s knowledge and experience in their valuation of the chain,” the suit says.

In the meantime, Salvador claims he turned down job offers from MGM/UA Home Video and HBO Video because the Standleys couldn’t live with him. The suit quotes Kyle Standley as saying, “We don’t want you to go anywhere. We want you for the rest of your life as vice president of our company.”

By the time VIDA rolled around, Salvador said he had soured and Salvador says the Standleys never sent him “a full written contract in accord with the agreement reached between them.”

Salvador takes credit for lining up two investment bankers, McDonald & Co. and Jefferies & Co., to underwrite the initial public offering. Giant Video/West Coast won’t comment, but sources indicate other underwriters will be raising a different sum. However, the Standleys apparently plan to go public this year. The fact that shares of Hollywood Entertainment, et al., have tanked in recent weeks “isn’t in the way at all,” says an insider familiar with Giant Video’s plans.

Nevertheless, some Wall Street analysts think Giant Video—and Home Video, another IPO participant—will be smart to wait until the other stocks reinflate. “You can always make your numbers,” says one, “but the price is selling more shares at a lower price. You’re surrendering more control than you’d like.”

O N THE MOVE: Nancy Steingard, who ran Western Publishing’s home video operations until August, has been named president of Universal Harvey Animation, which is producing new episodes of “Casper, The Friendly Ghost” for TV. Broadcast should begin next spring, to be distributed via MCA/Universal Home Video undoubtedly will follow. Seagram, the new owner of the various entities to heavily cross-promote the TV “Casper” when it arrives at retail.

Western, which hasn’t replaced Steingard, is expected to revive its video line once former Simon & Schuster president Richard Snyder takes control of book and media ventures. The publisher had sought a licensing deal for titles including home-grown releases, as well as the Hi-Top catalog acquired several years ago. But an unsold corporate domain apparently scared off potential partners. Snyder could bring them back.

Mitch Periss, who’s leaving Anchor Bay Entertainment at the end of the month, can be reached at 818-981-4584. He’s currently VP of West Coast operations.

B R E A K I N G U P T H A T O L D G A N G OF M I N E : HBO Video is re-creating itself as longtime executives depart. In recent months, Ellen Stolzman, who had been in charge of nontheatrical programming, left to form a media consultancy, and marketing VP Peter Ligouri moved to Home Box Office as VP of category management. He joins former HBO Video president Eric Kessler, who switched to the pay-TVS side some time ago. Henry McGee, meanwhile, came from HBO to replace Kessler. Ligouri’s replacement is outsider Cynthia Ribe, who previously worked at HBO.

The new HBO is even quieter than usual, as the theatrical supplier Savoy Pictures continues to whittle at the box office. Only three features have made money, says The Wall Street Journal. Now, Savoy says it will place more emphasis on TV production, further reducing HBOV’s chances of a retail winner.

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**Chatten On A Successful Road With Delivery Biz**

BY SETH GOLDSTEIN  

NEW YORK—Chattes Transportation, a New York-based company that ships tapes on trucking home videos, million of them. The Valley Stream, N.Y., company has been shipping prerecorded titles since its start in 1988, when veteran shipper Stanley Chatten struck out of his own. Chatten had been getting tapes to distribution centers, including the first street-date released, Paramount Home Video’s “Star Trek 2: The Wrath Of Khan”—but in the early days, he spent almost as much time and effort on automotive parts.

Revenues from videos now exceed cash from cars, “and they will continue to do so,” Chatten says. One reason is the clearly defined trend toward direct shipment to retail outlets, according to Chattes Transportation executive VP Don Helgeson, who anticipates steady growth down the road. In some classes of trade—sales to rental stores—Helgeson predicts “drop-dead volume” that bypasses the distribution centers, precisely what Chattes is after.

Helgeson, based in Westlake Village, Calif., is a recent addition to Chatten’s management team. The two have known each other since the early 80s, when Helgeson was employed by CBS Fox Video and, later, by duplicator Technicolor Video Services. Helgeson was a friendly competitor during his stay with Video International & Associates in Wayne, Mich., the leading shipper in town.

Chatten measures his progress against that of Video. While he won’t reveal figures, he says Chattes Transportation’s sales are now the size of Video’s in 1991. The company, which also maintains offices in Detroit and Chicago, traditional shipment hubs, has devised “CTE Pinpoint Distribution” as a way to enhance its direct-to-retail deliveries of new releases and catalog product.

The system makes use of the 100 or so Chattes Transportation agents who are responsible for getting orders to their destinations. With one of them, headquartered in Atlanta, Chattes Transportation has formed a joint venture, New Media Inc., which covers the entire Southeast.

Why there? Helgeson, CEO of New Media, says it’s largely a function of distance. Chattes can deliver to 90 cities in the Southeast in 24 hours, whereas other distribution centers offer the same delivery time without inventory class at hand. Corrugated displays, assembled on site and packed with self-through tapes, are now the rule rather than the exception. But their bulk and low density of product make air trans-

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**Picture This**

by Seth Goldstein
WEAKNESS SEEN IN EUROPEAN RETAILING  
(Continued from preceding page)

By way of contrast, the most bullish estimate of DVD penetration reckons a worldwide total of 7.5 million players in the year 2000.

But revenue flow is cutting new paths away from video stores. CIC Video sales and marketing director James Harding was on hand to explain the impact of a new phenomenon: mass merchants, including large department stores and supermarkets.

Norse seems bent on helping the customer. Harding criticized the use of video-specific buyers for supermarket chains, the absence of sales charts and poor product segmentation within store. Some of the blame he laid at his own door.

"As distributors, we've not done enough and not been smart enough in the way we've addressed the problem," Harding said. "We should encourage retailers to get more professional, to use planners, to calculate profit per square footage, to use their computer systems. Often they're not, and their shelves are cluttering up as a result."

Harding said that CIC would look at the sales potential of titles before releasing them and would consider withholding one if there wasn't enough interest. This would counter what he called "pumping out products without responsibility."

Part of the supermarket problem, according to Kingsley Grimble, managing director of U.K. children's distributor Abbey Home Entertainment, was that grocery stores are used to buying only one or two brands in each section.

Kal-vi vendors have been trying to break out of the rut. A generic advertising campaign teamed five U.K. animation suppliers—VCI, Abbey Home Entertainment, PolyGram, BBC, and Carlton—for a brief stab at competing with Disney. The task was daunting: From 1992-94, Disney's share of the children's market rose nearly one-third, from 38% to 49%. The gain has helped discourage investment in European animation.

The U.K. was chosen for the trial, funded by EVP and parent MEDIA because of its developed self-through market, dominant retailers, and a proliferation of high-profile animators. The objective was to devise a strategy that would pull together 16 different titles without a common price or studio name.

But because of Disney's decision to change the release date of "The Lion King," the "Best Of British Animation" package was released earlier than anticipated, unraveling a number of promotional plans. As a result, not every key retailer participated, the overall level of stock was variable, and the shelf space devoted to the package was disappointing. Confusion abounded, and the campaign's sell-in of 70,000 units didn't begin to recoup the 350,000 pounds ($475,000) outlay for the joint campaign. Roughly 60% was spent on television and print advertising, and the rest on in-store promotion.

If the European Video Perspective had a downbeat air, it was because EVE's very future hangs in the balance. EVE, an initiative of the European Union, was established in 1990, has advanced 7.3 million pounds ($11 million) to aid the release of 1,300 European audio-visual productions, including new media.

But EVE may not be included in the creation of MEDIA 2, now being formulated by the European Commission, the Council of Ministers, and the European Parliament. Sources indicate that EVE could exit as early as November.

If it's any consolation to the home video trade, things are no better with CD-ROMs and multimedia. According to an EVE study, "The Interactive Entertainment Market," numerous underfunded developers and publishers will be going to the wall over the next three years. European video cartridge sales have declined, as "this highly unstable market goes through a transition phase."

Meanwhile, of the 5,000 titles developed this year, only 1,000 will reach retail, no improvement on the percentage available to consumers last year. Customers buy an average of 1.2 titles per year, with titles rarely selling more than several hundred each.

Worldwide, only 200 of 3,500 CD-ROM releases have turned a profit, says U.S. research company SIMRA Information.

CHATLEN  
(Continued from preceding page)

port nearly impossible, Helgesen adds. The answer: New Media's 41,000-square-foot, six-acre terminal, which can reach 22% of the national market in a day or less, Helgesen and Chatlen say.

Chatlen Transportation's agents generally have a lower profile, but their responsibilities don't change. "Shipments have to be broken down," says Helgesen, and arranged for quick delivery to accounts within a six-hour radius. It's working, he adds. "Product no longer has to go to [the account's] distribution center."

The agents handle about 80% of all deliveries, and despite the arrival of electronic data interchange, they provide a needed human touch. "You still have to have a signature on a piece of paper" signifying delivery, Chatlen notes. The business is beyond the grasp of Federal Express and UPS, which are "not flexible enough" for the changes in street dates, purchase orders, and location, he says.

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SHELFL TALK BY Eileen Fitzpatrick

BUCKING THE TREND: Despite sagging exercise sales, New Line Home Video is moving ahead with its In Shape With Rachel McLish promotion, including the former Ms. Olympia. Paramount Home Video is counting on three tapes from Weight Watchers to perk up sales.

"There's always a market for exercise," says New Line VP of acquisitions and nontheatrical Licensing, Alaimo. "It's like diet books, because women and men are always looking to try something new."

The McLish workout is a 60-minute regimen focusing on an upper- and lower-body routine. It will hit stores Nov. 21, priced at $14.98. New Line has been working on the project for about a year, so pulling out because the market has softened isn't an option, Alaimo says. "Now that the market is going south, I think that bodies well for Rachel because this isn't a vanity tape. Amateurs are going to be interested because every woman knows how to burn fat. Now they are looking to tone, and that's what Rachel does."

New Line is supporting the tape with a $10 retail rebate offer for Caban Video's contact lenses, plus a discount on a subscription to Shape magazine.

McLish, who has written two fitness books, is booked for numerous in-store and distributor appearances. The bodybuilder-turned-actress also has a new project, "Raven Hawk," which may be distributed by New Line Cinema.

While everyone is looking to lose weight, Paramount wants to gain sales momentum with the "Weight Watchers Workout Series." Three videos, priced at $12.98 each, will be in stores in January.

The new tapes represent the third time that Weight Watchers has sought distribution outside of the 4 million people who attend weekly meetings worldwide.

Three earlier tapes were distributed via direct response through Time Life Video and television and at retail through CBS/Fox Video, according to Weight Watchers magazine executive VP Kent Kreh.

About a year ago, Kreh says, the company signed a book and audio cassette deal with Vucom-owned Simon & Schuster. Paramount's video division was "the third leg on the stool," Kreh says.

Although the studio has not put together its final marketing plans for the videos, Weight Watchers will feature them in its own, $40 million advertising campaign that starts (like everyone's new diet) in January.

CINDERELLA STORY: On the eve of the O.J. Simpson verdict, Buena Vista Home Video opened its Burbank, Calif., lot for a huge party promoting a less controversial event, the release of "Cinderella."
### Top Music Videos

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<th>No.</th>
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<td>&quot;THE GATE TO THE MIND'S EYE&quot;</td>
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**Notes:**
- (*) Gold certification for sales of at least 125,000 units or a dollar value of $9 million at retail for theatrically released programs, or of at least 250,000 units or $1 million at retail for nontheatrical titles. • (**) Platinum certification for a minimum sales of 750,000 units or a dollar value of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/FP Communications.
### LASER SCANS

(Continued from preceding page)

ston Universal, the LDA is hosting a Laser Visionary Awards Luncheon Friday (30) that will commemorate the organization's 15th anniversary.

The LDA will honor industry pioneers Ken Ken (former U.S. Pioneer Corp. executive VP), Jim Fiedler (former president of MCA/DisneyVision), John Messerschmitt (former VP of North American Philips), Jack Reilly (former president of DisneyVision Associates), David Paul Gregg (the inventor on whose patents the laserdisc is based), and Biff Gale (who kick-started the fledgling laser market with industrial sales of 12,000 players to General Motors).

**LASERDISC BUNDLING:** U.S. Laser Video Distributors is selling laserdiscs priced bundled with select titles to laser software dealers. In July, the company offered an RCA LDI 307 player with "Speed," "True Lies," "The Distinguished Gentleman," and several others to retailers at a total wholesale cost of $245, according to president David Goodman.

In October, U.S. Laser Video plans to package discs with Panasonic players. U.S. Laser, based in Fairfield, N.J., was purchased this year by Image Entertainment (Billboard, July 15).

**THX WILLOW:** The now-famous computer special effect created by Lucas was executive producer of the fantasy film, which has Val Kilmer and Joanne Whalley in the cast. Fit-

**ing** was created by programmers at George Lucas' Industrial Light & Magic for Ron Howard's 1988 movie "Willow," which bow Nov. 28 in a new Columbia TriStar laser edition (wides, THX, side three CAV, new digital, transfer, $69.98).

Lucas was executive producer of the fantasy film, which has Val Kilmer and Joanne Whalley in the cast. Fittingly, the THX certification process for optimal video and audio performance in laserdiscs was created by Lucasfilm's THX division.

**THX DIE HARD THRICE:** Joining the growing lineup of THX-certified discs are Image/FoxVideo's "Die Hard," "Die Hard 2: Die Harder," and "Die Hard With A Vengeance" (each wide, AC-3, $49.98), due Nov. 22, Dec. 20, and Jan. 17, respectively.

**IMAGE/DISNEY'S "Cinderella"** special edition (CAV, extras, $99.99) is a superb effort and an impressive bargain as well. Included with the beloved 1950 movie are "The Making Of Cinderella" documentary, a 48-page hardcover book, and a formida-

**ble array of exclusive-to-laser sup-

**plementary material: a 1922 silent "Cinderella" cartoon, demos of eight songs not in the movie, story con-

**cepts dating back to 1940, abandoned storyboards, and art-design layouts.**

**Pioneer** has bowed a special edition of "Wuthering Heights" (extras, $40.98), William Wyler's powerful 1939 adaptation of Emily Bronté's novel, starring Laurence Olivier, Merle Oberon, and David Niven. Composer Alfred Newman's score is isolated on the analog left track, while the score and effects can be heard together on analog right. Included on the disc is an interview with cast member Geraldine Fitzgerald.

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### Billboard's Top Laserdisc Sales

**FOR WEEK ENDING OCTOBER 21, 1995**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Label</th>
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<th>Catalog Number</th>
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<td>STAR WARS</td>
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<td>Image Entertainment</td>
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<td>1977</td>
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<td>PG</td>
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<td>Fox Video</td>
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I
95.7%
of
readers
worldwide
find
Billboard
extremely
important
for
work.

Billboard's November 18th issue explores the regional markets of Germany, Switzerland, and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German-market (based on first half-'95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

Contact
Christine Chinetti
44-171-323-6686

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DAISY DUCRET

WORLDWIDE DANCE
AD CLOSE: OCT. 24
ISSUE DATE: NOV. 18
The beat goes on in Billboard's November 18th Issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive rundown 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

RAP
AD CLOSE: OCT. 31
ISSUE DATE: NOV. 25
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
Ken Piotrowski
212-536-5223
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

Quincy Jones, one of the entertainment industry’s premier talents, celebrates a half-century of wide-ranging accomplishments. Billboard’s December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We’ll also take a look at his much anticipated new release Q’s Juke Joint and his future projects.

Contact: Gary Nuell
213-525-2302

Billboard's 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year’s best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector’s Issue, it remains on the newsstand for two weeks.

Contact: Pat Rod Jennings
212-536-5136

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Urban Renewal. New York public advocate Mark Green presents plagues commending LIFEBeat for its efforts for the city and for the UrbanAID 4 LIFEBeat campaign—a campaign encompassing radio, TV, and print spots, local benefits across the U.S., hospital visits; and a star-studded concert. Pictured, from left, are LIFEBeat board member Veronica Webb; LIFEBeat executive director Tim Rostis; Uptown Records president/CEO Andre Harrell (now Motown president/CEO), who spearheaded the campaign; and Green.

**LIFELINES**

**BIRTHS**
Boy, Miles Robert, to Lisa Hackett and Michael Stafford, Sept. 8 in New York. Mother is director of law and business affairs at MTV Networks. Father is a general practice attorney specializing in entertainment law.

Girl, Joelle, to Nicole Fortier Heiman and Randy Heiman, Sept. 8 in Miami. Mother is director of publishing at Foreign Imported Productions and Publishing Inc. and Estefan Music Publishing Inc. Father is director of field marketing for Track Marketing Co.

Boy, Devin Thomas, to Tom and Michelle Starr, Sept. 15 in St. Louis. Father is Midwest regional promotion manager for MCA Records.


Girl, Alexa Nicole, to Lori and Michael Fagien M.D., Oct. 2 in Gainesville, Fla. They are publishers of JAZZIZ and PLAY magazines and co-founders of the MIOR Entertainment Group.

**MARRIAGES**

Boy, Thomas Alexander Whelan Prine, to John Prine and Fiona Whelan, Oct. 4 in Nashville. Father is a recording artist on Ob Boy Records.

Girl, Victoria Grace, to Richard and Donna Sterban, Oct. 4 in Nashville. Father is bass singer for Capitol recording group the Oak Ridge Boys.

**FOR THE RECORD**

The Sandos are signed to MCA Belgium. The act’s label affiliation was stated incorrectly in the story “EU’s International Oddity: Trans-Shipments” in the Oct. 7 issue.

In the Oct. 7 issue, a review of “The Hustle Revisited,” a new single by Van McCoy, implied that the artist was still recording. McCoy died in 1979.

**GOOD WORKS**

RED BLOODED: The American Liver Foundation and the Blues Heaven Foundation will receive a portion of funds generated by the sale of “Red Blooded Blues,” a contemporary blues compilation created by PolyGram Special Markets for the two charities’ campaign theme, “Get Hip To Hepatitis.” The album features tracks by B.B. King, Buddy Guy (winner of the Billboard Century Award), Pops Staples, John Lee Hooker, Robert Cray, Joe Louis Walker, Etta James, Joan Osborne, Paul Rodgers, John Mayall, Alton Images, Jeff Healey, Otis Rush, John Hammond, Lucky Peterson, and Joe Cocker. In addition, Walker performed Oct. 11 at a benefit for the two groups at New York’s Bryant Park Grill. The evening was hosted by Bo Diddley.

The American Liver Foundation is a nonprofit group that serves as resource for information on hepatitis, and the Blues Heaven Foundation is a nonprofit educational group dedicated to blues artists. Contact: Tom Tenner at 212-608-7919 or Faj Saint Laurent at 212-333-8294.

JAZZIST GETS TOMBSTONE: Tampa Red, the blues guitarist, has a tombstone in Mount Glenwood Memorial Garden West in the Chicago suburb of Willow Springs, thanks to a consortium of fans and BMG Music. A dedication ceremony was set for Oct. 14, 14 years after Red’s burial. The BMG/Bluebird label reissued the artist’s complete recordings for Bluebird Oct. 10 as part of the label’s Bluebird Blues & Heritage series. The dedication is a joint effort of BMG Music, reissue series coordinator Vince Caren, Boosters Blues Records owner Jim O’Neal, and Barry Dolins at the Chicago mayor’s office of special events. Contact: Cary Bark at 310-388-8688 or E-mail at Chuzia@aol.com.

INTERACTIVE CONTEST: New York’s first interactive multimedia contest featuring the Key, an interactive musical instrument from Lonestar Technologies, has been set for Oct. 26 at the Hard Rock Cafe, to benefit Second Harvest, the nationwide food bank. All patrons who bring a donation of food to Hard Rock will be able to use the Key to play along with the music of Jimmy Page & Robert Plant’s “No Quarter—Unledded” CD video.

The best performance will be recognized with prizes donated by the Miller Brewing Co., Warner-Vision, Atlantic Records, and Lonestar Technologies. WNEW-FM New York is also a host for the event. Contact: for event information, Daniel T. Savio at 212-355-5049; for donation information, Jason Vargus at 800-355-2303.

**CALENDAR**

OCTOBER


Oct. 16, WOMEX ’95, conference and trade show for world music, European Parliament Building campus, Brussels. 011-3-455-61945.

Oct. 19, AAR; Chasing Your Dream, symposium presented by the Los Angeles chapter of NARAS, A&R Chaplin Sound Stage, Los Angeles. 310-392-3771.

Oct. 19-20, Requirements For Interactive DVD, a program developers’ forum co-sponsored by the Laser Disc Assn. and the Interactive Multi- media Assn., including the Laser Visionary Awards Luncheon Oct. 20, Sheraton Universal Hotel, Universal City, Calif. 310-476-8347.


Oct. 21, How To Start And Grow Your Own Record Label Or Music Production Company.

urban renewal.

Update
reviews

P.O.P. PRODUCTIONS, INC.

JANET JACKSON
DANCE: DECADE OF A DECADE 1986/1996
PRODUCER: V.Y.V.
N.Y.C.: 1344-0399

The most coveted “free agent” in the business steps into the spotlight once again, this time with a well-deserved retrospective of her A&M years. On the strength of past hits—“7,” “Let’s copulate,” “Control,” “Black Cat,” “Rhythm Nation,” etc.—the album will be an instant smash, with addition heavy on hits “Runaway” and “Twenty Fourplay,” however, gives the collection extra sizzle, and suggests that Jackson’s already lofty star is still in the rise. A fitting wrap-up of the opening chapter in Janet’s book of dreams.

K.L. lang

You All Can Eat
N.Y.: Capitol/EMI
Warner Bros.: 46034

Canadian superstar follows her break-through album, “Ingénue,” with a surprisingly short (34 minutes) but palatable collection of reflective ballads and torch songs. While “All You Can Eat” may lack the depth of its predecessor, it offers AC and top rockers a plenitude to work with. “If I Were You,” “Maybe,” “Sexuality,” “This,” and “Wild Horses.” A low-key release that fans might find either disappointing or refreshing.

VARIOUS ARTISTS

TOWN OF SONG: THE SONGS OF LEONARD COHEN
PRODUCER: V.Y.V.
N.Y.C.: 1344-0399

Canadian bard has so inspired generations of singer/songwriters that his work has been the subject of at least seven tribute albums, including this all-star collection featuring Elton John, Billy Joel, Peter Gabriel, Gillian Welch, Don Henley, Trisha Yearwood, Sting, Bono, and longtime fan Suzanne Vega, among others. The recording ably captures the artistry of both author and interpreters, making this an insightful collection with across-the-board appeal. Highlights include Nelson’s “Bird On A Wire,” Tori Amos’ “Famous Blue Raincoat,” Gabriel’s “Sultans,” and Vega’s “Story Of Isaac.”

SAL’S BIRDLAND

NUDE PRINTS
PRODUCER: L.A. Records
Ghettos: 71026

This album from the Ottawa-based five-piece is catchy, entertaining, and often amusing, with a tone set by the town’s rowdy, multitalented vocals of lead singer known simply as “Sally.”

JUNE CHRISTY

DAY DREAMS
PRODUCER: David Grusin
N.Y.: MCA

It’s pleasing that the label has chosen to release these Billowy Bluebird tracks (circa 1967-80) instead of more of the much-maligned classic “cool” albums from the late ’50s and early ’60s. Despite varying degrees of听er appreciation given by guest percussionists Jerry Gonzales and Steve Berrios, Coltrane’s compositions lead off from a delicious, Lattinized take on “Impressions” to a vocal version of his deep soulful “Lonnie’s Lament” and Trance-associated Mungo Mangala, tone “Afro Blue,” from which the band took its name. Other highlights include the irresistible groove of Horace Silver’s “Senior Blues,” plus two by Barron: hard-swinging blues “The Phantom” and free-mambo Latin experiment “Jazz Dance.”

JANE KELLY WILLIAMS

TALKING THE WHEEL
PRODUCER: Ben Weider
N.Y.: Mercury/Polygram

One of the brightest lights in the booming alternative folk scene, the Georgia-bred Williams has created a sound with a firm imaginative grasp and off-handed lyrical genius. Her flute-like voice and free-flowing arrangements twine Appalachian and jazz streams within a wishful folk-rock framework. Such songs as “Emotion: Memory,” “Come On Spring,” “The Answer Man,” and “Breaking Into The Past” seem like titles tunes of fierce novels of Southern adolescence finally brought to the screen. The first late-night TV host to invite Williams on-camera to perform “Carry Him,” her sartorially balled-up skin, gets the credit for making her a household name.

ALBUMS

SPOTLIGHT: Reviews selected by the editors to deserve special attention on the basis of critical praise or for balance, and are available at reasonable prices.

ITALIAN

LUIS MICHEL
En Concerto
PRODUCER: Luis Miguel, Leo Cortés
W.B. Latinas: 11213

Mexican megastar returns with a pre-dictable, albeit fan-pleasing, double CD five set that runs through a multitude of hits. This is as well as several previously unreleased classics done up mariachi style, such as “Si No Dejan,” a recent chart topper on Hot Latin Tracks. Album will sell oodles, as gifted singer’s rabid following continues to embrace his neonatal tunes.

JON SECADA
Amor
PRODUCER: Emilio Estefan Jr., Jon Secada, Jorge Casas
S.B.: Latin: 35468

Pop/soul beats traded forceful delivery for subtle approach on this smart package of lush, jazz-laced romantic tunes which is offset by a stirring testimonial to self-realization titled “Entra Cuatro Parados.” Best feature is “Alma Con Alma” and “Ex Por Ti,” but winning track is “Dime Que Sientes,” a riveting ballad boasting exquisitely textured backing vocals.

WORLD MUSIC

ASHKAR
Mother Tongue
PRODUCER: Michael Philip Wojciechowicz
Ashkar: 312

Label debut from this world music sextet, a group comprised of six middle-aged men who have never lived far from several different continents—a strong set filled with fine vocals and harmonica-work. This is a mélange of standing of multiple African styles. Standout tracks include the South African pop impressions of “Tigil” and “Know Joy,” the funky call-and-response of “Bellema,” the Caribbean-influenced chantey “Sigh Like You Do,” the sinuous, nooky-styled guitars of “Must Give Back,” and the delightful thumb-piano figure framing the marvellous “Wolamayele.”

CLASSICAL

INTRODUCING HELEN HUANG: MOZART PIANO CONCERTO NO. 23, BEETHOVEN PIANO CONCERTO NO. 1

N.Y.: New York Philharmonic, Kurt Masur
PRODUCER: Martin Foucher
Telefunken: 99207

Pianist Helen Huang, 12, is the latest in the series of prepubescent phenoms being heavily promoted by record labels; this release follows her New York Philharmonic debut last season. Adagio movements are particularly beautiful, while the quicker outer movements of both concertos show technical proficiency, she fails, especially in the Mozart, to convey a sense of stylistic understanding of the music. Strikingly sensitive and beautiful playing by the Philadelphia orchestra under Masur.

MOZART: REQUIEM
Anna Maria Panazarelli, Nathalie Stutzmann, Christoph Prégardien, Nathan Berg, Les Arts Florissants, William Christie
PRODUCER: Tim Handley
Erato: 10497

An extremely stylish performance of this much-recorded work (a substantial portion of which was probably not written by Mozart). The pure soprano of Anna Maria Panazarelli is typical of the style of the late 18th century, which features tightly knit ensemble playing and singing and virtuoso playing on the violin section, led by the extraordinary Monica Huggett. A classic 200th-century version of 18th-century style.

BILBOARD
OCTOBER 21, 1995
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www.americanradiohistory.com
COLLAGE You Are Everything (1:29) 
PRODUCER: Adam Monroe 
INSTRUMENTS: keyboards, sampled drums, synth bass, piano, strings, guitar, bass, electric guitar, percussion, background vocals. 

AIDS: Aids is a group that uses music and art to raise awareness about AIDS. The song "You Are Everything" is one of their most popular songs, featuring a message of hope and support for those living with the disease.

R&B & HIP-HOP

R. KELLY You Remind Me Of Something (4:53) 
PRODUCER: R. Kelly 
INSTRUMENTS: keyboards, sampled drums, bass, guitar, piano, strings, background vocals. 

The song "You Remind Me Of Something" is a soulful R&B track by R. Kelly, featuring a mix of piano and electronic beats. The lyrics are a tribute to a lost love, with the singer reflecting on the memories and feelings associated with the relationship.

THE ROCKY ROAD PRODUCER: not listed 
INSTRUMENTS: keyboards, sampled drums, bass, guitar, piano, strings, background vocals.

The Rocky Road is a classic rock band that has been active for several decades. Their music is characterized by powerful guitar riffs, strong vocals, and a driving beat. "The Rocky Road" is one of their most popular songs, featuring a catchy chorus and a memorable melody.

COUNTRY

ALAN JACKSON Tall, Tall Trees (3:27) 
PRODUCER: Keith Stegall 
INSTRUMENTS: acoustic guitar, piano, strings, background vocals.

"Tall, Tall Trees" is a country ballad by Alan Jackson, featuring acoustic guitar and piano. The song explores the theme of lost love and its lasting impact on the singer's life.

IRON MAIDEN Man On The Edge (3:15) 
PRODUCER: Steve Harris, Nigel Green 
INSTRUMENTS: guitar, bass, drums, piano, keyboards.

"Man On The Edge" is a hard rock song by Iron Maiden, featuring a powerful guitar riff and a driving beat. The song is a celebration of the band's enduring spirit and the power of rock music.

MUSIC INC.

JENNIFER from "This Is Home" by Lisa

Jennifer is a country singer known for her soulful voice and heartfelt lyrics. "This Is Home" is a powerful song that explores the theme of longing and the search for a place to call home.

NEW & NOTEWORTHY

BECKY SHARP Beach Ball (4:23) 
PRODUCER: Steve Miller 
INSTRUMENTS: guitar, bass, drums, piano, keyboards.

"Beach Ball" is a pop song by Becky Sharp, featuring a catchy melody and a lush arrangement with orchestral accompaniment. The song is a celebration of summer fun and the carefree spirit of the beach.

DID YOU KNOW?

The Rocky Road is a popular treat that originated in the United States. It consists of layers of chocolate and marshmallows, with a graham cracker crust. The Rocky Road got its name from the American management company that held the rights to the recipe, which they wanted to sell to the troops during World War II to help boost their morale.

REVIEWS & PREVIEWS

SELECTIONS

PICTURES: New releases with the greatest chart potential. CRITICS CHOICE: New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Frye, Billboard, 1315 Broadway, New York, N.Y. 10013. Country singles should be sent to Deb Evans Price, Billboard, 49 Music Square West, Nashville, Tenn. 37203. Contributor: Brent Howlett (A.L.).

BILLBOARD OCTOBER 21, 1995

www.americanradiohistory.com
**HOMESTYLE CHICKEN WINGS**

- 2 pounds chicken wings
- 1/4 cup all-purpose flour
- 2 tablespoons garlic powder
- 2 tablespoons paprika
- 2 tablespoons liquid smoke
- 2 tablespoons vegetable oil
- 2 tablespoons butter

**Instructions**

1. Preheat the oven to 425°F.
2. Place the chicken wings in a single layer on a baking sheet.
3. In a small bowl, mix together the flour, garlic powder, paprika, and liquid smoke.
4. Season the chicken wings with the flour mixture.
5. Heat the vegetable oil and butter in a large skillet over medium-high heat.
6. Add the chicken wings to the skillet and cook until golden brown, about 3 minutes per side.
7. Transfer the chicken wings to the preheated oven and bake for 10 minutes, or until crispy.
8. Serve hot with your favorite dipping sauce.

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**ROCK & ROLL: UNRULY HISTORY**

By Robert Palmer

Harmony Books, $24.95

Robert Palmer’s book, like the recent PBS television series that inspired it (Billboard, Sept. 30), purports to embrace a vertigo-inducing range of music in search of the “unruly.” Over the course of that journey from the ‘50s to the present, the writer’s narrative returns to certain topics and music.

One such subject is the coalescing of Hispanic styles into n’roll, for example, who popularized what influences, and what could be tagged “Latin rock.” (Two of Palmer’s suggestions are Carl Perkins’ “Blue Suede Shoes” and Trixie Smith’s “My Man Rocks With Me (With One Steady Roll).”)

As for Palmer’s musical search, out of ten chapters and three “umbrella” essays, only three are not devoted to rock & roll: Brian’s, and those, two are on ’70s punk and one is on ’90s alternative rock. Are we missing something somewhere? In fact, there is talk on “creative flashpoints,” and another altogether to suffer from tunnel vision. The book would have gained much by not relishing stories that made for fun and humor. (Does the world really need another chapter on Lou Fatt, and CBBG?)

One of the most interesting entries is the essay delving into Cuban and African rhythmic traditions, such as son and clave—which in a curious digression—tells the story of Studs Thompson’s role in bringing Fidel Castro to Fidel Castro in 1960. It’s here that the music’s daunting-sketch approach works best.

Citing a number of thriving genres and styles across the world, Palmer concludes that local music traditions are becoming richer, instead of homogenized. However, considering the number of conglomerates that are treading into the “global market,” the odds of a rich, divergent musical culture are looking grimmer by the day.

Next to “The Story of Rock’n’Roll,” Palmer’s book is positively brash in number of essays titled “The Story.” A yearbook-styled volume, it cedes a basic history, assuming a very low knowledge of music on the part of the reader and/or book of reading music; some pages are devoted to auras of the decade in question.

**THE BEST OF BOBBY ORR**

80 minutes; $19.95

Next to a lengthy retrospective of one of hockey’s greatest, some 10 years 18 records, two Stanley Cups, and some incredible moves to boot. Bobby Orr began his affiliation with the Boston Bruins in the 1966-67 season and cemented to set new standards for the game throughout his career, including most points in one season, most assists in one season, and all-games-together season. All his great moments are captured here in this hockey-lovers paradise via game footage, commentaries and interviews with Orr and some of his contemporaries. Video is the latest product of Polyan’s recent partnership with the National Hockey League.

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**THE STORY OF ROCK**

By Daniel M. Pinkwater

Read by the author

3 hours (unabridged); $12.95

Pinkwater, a commentator for “All Things ROCK ROLL,” considered, again displays his delightful-sounding sensibility on this, his sixth audiobook for Dove. Pinkwater’s unique comic vision is difficult to describe, suffice to say that this quirky, hysterically funny audio will have great appeal for fans of “Northern Exposure,” “Frasier,” and “The Hitchhiker’s Guide To The Galaxy,” and other esoteric creations that turnfall on its side. The story takes place in the outlandish downtown city of Baconfish, which includes among its denizens a woman with a gun, a mad criminal, a really bad poet, a man obsessed with avocados, and three teenage movie buff. One advantage is that this is a long story, rather than a novel, so it’s infused unabridged onto two tapes.

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**THEatre**

**EXPLOSIVE SHOOTS**

Jewell Productions

60 minutes; $13.95

Campy video covering two legendary extremists armed with video cameras is only a taste of the weirdness to come in this unusual project, which garners a mere 60 minutes. Familiar to young people, ages 12-22. Although the subject matter of most of the films is not unusual, the style may be—and may be frightening to lesser minds. From the rampage of a bloodthirsty blob of Jell-O to space aliens to vowed to Sever the dinner table—production values range from poor to mediocre, a fresh essence does rear its head among the absurdity. (In a creative promo jewel this promises is this just the first volume of glorified home movies, so stay tuned.)

**THE ROAD TO COLLEGE: A FINANCIAL AIDS GUIDE**

Pacific Media Concepts

Produced by Morganstern, W.I.A

**MUSIC**

CARLOS SANTANA: FASCINATED

22 tracks, 49 minutes; $29.95

Guitarist Carlos Santana invites his fans on a nostalgic musical journey for this three artists who greatly influenced him—Charlie Parker, John Coltrane and Dizzy Gillespie. The program is divided into three parts and features Santana playing all the role of commentator, archival footage of his mentors in concert and various jam sessions, and providing specific examples of how each artist's craftmanship is manifested in his own music. As well as looking back, Santana also shares his own ideas with a taste of his latest artistry by way of several brand new videos. Piece video in the midst of Santana's tour and soon after the release of Legacy/Sony’s three-cell boxed retro-appeal.

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**DOCUMENTARY**

TRAILSIDE: MAKE YOUR OWN ADVENTURE

New Media Inc. 30 minutes; $19.95

The third season of New Media/Backpacker magazine's inspiring tributes to the great outdoors continues. Each title debate on video as soon as it has its initial run on PBS, beginning with "Traveling to Ireland," "Whitewater Canoing The Chattanooga River," and "Mountaineering The Grand Teton." As with the previous "Trailside," these new incarnations celebrate the joy of exploration and discovery with expert instruction on various trails and treks, advice on proper gear, and more. (Contact: 800-TRAILSIDE)

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**VARGAS GIRLS: THE ESQUIRE MAGAZINE IMAGES ALBUM**

White Star Video/Kultur International Films

55 minutes; $20.00

Resonating a sex appeal that whispered rather than shouted, the women immortalized by Albertenning and his then-fledging Esquire magazine in the ‘40s came to represent a particular place and time in the history of American culture. Wolfgang Hassert's documentary explores the world of the artist, whose airbrushed images defined a sexuality that had ascended and much to the popularity of the pin-up girl. Today a genuine Vargas is worth $2,000-$3,000, and these films can view a kaleidoscope of her best-known images and hear commentary from Esquire editor in chief Truman Capote, fashion designer pal and founder Hugh Hefner, and more in this well-crafted video. (Contact: 909-225-5543)

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**THE PINKIES: A PICTURE HISTORY OF AMERICAN OUTFITS**

New Video Group Inc. 60 minutes; $13.95

From Marilyn Monroe and Brigitte Bardot to Madonna and supermodel Naomi Campbell, the mystique of the glamour girl has been both a precursor to and a result of the national consciousness throughout history. This joint production between Showtime Home Entertainment and French channel Canal Plus shows in exquisite detail every weaving of a siren-filmed clip, archival historical footage and pin-ups, posters, and shows the examiner the trend from the fresh-faced girl-next-door pinup to today’s more mature, complete woman. A fascinating lesson in history, culture, and fashion. (Contact: 610-645-0156)

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**ROCK & ROLL**

By Daniel M. Pinkwater

Read by the author

3 hours (unabridged); $12.95

Pinkwater, a commentator for “All Things
Coordinator, Mechanical Royalty Administration

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NYU encourages applications from women and members of minority groups.

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(Continued on next page)
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**LAVA WEAVES A NEW 'TAPESTRY'**

Curtis Stigers, "Home Again." According to Lisa, plans to release the Eternal track as a single simultaneously with the album's release. The producers include Nigel Lowis, David Foster, Keith Thomas, Curtis Stigers & Stewart Lerman, Richard Marx, Emosia & C.P. Roth, Arif Marlin, Scott Hendrich, Janie Siegel, Alan Paul, Cheryl Bentyne, and Tim O'Brien. Among the promo efforts is a Lifeline radio network special on the making of the album, which will be telecast beginning Nov. 14.

The importance of the album to EMI Music Publishing is underscored by the role it played at the publisher's recent international management directors' meeting in Los Angeles. A EMI motion alerted the 55 managing directors to the album's content and promotional plans, including coordination between EMI Music Publishing reps and local WEA labels.

Although not all territories will have the album by Oct. 31, it will be available worldwide before the end of the year.

As for Carole King's involvement in the project, Lamberg says that while she no longer writes for EMI, "I've heard and seen everything, and we’re keeping her in the loop. She is the sole writer on seven songs; the others were collaborative efforts with, among others, Gerry Goffin, Jerry Wexler.

Lamberg adds a happy music-publishing note with regard to royalties. "The original deal for these songs was typical of that era. We've got 100% of EMI Music Publishing's to the money earners."
ABC Draws New Blueprint For Album Rock Format

LOS ANGELES—ABC Radio Networks is looking to add zest to the life of album rock by creating an updated version of the format with greater programming depth and variety.


Abrams, an album rock architect of the '70s and creator of the hard rock Z-Rock format of the '80s, says the new format will attract disenchanted baby boomers who are turned off on the song repetition and lack of passion at most album rock stations.

As an example of this route programming, Abrams says research reveals that only three of Dire Straits' '70s tracks are getting regular airplay in most markets.

Abrams calls ABC's new format "revolutionary, not revolutionary," and says it will program deeper album cuts of artists already familiar to the 20-plus audience.

Included in this group are such heritage acts as Bruce Springsteen, the Beatles, and Pink Floyd. However, such "sophisticated '80s bands" as U2 and Sting and such newer mainstream artists as the Dave Matthews Band and Seal are also expected to find their way onto the playlist.

"To increase the variety of the new mix, ABC also intends to add a dash of reggae, blues, and early new wave. "Out of every 1,000 of those songs, 999 don't work," Abrams says. "Our job will be to find a balance that will give us an eclectic edge."

By DOUGLAS REECE

Denver Facing Glutted Rock Market
Homogeny Plagues Once-Distinctive Stations

BY STEVE KNOPPER

Denver's rock radio market, historically unaltering, has literally shifted into format fragments over the past year.

Listeners, label promotion executives, and programmers are working to reassemble the pieces, concerned that stations once-distinctive sounds are merging into one homogenous beat.

Seven Denver stations now spin rock: Triple-A pioneer KBCO and newcomer KKFX compete for older Hoobastank & The Blowfish fans (although KBCO has recently been airing Foo Fighters and louder guitar cuts); modern rock KTCL is busy beefing up its '80s library; the six-month-old KRNX has a tight playlist of Stone Temple Pilots and new modern rock; KBBZ's classic rock, while sister KPBI recently altered its two-decade-long album rock approach to incorporate more young rock; and KALC (Alice) is '70s oldies.

At times, all seven overlap musically, with a handful of artists, such as Talking Heads, fitting each station's playlist.

Ray Skibitsky, the former KBCO GM who now runs KKFX, says, "If you like this type of music, it's a listener's dream come true."

On the other hand, national triple-A consultant Dennis Constantine, who created KBCO but left in 1993, says, "For a person in a car, it has pretty much become channel surfing. People have lost patience."

If Rocky Mountain listeners are, in fact, disillusioned, it may be a first, with Denver's heralded reputation as a rock leader.

A major part of that heritage comes from KBCO, which opened as a quirky, hard-rock outpost in 1977 and hit No. 1 in the '80s, helping to pioneer the singer/songwriter-friendly triple-A format. Through the '80s, the station was unchallengeable—some joked that the only way to get a job at KBCO was if an employee died.

The same DJs soothed drivers every day with their familiar voices while carefully breaking new artists, such as Melissa Etheridge and, later, Counting Crows.

KBCO's reign ended with the debut of KKFX (the Peak) in June 1994 as the right station at the right time.

Staffed by sources of former key KBCO employees, the Peak's approach—a cross between triple-A and album with modern rock staples, such as R.E.M., 10,000 Maniacs, Gin Blossoms, and Sheryl Crow—worked better than anyone predicted.

By fall 1994, KKFX had beaten the once-mighty KBCO by 1.6 points in the Arbitron ratings. In that book, KKFX tied for second place in the Denver rock category, pulling a 5.3 share.

KBCO slipped to 4.1, down from 5.6 a year earlier. (The market's rock leader has consistently been classic rock KRFX; country KYGO played James Taylor 18 years ago. Would you like to hear James Taylor on your afternoon drive?"

This swirl of change in Denver's music scene has engendered some interesting side effects. Despite the fact that the triple-A format remains an industry darling, that newness, Hodler, Colo., is the site of the format's annual convention, and that two of the best-known triple-A consultants call the Denver area home, Denver radio station defines itself as triple-A. The Peak is a more of a modern rock station, rooted in such '80s hits as Modern English's "I Knew You When.""

At the same time, all seven overlap musically, with a handful of artists, such as Talking Heads, fitting each station's playlist.

Boulder following into a Denver stronghold. KBPI and KRFX, along with warming KRCK and KKAI, have taken the KAZY, handled harder rock on the right side of the dial.

"I visited the market again recently and had the opportunity to tune around. What I noticed was the sameness," McNutt says. "I found no less than six radio stations that could have been each other. That case could be made for radio in a lot of cities, I suppose, but that's an awful lot..."

For Dick Merkle, who has been doing promotion for A&M Records in Denver for 15 years, the McNutt left was a major turning point. Under her and every previous KBDCO, a new Van Morrison record, for example, would have been played with little resistance. But now, he says, the station has phased out. Joan Armatrading and most of the older folk-rock artists it championed for so long.

"We had to take a couple of steps back and go, 'Wha, what happened here?'" says Merkle, adding that he's still waiting for the dust to settle under new KBDCO PD Mike O'Connor. For Merkle, the increasingly competitive market spells opportunity: More stations will play more of his label's artists.

But, he adds, "it's frustrating at the same time, because I'd put an avenue right here in Denver for certain artists. Even so, I 'don't think it's gone for good. When [will it come back?] I wish I could tell you. I wish it was tomorrow."
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 denying, and being ornery, Florida’s heat and humidity are oppressive. Not surprisingly, there’s a kind of an agitated vibe to the music."

More to the point, “Cumbersome” serves as a pointed parting shot. “I have become Cumbersome to my girl.”

“At that point, I guess I was still struggling with some gimmicks,” Ross says. “It just kind of came about. It was one of those songs that just sort of arrived. But there was probably some kind of subliminal revenge thing going on. A lot of things you don’t think about when you’re writing—like the second verse about trying to rebuild relationships and how that sometimes works and sometimes doesn’t. There’s just a lot of isolated, real concrete images (in the song about) stages of relationships—of trying to resuscitate it, trying to make everything work out OK. And I think it as ends, the song, that there’s men and women, and we don’t completely understand each other. We’re trying to, but there’s going to be conflict.”

“I don’t think it tries to point out any kind of hatred towards the person. But it’s just like one of those ‘question type of songs’—Well, why isn’t good enough?—you know because the bars is basically a series of extremes (too heavy, too light, too black or too white).”

As it is, when people are vacillating from one end to the other, there’s no middle ground to establish a relationship.”

---

It’s been a long time, but if the Seven Mary Three’s single “Cumbersome” sounds a bit dark and ornery, blame it on the heat, humidity, and an ex-girlfriend. “Cumbersome” is No. 18 on the Album Rock Tracks chart.

“When we first formed the band, we were down in Florida living with my folks,” says vocalist and “Cumbersome” lyricist Jason Ross. “We were writing songs up in the attic of my parents’ house, and you can imagine Florida with the heat in the summer.” Not surprisingly, there’s a kind of an agitated vibe to the music.

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Billboard® for Week ending October 21, 1995

**Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Album Name</th>
<th>Label/Distributor</th>
</tr>
</thead>
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**Modern Rock Tracks**

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<th>No.</th>
<th>Track Title</th>
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Radio
PROGRAMMING

Hot 97 Has Hot '95 With No. 1 Book: FCC Eyes Licenses; McGuinn To WDRE

During the summer of '93 WQHT (Hot 97) New York, a once-mighty top-40 Hot AC powerhouse, bottomed out ratings-wise, crashing to No. 11. Only a difference of 24 months makes.

In the just-released summer '95 Arbitron ratings, hot hip mecca Hot 97 snags its first-ever No. 1 finish, moving 6.1-6.6, more than doubling the former meeler's 4.5. (In the nearby Long Island, N.Y., market, the station jumped 3.9-4.3.)

Hot 97 busted sister station WRKS (6.7-6.1) for top honors.

KPRW Los Angeles and WGGI-FM Chicago retained their No. 1 positions, respectively (see ratings, page 86).

In other news, the FCC is asking for reasons not to revoke the licenses of seven stations, including WZNY Augusta, Ga., convicted of 6.1-6.6, snags its rating to No. 1 in the Aloha State.

WQHT (Hot 97) New York—

Joel Reish exits his position as VP/Programming/Assistant Engineer, as the company discontinues its in-house research department. At WZIF (the Wilt) Cincinnati veteran PDI talent Bill Bailey, formerly in mornings at WMDX Detroit, joins as PD/morning man (with sidekick Aluto Shenton). PD Phi Dale becomes PD.

WXXW/WWZV Greenville/Spartanburg, S.C., afternoon jock Eric Gray has been upped to assistant PD. It's a new position at the 1-year-old outlet. Stephen Grein becomes promotions director.

Former WCZU-FM Grand Rapids PD Kevin King is now the PD at KDDR (the Duck) Little Rock, Ark., replacing Jan Jeffries, who resurfaces as PD/MD at AC WRFM West Palm Beach. King will handle mornings for now.

Frenco, Calif.'s R&B outlet KOQF (Kickin' 1220) will move to 1210 AM and increase its power by December 1350.

Michael McGuinn will do a midday for KDLS, MD/MD for KDLS. Michael McGuinn, who resurfaces as WDMX Detroit, formerly known as "Wise Prince D." at former R&B outlet KTAA (Jamm'n '94).

PEOPLE: NYC JERKS:

As WHTZ (Z100) New York looks for a nontraditional morning show to replace John Lander, VP/Programming Steve Kingston says he's talking to select/act/movie stars the Jerks Boys about stepping into the Morning Zoo. The suggestion came from, of all people, Mariah Carey, who heard Z100's "to experience needed" promos.

Ex-WGZT Dayton morning talent Jeff Wacker gets the morning gig at '70s gold WYSY (Y107.9) Chicago, replacing Dan Walker. Meanwhile, WGZT is auditioning Joe Steele (ex-WZNY Augusta, Ga., and last heard briefly as "Vedder" at WEDJ Charlotte, N.C.).

At WBBR (B101) Philadelphia, as Dan Blackman is named new afternoon drive host and Kaynir Cirillo evening announcer. Rick Andrews moves back to overnights, while Chris McCoy and JJ hold morning drive and Donna Land middays. WGRD Grand Rapids, Mich., PD/music director Alex Tread makes the leap to WHYT Detroit as MD, replacing Mark Jackson. No replacement has been named at WGRD, although midday Jack Leanne Curtis nab MD stripes.

Ken Shelton, will return to the Boston area with McGuinn—his U.S. territory in the South Pacific, seven hours from Hawaii by plane!

It's a must! "I start with a kid growing up in New York, first with top 40 WABC, next with WKTU (Dato 92) when it expelled in 1978. Paco, Rosko, and G.

Then his parents move him to Lakeland, Fla., at age 14.

Fourteen is a little young to get a first job, New York, in the old Station WOR, with Mike McGuinn.

From there, Jackson goes to the University of Florida, working mornings on the WUFJ station in Gainesville, Fl., and nights on a cable R&B station. Then to week-ends in the WLTQ Los Angeles, and WJJE/MD in to middays.

KBCO Denver names Keith Cunningham promotions director, from crosstown KALC. He succeeds Lori Martin, who, with hire night jock Caroline Hurley from WZGC Atlanta. Hurley is not replace- ment. Whirlwind comes as a result of recent shuffling.

Longtime WKQX (Q105) Cincinnati personality Janee Coyle, most recently with crosstown WCKY, stays in town as the new morning co-host at WGR (Oldies 103.5), where she joins another former Q105'er (her husband and MD)." she says. "I'm going to be a jock on a long record and cuts the spot in audition.

Jackson goes to the University of Florida, working mornings on the WUFJ station in Gainesville, Fl., and nights on a cable R&B station. Then to week- ends in the WLTQ Los Angeles, and WJJE/MD in to middays.

KPRZ (Hot 103) Kansas City, Mo. PD Sam Weaver adds operations director stripes for parent company CARTER Broadcasting Group, overseeing KPRS and gospel sister KPTR.

Here's the lineup for new top 40 outlet KCAL (KCAL 106.1) Ex-Pac. Texas: Mike Martinez from KFRQ McAllen, Texas; MD/mornings; R-I VARaceti from crosstown KJLV-TV, middays; Courtney Nelson from sister KLQ-Paradoons; Anthony Michaels from KLQ nights. WJW (95.7)/MD/MD for 103.5.

While "Rock & Roll, & Roll, & Roll," he decides to go to Vanderbilt University and get an MBA in marketing, so that he'll be a better manager. He ends up doing weekends, then afternoons on WQQQ (92Q) Nashville.

But his broadcasting classes don't immediately lead him to a PD job, although he does become a program- ming assistant at WBLJ New York in the early '90s. Instead, Jackson ends up creating a new MTV show called "Blind Date."

From there, he ends up producing an HBO show called "The Vibe" for Quincy Jones, which runs between movies. Then he starts developing a cartoon show called "Rock & Soul," the network twice—once white, one black—joined at the hip.

"I was living in L.A., seeing the cultures slamed together. There's no mainstream programing, so I tried to create or some visual cue for young kids in terms of how to relate to another one." His agent pitches the series to Fox and CBS.

So while "Rock & Soul" is in develop- ment, Jackson, most recently the job of director of series develop- ment for the USA Network. The CBS affiliate meeting is next door. Tom Chambers of CBS is one of the network's producers. He's here. Blaz mentions that he has this radio station that needs help.

"When I got there, I really vibed on the people," Jackson says. "Coming from L.A., which is this very cold place where people are just out for themselves, this community is just the opposite. I felt this would be a real- ly nice place to be.

Finding other people who feel the same way is a little more difficult. Although Jackson has better money than he did in New York, he says, working work, is hard to find potential jobs to interview at $1,500 a pop. Finally, WGGI Chicago operations manager Elviro Book, who once tried to hire Jackson at WILD Boston, looks up with WGGI part-timer Frankie Jones. Then with WXYV (V103) Balti- more's Chris Smith, who tells Jackson "If Elviro thinks it's a good idea, I'm there!" and hires him to go to Guam with two suitcases.

KUAM's owners talk about Second Chance and "Joe Mainland coming in to save the audi- ence."

But there is a period of cultural adjustment. "People buy radio time here not because of your resume, not because you have a rate card two years ago, they expect it to be the same," Jackson says. Walk- ing into a market where the station is not received as a total hard-ass, says. Eventually, he says, the rest of the staff starts to develop his sense of urgency, part-time with low commitments, in the building, including promotion director Marty McCoy and client relations director Sharron Traxx from KPRW Los Angeles. Jackson tries to foster a sense of community at his station. Several of the staffers share a house, which Jones refers to as "The Real World. Guam."

Everybody at the station is encouraged to socialize after work. Jackson's office is painted a bright white, and Sega so the jocks will use it as a station lounge.

A few of his suggestions of transition from hot AC to R&B-flavored AC— because listeners there aren't used to abrupt format changes—KUAM "hits 94-Jams. Sept. 18, Jackson has his staff wear work paint, Scantily clad women pass out flyers. The station starts giving away $200 once a day, in a "free money song contest."

Because Guam has only four FMs, two of which are rhythmic top 40s, KUAM is heavily dayparted. During the day, it might throw in a jazz-fla- vored record, such as Waymon Tisdale's "Circumstance," although it also plays Lamiz and AZ. At night, "we're out of control, and that's the nature of the island. It's a big party place."

Guam has one privately commis- sioned ratings study. In the last book, the old KUAM had a 10 share while its top 40 rival had a 2 share.

Jackson says he has a mission that goes beyond the ratings. "I want to empower every single person here (whatever level) on, to be their best and lead by example," Sean Ross

by Chuck Taylor with reporting by Eric Boekeht and Douglas Reesse

BROADCASTER OF THE WEEK

Scrapping Jackson's Winding Road To KUAM Guam

So who is Scrapping Jackson? And how did he end up as the operations direc- tor of KUAM (94-Jams), the first R&B station in Guam—a U.S. territory in the South Pacific, seven hours from Hawaii by plane?

It's a must! "I start with a kid growing up in New York, first with top 40 WABC, next with WKTU (Dato 92) when it expelled in 1978. Paco, Rosko, and 97-98
In conjunction with this year’s Radio Seminar, Billboard presents the following special section, previewing some of the topics to be addressed during the Oct. 12-14 event in New York.

Schedule Of Events

THURSDAY, OCT. 12

Noon - 4:00PM
Registration
(7th Floor Foyer)

6:30PM - 9:30PM
OPENING NIGHT COCKTAIL RECEPTION:
Co-sponsored by EMI and MCA with special live performances by Joshua Kadison and Shai
(The Supper Club, 216 W. 47th Street)

FRIDAY, OCT. 13

8:00AM - 4:00PM
REGISTRATION
(7th Floor Foyer)

8:30AM - 10:00AM
BREAKFAST, with special performance by Ola Faye/Rhythm Safari/Priority artists Boyz Of Paradise
(The Hard Rock Cafe, 22 W. 57th Street)

10:15AM - 11:30AM
“Group Heads: By Next Year, One of These Men Will Run Your Station.”
Hear from radio executives who are aggressively buying stations across the country. What are their strategies? How soon will one of them be your boss?
(Astor Ballroom)

11:45AM - 1:00PM
FOUR SIMULTANEOUS FORMAT SESSIONS

“Modern Rock: Too Good To Be True?”
The current industry darling is finally enjoying its well deserved success, but how long can the growth spurt last? Find solutions to the growing pains that are threatening to stunt this format’s future.
(Astor Ballroom)

“R&B/Mainstream vs. Top 40/Rhythm-Crossover”
Can these formats co-exist? Is there a way they can benefit from one another?
(Empire Complex)

“Country: The Great Playlist Debate”
The most divisive issues in country right now are playlist size and how quickly to add and drop records. The consultants’ rallying cry is “Slow it down,” but is this really in the format’s long-term best interest?
(Duffy/Columbia)

“AC and Top 40/Adult: The Full Test That Shocked The World”
Is Michael Bolton still a core artist for AC? Is Collective Soul? See the research that’s caused a massive change at Top 40/adult radio this fall. Then discuss how the record community can better meet AC’s needs.
(Soho Complex)

1:00PM - 2:15PM
LUNCH

2:30PM - 3:45PM
“The Mind Of The Female Listener: Unveiling The Mysteries”
Larry Rosin, president of Edison Media Research, offers an exclusive presentation illuminating the differences in the way men and women relate to and process music. Why do women burn slower on music than men? Why do they seem to be more attuned to a rhythmic beat and lyrical content? And what can your station do to capitalize on the differences?
(Astor Ballroom)

3:00PM - 5:15PM
TWO SIMULTANEOUS FORMAT SESSIONS

“Female Programmers: What They Know About Your Audience That You Don’t”
Most formats target women, but most stations are still programmed by men. What insights do female programmers have that can help you program a better station? Hear female programmer respond to Larry Rosin’s presentation.
(Astor Ballroom)

“Video Didn’t Kill The Radio Star”
A panel of radio-turned-video programmers discusses the synergy between the two mediums. Do radio and video outlets help or hurt each other? What radio programming techniques are working on the video side? What successful video programming tools could be adapted to radio?
(Empire Complex)

7:00PM - 10:00PM
COCKTAIL PARTY
Sponsored by Atlantic and Virgin Records
(Astor Ballroom)

SATURDAY, OCT. 14

9:00AM - 12:00PM
REGISTRATION
(7th Floor Foyer)

8:30AM - 9:30AM
BREAKFAST sponsored by BDS
(7th Floor Foyer)

9:30AM - 10:45AM
“Broadcast Data Systems: Looking Toward The Future”
Learn what exciting new developments are in store from the industry’s leading airplay-monitoring company.
(Duffy/Columbia)

11:00AM - 12:15PM
THREE SIMULTANEOUS SESSIONS

“All Time Rock: Two Faces Of A Format”
As the troubled format faces erosion from all sides, including modern rock, Triple-A and a dozen other permutations, some programmers have chosen to stay the course while others have made a left turn onto the alternative road. Where is album-rock headed, and what can it do to weather the current storm of format confusion?
(Duffy/Columbia)
(Continued on page 90)

Radio
A BILLBOARD EXPANDED PROGRAMMING SECTION

Seminar Showcases Highlight Full Slate Of Artists

I n addition to a wide slate of panel discussions and seminars, attendees at the Billboard/Airplay Monitor Radio Seminar will be treated to live performances by some of the most popular acts on Elektra Entertainment and EMI. This will be a rare opportunity for industry professionals to enjoy music from new albums by featured artists Joshua Kadison, Silk, and Simply Red.

The opening night reception at the Supper Club kicks off with EMI performer Joshua Kadison playing songs from his album, “Painted Desert Serenade,” as well as material off his new “Debbie Blue” set. Kadison will be performing with his full band, including bass, drums, organ, guitar and back-up singers.

On the final night, the awards dinner will be highlighted by a double bill performance of Elektra recording artists Silk and Simply Red in the Westside Ballroom.

The Keith Sweat-produced Silk, whose album, “Lost Control,” experienced major success on Billboard’s Hot R&B Singles charts, will get the night off to a booming start with his energizing harmonies and highly lauded stage performance. Silk’s as-of-yet untitled new album is tentatively scheduled for release Nov. 7.

Following the quartet will be Simply Red, the band whose huge success in the mid- to late ’80s made them a pop staple at stations around the world. Frontman Mick Hucknall and friends return to America this fall with their new album, “Life,” debuting on EastWest Oct. 24. This will be the first chance for many to hear songs from the album, which is already receiving heavy airplay in the U.K.

JOSHUA KADISON

EMI recording artist Joshua Kadison is regarded not only for his soulful, melodic voice and rare songwriting skills, but for his poignant lyrics, which relate the simple, touching aspects of the human condition. Tracks such as “Jessie” and “Mama’s Arms” have resonated with listeners worldwide, bringing the pop/gospel storytelling of the singer/songwriter to critical and public notoriety.

Kadison’s debut album, “Painted Desert Serenade,” which sold 765,000 copies (according to Soundscan), has also shown remarkably brisk sales in foreign markets, going multi-platinum in Australia and New Zealand, and gold in several other countries. Tracks off that album which charted on Billboard’s Hot 100 Singles are “Jessie” (No. 20), “Beautiful In My Eyes” (No. 19), and “Picture Postcards From L.A.” (No. 84).

His far-ranging success is credit- ed partially to a life spent on the road, where the songwriter developed into an insightful student of life. Having left high school and his Hollywood Hills birthplace after his mother’s passing, Kadison traveled the country at age 16, residing in areas as diverse as Nashville, Dallas and Santa Barbara.

The troubadour was eventually discovered by an impressed A&R staffer at SBK’s New York office who happened across an unsolicited demo tape from the artist. Kadison was signed to the label in 1992.

“I was so used to being outside whatever was going on, that I didn’t
(Continued on page 90)
even think I’d get a record deal, much less have my songs played on the radio,” says Kadison. In 1994, he won the BMI Award for “Jessie,” one of the most played songs of the year.

Recognition has also come from fellow recording artists. Several renowned musicians have tipped their hats to Kadison by covering his songs, including artists Smokey Robinson, Najee, Freddie Jackson, Joe Cocker and Billy Dean.

His new album, which Kadison produced, “DeeReel Blue,” continues the narrative tradition of his previous work in a fusion of styles that encompasses rock, pop, rap, dance and soul

### Format Definitions

By Michael Ellis, Billboard Associate Publisher

Classifying music radio stations consistently has been a continual problem for trade magazines. In the June 30 issue of Airplay Monitor, we offered a basis of discussion possible definitions of the radio-station formats covered in Airplay Monitor.

The staff at Billboard and Monitor believes stations should be classified only by the music they play, because this leads to the most consistent charts. Our proposed definitions met with a mixed response, so we have not yet tried them. At the Billboard/Airplay Monitor Seminar, we will have one session dedicated to reviewing and discussing our proposals.

We have revised the definitions based on some very good suggestions from the industry, and here are the new proposed format definitions. As we stated before, we will not enforce these definitions until we have determined that there is an industry consensus in their favor, but we are using them as general guidelines. (The country format is not included because there have been no problems identifying country stations.

We have not yet formulated a definition for the Triple A rock format.)

Top 10/Mainstream: a station that plays a wide variety of current music. The most-played record on the station must be played at least 40 times per week. Among the station’s 40 most-played records are rock songs and songs from at least two of the following musical genres: R&B (including rap), pop dance, uptempo pop, and pop ballads.

Mainstream Rock (formerly Album Rock): a station that plays a variety of rock music, by traditional or classic-rock artists and by alternative-rock artists.

Modern Rock: a station that plays rock music, not by traditional or classic-rock artists.

R&B/Mainstream: a station that plays a variety of current R&B music, but no rock music. Among the station’s 40 most-played records are songs from three of the following genres: rap, reggae, R&B ballads and R&B up-tempo music.

R&B/Adult: a station that plays current R&B music acceptable to an adult audience. Among the station’s 30 most-played records are R&B ballads and R&B up-tempo music, but no rap or rock music.

### Schedule of Events

(Continued from page 89)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15PM</td>
<td>LUNCH</td>
</tr>
<tr>
<td>1:30PM - 2:45PM</td>
<td>TWO SIMULTANEOUS SESSIONS</td>
</tr>
<tr>
<td>2:45PM</td>
<td>“Artist Wars: Radio’s Divisive Issue”</td>
</tr>
<tr>
<td>2:45PM - 5:00PM</td>
<td>TWO SIMULTANEOUS SESSIONS</td>
</tr>
<tr>
<td>5:00PM</td>
<td>“The Country Clinic”</td>
</tr>
<tr>
<td>5:00PM - 7:00PM</td>
<td>“Format Definitions: An Impossible Dream?”</td>
</tr>
<tr>
<td>7:00PM</td>
<td>“Air Personality Supergroup”</td>
</tr>
</tbody>
</table>

*This list includes all events described in the text.*
Radio And Music-Video Burn The Hatchet: It's An A-V Lov fest

The Buggles were wrong. In the decade-plus since MTV's launch, both radio and music-video programmers have managed to settle into an interdependent relationship.

BY BRETT ATWOOD

When MTV made the prophetic choice to begin its broadcast life in 1981 with the Buggles’ “Video Killed The Radio Star” clip, it caused many in the music industry to worry. As a result of the advent of music video in the ’80s, radio stations suddenly found a new form of competition. However, it turns out that the Buggles’ bold proclamation of the death of radio was not entirely accurate.

CO-PRO MOTED PROGRAMMING

In the decade-plus since MTV's revolutionary launch, both radio and music-video programmers have managed to settle into an interdependent relationship. Music-video programmers are branching into radio to further expand its potential audience, while some radio stations are linking with national and regional video shows to co-promote their programming.

National music-video programmer The Box is using cross-promotional affiliations with some of the nation's top-rated radio stations to extend its reach into the world of broadcast radio. The music-video network has agreements with 20 local stations to participate in its radio-affiliations program, which began in 1984, and is aiming promotional announcements produced by its own creative team specifically to reach each market's radio stations.

Stations participating in the one-year program include WJXT (Hot 97) New York, KFRW (Power 106) Los Angeles and KFRX (The Box) Houston. As part of the program, participating stations get assistance with the coordination of local events and contests.

“We act as an added force to help radio bring a visual element to its promotional events,” says Liz Kiley, director of radio affiliations for The Box.

In addition, The Box sometimes helps local radio stations nab big-name talent for their promotions.

For example, The Box helped secure Patra for a mid-line promotion at WSL (Power 99) Philadelphia. Contest winners had breakfast with the reggae artist in Atlantic City, NJ.

FRANCHISING MTV FEATURES TO RADIO

Not to be outdone, MTV is moving into radio by developing its own audio-only content. In September, MTV formed a radio-network division to further extend its identity to the broadcast world.

The music-video channel is offering programming packages that include specialty programs based on existing MTV franchises, like "House Of Style" and "MTV News.

The syndicated music video shows are being developed in-house. For WXXL (XL 106.7) Orlando, Fla., producers of the video show "XL-TV" in-house.

"XL-TV" was a relatively easy way for us to expand awareness of the radio station through television," says Dave Demer, producer-director for WXXL and "XL-TV." An excerpt of the show appears below.

"* XL-TV * airs Fridays at 11:30 p.m. on a local Orlando broadcast station known as "Bambino 66." WXXL night personality Kid Cruz hosts the half-hour show, which plays clips for songs that are also airing on the radio station.

Demer says that "XL-TV" has provided an excellent promotional opportunity for the top 40 radio station.

"It is totally cost-effective for us," says Demer. "The production company and the television station split the ad revenue, while we use the TV show to further expose our radio station. It's like a free half-hour commercial for WXXL."

SYMBIOTIC IN DENVER

Another radio station successfully venturing into music video is KTCL, Denver, which has had a successful partnership with the local UHF music-video show "Music Link" since 1982.

Mike Drum, president of Music Link Productions, organized a cross-promotional plan to simulcast concert events of name acts on both "Music Link" and KTCL. In the arrangement, both outlets work together to secure and promote the talent for the local-concert events, according to Drum.

In turn, both media broadcast commercials for each other over-the-air.

"In some cases, there may be a song which is right for our audience, but the video just does not fit," says Drum, who was previously PD at WSTR (Star 94) Atlanta.

"If the artist is going after an image that is too young for our target demographic, then we take it that into serious consideration."

VISUALS' EXTRA EDGE

Frankie Blue, director of programming at The Box, says that the visual element can make a big difference in determining whether or not a song gets added to its rotation.

"I think the music video from "Wyonna's Big Brown Beaver" is a perfect example of that," says Blue, who came to the music video channel from his MD days at WHVZ New York City.

"The clip brought an extra edge to the show. It was so unique and different, it helped us get a higher response than it might have received without the video."

However, Blue points out that there are more similarities than differences when it comes to the programming between music video and radio.

"Same priorities exist for both radio and television," says Blue. "The bottom line is putting the best music on the air—regardless of whether or not it is television or radio."

Listening To New York: An Airchecker's Guide To N.Y. FM

BY SEAN ROSS

NOBODY GIVES NEW YORK RADIO A LOT OF RESPECT.

Recorded people breathe the fact that there's no dance station, that there's no mainstream R&B competition for WQHT (Hot 97), that there's not a fast rock-alt-arena

outlet. Go to lunch with anybody in the business and after you've looked at the pictures of their kids (or pets), there's that discussion that begins with, "I can't believe this is the No. 1 market in the country and we still don't have ."

Go to lunch with an out-of-town radio person and, eventually, you'll have another explanation of the one-a-long-time that begins with, "I thought this was the No. 1 market in the country. I can't believe the radio here is this way."

It's only in market No. 37, but our radio sounds better than this.

Sorry, pal. To parapragraph Mayor Giuliani, or David Letterman, our radio can kick your radio's ass.

New York has the station that proved that hip-hop is a viable market-

keting handle for a radio station, not just the thing that gets played on other R&B stations after 6 p.m.

WQHT has the station that proved the adult-R&B format could attract boxcar numbers. New York has the station that redefined AC for the '90s. New York has the station that proved that pop oldies weren't just for 2-share AMs.

CHANGES GONNA COME

New York has more influential stations than you think. If they weren't always the first into their format, they were the ones whose successes signaled the rest of the country that it was okay to go home. And for a market with a reputation for being static, there have been two format changes between mid-July and Labor Day. There'll probably be more by the time you read this.

Here's an airchecker's guide to New York's FM music stations.

WXRK (92.3) - When WNEW-FM went to its new "rock alternative" format, you might have expected the home of Howard Stern to become more and more market-

ated. Actually, like many of the classic-rock outlets around the country in the post-Arrow era, it remains relatively soft and accessible. That makes sense when you consider how many people Stern draws from outside the format. It also makes sense when you consider the amount of classic rock on this market's AC stations, more than make up for that.

WAPAT-FM (93.1) - WAPAT has been through at least three different permutations of all-time formats since it segued out of easy listening in the early '80s. Right now it's "Today's Gary," an '80s and '90s-driven soft AC using the model developed by WMXQ Boston several years ago.

WPLJ (95.5) - After KHMX (Mix 96.5) Houston, this was the station that helped reinvent the hot AC-adult top 40 format—the station that understood that "Turn The Beat Around" and "No Diggity" were AC records, because their fans had grown into the AC demo. After a few years (1991-92) where everybody won-

dered what Scott Shannon and Tom Cuddy were thinking, WPLJ finally started to gel when every-

body realized it had discovered '70s oldies ahead of the curve. Earlier this summer, WPLJ, in hopes of protecting the '70s franchise, had given all '70s at night. Now it's '70s and '80s, but you'll still get the idea.

WQHT (97.1) - Those conversations about "Why doesn't New York have..." always used to include "why doesn't New York have a hip-hop station?" The answer turned out to be that nobody had managed to eliminate the market's mainstream R&B outlets. With WSKQ having been bought out and switched to adult R&B, and with WDLH having followed it, Hot 97 now has the financial freedom to take chances like an all-dance hall reggae weekend or an all-mixer weekend. If you hear it on Friday morning, you'll be able to hear: Dr. Dre & Ed Lover, the format's first overnight show. If you hear it on the weekend, you'll hear a stable of rap all-stars.

WSKQ-FM (97.9) - For several years, New York's first Spanish-language FM was essentially a Spanish soft AC station, despite all the conversations about the lack of salsa on the radio. Then its owners dumped soft AC for "bins" in Los Angeles, saw how much money they could make doing something besides Spanish soft AC, and switched WSKQ-FM to the now-licensed "tropical" format as Mega 97.9.

(Continued on page 92)
LISTENING TO NEW YORK

You'll hear an occasional English language disc record here, in recognition of the Latin dance folks discography. When Hot 97 went hip-hop, you'll also hear more Latin, and more energy and a format similar to that since 1990's Top 40. You'll then be hearing a mix of Latin music, sometimes occurring as intro with a DJ's spin, and at other times as part of the station's main programming. This is how the New York top-40 market operates. As New York's premier top-40 station, it's always on the cutting edge of the music business. This is why you'll find the latest hits on the station.

WRKS (98.7) - If you want to hear some more of New York's top-40 format, you might consider tuning in to WRKS. The station is fully employed, and you'll find some of the best top-40 DJs on the air.

WQCD (101.9) - If you're looking for more of the old-school top-40 sound, you might consider tuning in to WQCD. The station is located in Newark, New Jersey, and plays a mix of old-school top-40 hits and classic rock.

WBLS (107.5) - For the past six months, following the success of WBBS, this station has been back in the R&B/adult market, billing itself as "the home of classics and future classics." During the week, you'll hear even more classic R&B and soul music, along with the latest hits. On weekends, the station plays a mix of hits and oldies, along with some of the station's classic hits.

INNATE PROGRAMMING ADVANTAGE

Recent radio studies have shown that female listeners spend more time listening to a particular station and switch stations less than their male counterparts. A new study executed by Larry Rosen's Edison Media Research has further found that female listeners are more attuned to rhythm and lyric content, and burn slower on favorite records. It could then be posited that female programmers are more sensitive to their audience's needs and could have an innate advantage over men in extending their station's reach, as well as improving their ratings.

The station's success in appealing to female listeners has been credited to its programming strategy, which includes playing more female-centric music and featuring female guests on the air. The station also promotes programming that is targeted specifically towards female listeners, such as Valentine's Day specials and women's health awareness campaigns.

Similarly, female DJs have been successful in the station's programming. The station's female DJs are known for their engaging on-air personalities and their ability to connect with female listeners. This has helped the station attract a larger female audience and increased its overall ratings.

The station's success has been attributed to its ability to understand and appeal to female listeners. By focusing on their needs and interests, the station has been able to create a unique programming strategy that resonates with female listeners and helps them feel connected to the station.

In conclusion, female listeners spend more time listening to a particular station and switch stations less than their male counterparts. This innate advantage can be leveraged by female programmers who are more sensitive to their audience's needs and can have a programming strategy that appeals specifically to female listeners. By understanding and capitalizing on this advantage, female programmers can create a successful and engaging programming strategy that resonates with female listeners and helps them feel connected to the station.

Women In Radio

There may be fewer at the top, but women are an integral part of the business, and the bottom line is “We’re all here to do a job.”

BY JANINE McADAMS

Radio you’ll is when some jazz is fully employed the voices of the artists on the border of modern rock, like Tom Petty and Dire Straits. It also plays more modern rock (and harder currents) as the weeks go by. So it may be the full-sledged, full-signal modern rock that New York hasn’t had yet.

WNYN (103.5) - This station hasn’t gotten a lot of industry respect in eight years either. It’s the subject of near-constant format-change rumors now that Everyman Media has its hands on the station, and you can hear people else kicking their chops in the background, which is too bad, because after the format permutations, WNYN has kind of come up with a sense of what works for country in New York, balancing between the older listeners who were unaware: that there ever was a “young country” movement and the shoppers who consider Mary Chapin Carpenter important, or more important, than Garth and Reba. If you’re around on Sunday night, check out Steve Warren’s country-odds show.

WAXQ (104.3) - Q104 became a hard-rock station just as hard rock was losing all its non-alternative core artists. The rumors were heavy a few months ago that it would thus become an alternative station. But after WNEW-FM segued from mainstream to modern rock in 1980, WAXQ’s On Rock ’N Roll Ventures took the station the other way for awhile, adding more gold from Bud Company and other acts that had been buried from WNEW. Now there seems to be another change, back toward alternative, taking place with acts like the Cranberries and Hootie shoveling up for the first time.

WXXY (101.5) - First We Play great songs on your station. They’re on the air all day, and you probably heard them on your way to work. But some of them are so good that you probably heard them twice. And that’s why you heard them. Women are now as much a part of the business in management posts that to point them out as unusual, special, privileged, or separate women is a pointless task. (Some women contructed for this story declined to be interviewed for this reason.)

“This story has been done so many times before. I think that big strides have a difficult time matching male salaries.”

JOINING THE BOYS CLUB

“Since a certain extent, it is a boys’ club,” admits Terry Avery, VP of adult programming for Radio One of Maryland. “But if you know how to hang with the boys, you can get into the club.”

WMBQ’s Michelle Mercer

KPWR’s Michelle Mercer

KPWR’s Judy Ellis

KMTT’s Chris May

WEJZ’s Terry Avery

It’s no secret that in radio, as in most industries, the balance of power has long been held by men. Most group owners, managers, programmers and consultants are men. But as more and more women have entered the radio field, many have grabbed their own share of the management pie, and while they may not have caught up with men in terms of numbers, many female professionals do have the same level of responsibility and visibility. Women have advanced from the role of air jock to music directors, program directors again to group managers, even group vice presidents.

In the Top 40 arena, there are such programmers as Michele Santossouso from KMEL, San Francisco; Michelle Mercer from KPWR Los Angeles and GM Judy Ellis at WQHT New York.

Cathy Hughes owns a growing group of R&B stations, Radio One Broadcasting of Maryland. Mary Catherine Sneed rose to the crucial position of VP of Emmis Broadcasting, and has been part of the management team that put Atlanta’s R&B WHA (Hot 97.5) on the air.

The iHeart-station universe boasts Monica Starr, PD of WEJZ Chicago; Terry Avery of WWIN Baltimore and WMJZ Washington D.C., and Vycky Buchanan of WTC Indianapolis. The alternative-rock format has such programmers as Lauren Macleland at WTCH “Ultris” or Minneapolis and Chris Mayas of KMTT “The Mountain” Seattle.

Rene Revett runs programming for country KXKL Lafayette, Louisiana, while WJYJ Des Moines has Beverlee Brampton in the helm. These are just a small sample of women winning in radio.

EQUAL PAY FOR EQUAL WORK

The new generation of radio women say they have not experienced sexual harassment or gender discrimination to the degree that perhaps their predecessors in the ‘80s and ‘90s may have, and that bringing attention to gender differences can in fact be detrimental. There may still be Old Boys’ Clubs in radio, but the doors are open. If there is one frontier left, it is equal pay for equal work.

"I haven't personally experienced any discrimination," she says, adding that TSL rates for Top 40 could be higher. "I work on TSL all the time, in fact it's easy to be No. 1. But keeping people there? I have no opportunity secrets.

The bottom line is we're all here to do a job. The one who does it best wins WBL's Hal Jackson.
Radiohead Clip ‘Just’ Lies Down
Mystery Ending Spells Major Intrigue

BY BRETT ATWOOD

LOS ANGELES—British rock act Radiohead is drawing new life into its second album, "The Bends," with a ground-breaking video for "Just" that combines art house cinema sensibilities and subtlety with a mysterious climax that leaves people floored—literally.

In the clip, members of Radiohead perform in a high-rise apartment complex. Singer Thom Yorke is drawn to the window when he hears a commotion on the street below, and he sees a well-dressed, middle-aged businessman lying on the sidewalk. A pedestrian stumbles over the man and asks him (via subtitles) if he has fallen. The man replies that he has not fallen, but that he simply has decided to lie down on the sidewalk.

A curious crowd forms around the man and makes many inquiries about his physical and mental health. The man requests that the disperses, but they refuse to leave him alone. As the crowd grows, the inquiries shift from concern to extreme curiosity as to why a man would deliberately lie down in the middle of the sidewalk. Even a police officer cannot solicit a reasonable answer from the man, who only responds, "You don’t want to know, please believe me."

It’s as if the man knows something that the rest of the world does not. Finally, at the end of the video, he agrees to reveal the reason for his seemingly insane action. However, as he begins to explain, the subtleties disappear.

The viewer does not discover his secret, which has made an incredible impact on the crowd in the clip. As the camera pulls back from the man on the sidewalk, it reveals that the people surrounding the man have also fallen to the ground.

In the clip’s original edit, performance footage of the band is interspersed throughout the theatrical sequences. However, there are two additional edits of the video, which separate the performance and movie-like sequences.

“The original works best because it builds an incredible tension that is never resolved,” says Yorke. “We all decided that we would never tell anybody about the meaning of the end of the clip.”

Capitol video VP of visual promotion Linda Ingrisano says that the man’s response is not even written in the script for the video, which is a production of Oil Factory.

“Just” could get people excited about the album again,” says Schoon. "It certainly has gotten people talking about the album and the video," adds Radiohead’s entwined video director Jamie Thraves to the task of creating the clip, despite his relative inexperience in the genre.

Before this project, Thraves had directed only a handful of short films, but no major-label music videos. The risk was acceptable.

"We left the song in very capable hands," he says. "Jamie was free of the constraints of the typical video formula. He shot the video the way he wanted to." Thraves says that he had envisaged the clip as a short film, rather than a conventional music video.

"I felt like the visuals had to stand on their own," says Thraves, who also shot the forthcoming clip for "Toes Across The Floor" by Blind Melon. "It was always my ambition to shoot something as natural as possible within the context of a music video. Using subtlety seemed like a natural way to achieve this, since the words do not compete with the actual vocals of the song.

Thraves says he is realizing the impact of the clip, as more people ask him why the man is laying down in the street. His only reply: “You don’t want to know, please believe me.”

PRODUCTION NOTES

LOS ANGELES

Love Hewitt’s "Find Another Man" video was directed by Nigel Dick, while Crescendo Notarile directed photography. Director Trygan George recently wrapped the Rembrandt’s "This House Is Not A Home." The Squak Pictures production was produced by Ken Dupuis, while Crescendo Notarile directed photography. In addition, George shot Toto’s "I Will Remember," with Dupuis as producer. Caro-line Chen directed photography. George was also the eye behind Eric Matthew’s "Fanfare," with Brian Agnew as director of photography. Dupuis executive-produced, while Maurya Krista produced.

Louie Vega directed the Winans’ "Heart And Soul," while Troy Smith directed photography.

NEW YORK

Sean "Puffy" Combs directed the clip for Craig Mack’s "Making Moves With Puff." Lara M. Schwartz produced for Red Boy Films, while Mar- tin Coppen directed photography. Lance "Un" Rivera directed Junior M.A.F.I.A.’s "Aaliyah’s "I Need You Tonight." Lara M. Schwartz produced for 361 Degrees, while Jeff Benditti directed photography. Directors Sophie Muller and Julie Himmel both contributed to Good Karma’s "Ain’t Nuthin’ But A She Thing" project, which won a MTV Video Music Award for "Cimarron" and Luscious Jackson’s "99 Andes Erotique," respectively. Both were produced by Muller.

OTHER CITIES

Director Frank Sacramento recently shot the video for KC and the Sun’s "Time." The Charleston, S.C., shoot was produced by Myke Zykoff. "Oasis’ Wonderwall" was directed by Peter Fish, with Crescendo Notarile directing photography on the London shoot for Squak Pictures.

Peter Christopher directed Silverchair’s "Pure, " an additional clip for "The Ceremony," while Simon Archer directed photography for the Sydney shoot.

CMT Spots A ‘Turn On’; KMFDM Cries Censorship

CMT GETS A NEW LOOK Country Music Television is polishing its image with an ambitious, new advertising campaign and a new look.

The channel is planning to phase in new spots with the tag line "Turn on to country, turn on to CMT" between October and year’s end.

KMFDM’s spot contains a new graphic look created by Nashville-based artist Gina Binkley, who designed an earthy collage and shadowbox graphic that conveys the down-home look and feel of American culture.

We have spent the last few years carefully crafting a modern sound that’s different from a conventional music video. Using subtlety seemed like a natural way to achieve this, since the words do not compete with the actual vocals of the song.

Thraves says he is realizing the impact of the clip, as more people ask him why the man is laying down in the street. His only reply: “You don’t want to know, please believe me.”

On The Ball. Director Marc Ball, right, and director of photography Denver Collins, left, converse with John Michael Montgomery about an upcoming scene for his clip “No Man’s Land.” The production was shot at Scene Three’s studio in Nashville.

Music Video Publishing

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FOR WEEK ENDING OCTOBER 8, 1995

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INTERACTIVE LABEL DEBUTS

Continued on page 5

outlets including MTV, VH1, CMT, and E! 

Nu millennia is also going to retail with a 

limited edition package, which states he 

will be available on a limited quantity of 

computer retailers.

The EP will be packaged in a jewel-box 

variant, which is slightly thicker than the 

standard box but the same width.

The enhanced CDs, which Nu millenni- 

a will market under the brand name of 

"NuTrax", discs play like standard al-

bums on audio CD decks but yield a 

variety of multimedia features when used 

on a computer CD-ROM drive. 

Nu millennia’s debut slate of multimedia 

EPs (each contain four to six full audio 

tracks playable on CD decks) will have a 

suggested retail price of $14.95.

“We were trying to get a wide cross-

section of artists from our list - 

from rock to country,” says Basin. “We 

wanted to show a variety of possible 

approaches, and we knew we’d 

frankly want to see what sells.”

COUNTRY POTENTIAL

Although country music has not truly 

been part of the [fill] story yet, 

Bairstein believes the category 

is ripe for enhanced CD develop-

ment - enough so that Nu millennia 

is opening a label office Dec. 1 on 

Carnegie Street in Nashville, with 

a mandate to scout and sign 

country talent and to strike 

licensing deals with Nashville-based, 

artists, and publishers.

“We was a major study done among 

more than 5,000 purchasers of 

CDs, and one of the questions 

asked was, ‘What kind of records 

do you buy, and what kind of radio stations 
do you listen to?’” says Basin.”

The And the N

New Millennium Enhanced CD, titled 

"Self Portrait" and due in stores in 

Dec., will feature five Waller songs, 

each one echoing from his new Giant album. 

“Hypnotize The Moon,” along with 

exclusive video footage, says Donna 

Cardellino, president of Nu millennia 

labels, nashville, who brought 

the artist as her first project.

“I’ve gotten a tremendous reception 

from the NMC office over there - 

they’re calling me and asking me 

a lot of questions about multimedia 

and how they can get involved,” says 

Cardellino, who is in the process of 

hiring two additional A&R people. “The 

is a lot of untapped enthusiasm there

right now, so we’re going in at a perfect 

time and getting a warm reception.”

Nu millennia expects to bring out its 

first two new-artist signings by year’s 

end, with four more expected in the 

following year. More major-artist 

packets are also opening.

Primary marketing and promotion 

for the Nashville titles will go through 

nu millennia music services, which is 

headed by longtime A&R executive 

(Steven O. Zimmers) Paul Atkinson, 

who was most recently execu-

tive VP of A&R at MCA Records and is 

president of the new label.

Atkinson just inked his first hard 

to the label, San Francisco-based Her 

Majority. The Bay Area and expects 

to have some several acts on board by 

year’s end. The label picked up the 

band’s Homeless Records album “Mary” (Billboard, April 23), which will 

be released in February with addi-

tional tracks and multimedia ele-

ments.

Nu millennia’s new-artist projects, 

which will contain a full album’s worth of 

music, will be released only as multime-

dia albums. “If we can tap into these 

enhanced and standard versions) and 

will be more than standard CDs, Basin 

says, approximately $17.

The enhanced label currently has a 

five-person A&R department, which is 

expected to grow, along with in-

house marketing, promotion, and artist-

development functions.

“We plan to new, creative artists 

that we are really only the option 

of the CD-ROM, and we want to get into the 

we are the only record company that is offering 

that to every new artist we sign,”

Atkinson expects the multimedia 

to play a strong role in breaking 

their bands.

“It generates excitement around 

an artist and is a great way to build a grass-

roots following,” he says. “Not that we 

are not going to do all of the traditional 

marketing and promotional activities 

that any other independent label would 

do. This is simply another level in 

Nu millennia/legs angels expects to 

have four or five new acts added to its 

roster within the first six months of 

next year “and probably double that on 

licensed major artists,” Basin says.

Pope Fiction. His Holiness Pope John II chart checks the Bible of the industry 

during a visit to WHTZ (1200) New York. Station staff drove the lookie-loos to various 

locations as part of a radio promotion. Shown, from left, are Z100 air personality Elvis Duran, the Pope look-see, and Z100 music director Andy Shane.
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FOR WEEK ENDING OCTOBER 21, 1995

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Complied from a national sample of airplay supplied by Broadcast Data Systems®, Radio Track service. 233 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impresions, carryings, with carryings adjusted by total listening time of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

1. BILLBOARD, 37 25 17 34 17 17 17 17
2. MONTELL JORDAN (PMP)
3. JON B. FEAT. BABYFACE (YAB)
4. BACK HAND IN HAND IN HAND (EMI)
5. THE HOUSE I LIVE IN (COLUMBIA)

Hot 100 Singles

Complied from a random sample of PADS® (port of sale) and retail retail outlets and radio airplay which report number of units sold to SoundScan®, Inc. This data is used in the Hot 100 Singles chart.

1. BILLBOARD, 37 25 17 34 17 17 17 17
2. MONTELL JORDAN (PMP)
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4. BACK HAND IN HAND IN HAND (EMI)
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| 3 | 3 | 65 | HOOTIE & THE BLOOFISH | ATLANTIC M-71936 (10.98/16.98) | CRACKED REAR VIEW 1 |
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| 8 | 8 | 47 | HOT CHILLI PEPPERS | WARNER BROS. 87373 (10.98/16.98) | ONE HOT MINUTE 4 |
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| 10 | 11 | 69 | BLUES TRAVELER | A&M 50267-9 (10.98/16.98) | FOUR 8 |
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| 47 | 48 | 21 | DAVID RIVER | 4073 (10.98/16.98) | OUTSIDE 21 |

- Albums with the greatest sales gains this week.
- Recording Industry Asia. Of America (RIAA) certification for sales of 500,000 album units (125,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with platinum titles indicated by a numerical following the symbol. *Artists indicates LP is available. Most tape prices, and CD prices for WEA and BMG tabs, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are selected from wholesale prices. Greatest Guns shows chart's largest unit owner. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ** Indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications, and SoundScan Inc.
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Volo's has sold 64,000 units, "which was great for us at the time, but not enough for the label," says group leader and chief songwriter Frank Orrall. "I don't think they did a bad job—they just had too-high expectations. Our deal was just too big for our shoes, for the type of band we are."

The currently 10-piece ensemble is composed of a large and limited following, but we haven't sold a lot of records or gotten a lot of airplay," says Orrall.

Orrall expects triple-A, a radio, which was not as established three years ago as it is now, to be favorable toward the band. According to Orrall, Poi Dog's trademark hyper-eclectic sound, which in the past drew from a broad spectrum of American roots and world music styles, has strengthened with the creation of "Pomegranate."

"Before, we were just falling in love with different musical genres and trying them on," says Orrall. "Now, the direction of the band is more in focus."

He describes Poi Dog's current orientation as being "more focused on their vision."

"Now that we have a lot further with dance music than on the last record—we tried to mix it so we would sound good in a dance on the flip side, we also added with a string section, building up orchestral pieces on some of the songs."

Plus, the overall vision with a grain, Poi Dog Pondering's previous harpy-burlsy of guitar, bass, drums, keyboards, violin, horns, and exotic percussion now sounds less cluttered because "we realized that not everyone has to play on every song."

Jody Denberg, DP at triple-A KGSJ Austin, says that during Poi Dog's tenure there, the station played a lot of the band's music. "It worked well with our format—it's modern, but with folk and world beat influences, which is our emphasis," says Denberg, adding that "the first two songs ['Pomegranate' and 'Catacombs'] are gorgeous pieces that I'm confident we'll be playing some of these tracks."

Orrall says Pomegranate was originally conceived as "a self-recorded album that could then be shopped to a major label.

Orrall moved from Austin to Chicago in 1982 at the conclusion of the Volo Volo tour because he had met and fallen in love with local performance artist Brigitta Murawski, who now is the lead singer and Poi Dog Pondering's current lineup.

Keyboardist/horn player Dave Max Crawford and violinist Susan Voelz followed, with Voelz launching a simultaneous career as a solo artist (see story, this page).

Murphy's subsequent bout with cancer put the band on hold for Orrall, and breakup rumors circulated. (Murphy is now in remission.)

When the time was right to start the new album, Orrall knew he did not want to try for another big-label situation, with its attendant pressures, budgets, and creative meddling from the money men.

Orrall says that once recording began, "We were working on our own, so we thought we'd try our hand at creating our own label and putting the record out ourselves as well."

After scraping together $10,000, much of it borrowed from family and friends, Poi Dog Pondering found an unused basketball gym not far from Chicago's notorious Cabaret-Green building project and set up its recording equipment in January 1986.

Consequently, "Pomegranate" took seven months to record, including overduing at Orrall's South Side loft studio and final recording and mixing at Chicago's WBCN radio station, which was also credited to Orrall, Martin Stebbing, and the band; Stebbing; Scott Ramsaye, and Orrall company as well, Guava Juice Music. "We don't have a real promotion-and-marketing staff to exploit this; we're trying to learn how that feels right to us."

That grass-roots approach carried through to the first pressings of "Pomegranate." The initial print run was limited to 2,500 units, 500 of which were distributed to DJ's and specialty stores and the remainder of which was sold to the band's friends and family, who were given advance copies of the album just before it was released. "The band has been great at spreading word of mouth," says Orrall.

"We've just started on a limited run," says Orrall, "and we're still learning," says Orrall, who notes that Poi Dog Pondering has its own BMI publishing company for music videos.

"They do not have a label," says Orrall, "but "Pond
game.""

"You can tell that the band's "just getting into making videos," says Orrall. "They are very excited about it and have been recording with the help of a local video company. I'm not sure how much time they are spending on this, but they have recorded and released a few videos in recent months.""Poi Dog Violinist Finds Solo Career At Prava

CHICAGO—As a grade schooler in Wauwatosa, Wis., studying classical violin, Susan Voelz figured she’d be a writer someday. After all, didn’t she fill notebooks with journal entries and poetry? But Voelz couldn’t get a persistent fantasy out of her head: that of herself in a recording studio, headphones on, singing her heart out.

Today, Poi Dog Pondering’s dis- tinguished violinist seems to have seen that image come to life many times, as she has recorded and released a pair of critically praised solo albums.

The 1993 album "13 Ribs" and the March 1995 album "Summer’s Creep," both released on the U.S.-based Prava Records, feature Voelz not only on violin, but on guitar and vocals as well, singing her own evocative, idiosyncratic tunes.

Voelz says that, although she enjoyed the occasional rock album who produced the progressive rock’s cutting edge until college in the early 90s. At Indiana University in Bloomington, Voelz had a boyfriend playing in a rock band and an urge to be part of the music with his band, for which she slowly learned to improve, note by note.

Later, living in New Orleans, she sent away for a 4-track tape recorder and began putting her reams of words to music. When relocating to Austin, Texas, in 1986, "a whole world opened up for me," she says, when she met ex- bassist Sasonee Lane and began performing with him. Then Poi Dog Pondering leader Frank Orrall persuaded her to play on one of the band’s recordings.

"I thought they sounded sweet and nice, but I didn’t particularly want to stay on with them," Voelz recalls with a smile. "Until I saw their live show—how powerful and intense it was."

Voelz signed on with "Dogs," a band member and began traversing the country on tour with Poi Dog—an experience she terms the "University of Poi Dog."

When Orrall pulled up stakes in 1993 and headed to Chicago, she kept active as a Poi Dog member, flying in for gigs and recording ses- sions, even though she was performing full-time with the Alejandro Escovedo Orchestra in Austin. A year later, in September 1994, she moved to Chicago herself.

Voelz’s solo career began when a friend recommended her for a video project called "Map Of You" to MIDEIM Philippe Langlois, proprietor of the Paris-based Dixie Frog label, took an immediate liking to it and signed Voelz to Dixie Frog subsidiary Voodoo Records.

"13 Ribs" debuted on Voodoo and was subsequently licensed to Prava, as was its follow-up, "Summer Creep."

"I’ve been incredibly influenced by Giant Sand’s sloppy tomfoolery," says Voelz of the overall sound of "13 Ribs." "I wanted the mistakes to work."

"Summer Creep," releasing in April, revolves around a theme of, "When we die, what will we have thought about life?"

A third album, which Voelz wants to begin recording in four or five months, will be less thematic: "I want to play with my instrument," she says.

Pondering leader I

VOELZ

BILBOBBARD OCTOBER 21, 1995

4TH QTR LOOKS STRONG FOR VIDEO RETAIL

(Continued from page 5)

Although retailers are taking a "me too, the merrier" approach, some titles are getting pushed out. Independent and new product intro- duction are among some of the toughest challenges.

“Our ‘Hello Kitty’ line hasn’t been impacted, because it’s a brand," says LIVE Home Video VP approach, through sales Tim Fournier. "But with a new character like ‘Fapa Beaver’s Storytime,’ it’s a lot tougher.

Fournier says that a new if series has four titles, the company is happy if retailers carry at least one. If sales on such catalog titles as "Reservoir Dogs," "Dirty Dancing," and the "Terminator" series make up for any weak spots.

With more selection on the shelf than ever before, industry observers are wondering if consumers will pick videos at the top of their shopping lists.

"The product mix is on out there," says one distributor sales rep, "I just hope consumers have enough money to buy everything."
we could have the band red-hot, road style.

Says Nancy Berry, executive VP of Virgin Music Group worldwide, "This is something different. This is something that doesn't happen every year... we haven't done before.

With the worldwide sales of "Voodoo Lounge" exceeding 5 million copies, Virgin decided to term the Stones' current tour "Stripped." Says Berry, "I would expect that this album could certainly mirror the "Voodoo Lounge" sales, and we're cautiously optimistic that it can go on to that quite significantly.

Aside from featuring another side of the Stones musically, the CD is also a technological innovation. Although not technically a CD Plus, "Stripped" offers the computer user equipped with a CD-ROM access to a number of interviews, songs, and an illustrated discography.

The cover footage of Richards and guitarist Ronnie Wood doing a version of "Shattered" and Jagger singing "Tumbling Dice" in the dressing room. Even in the absence of its hit-making elements, the CD will sell for $17.98 in the U.S.

"We had a lot of material left over and space left on the disc," says Berry, "so we decided it was a natural to give the consumer something of an interactive nature.

The CD also contains a "trailer" for the release of the "Voodoo Lounge" CD-ROM (see story, page two) that will also launch on the Internet a new Rolling Stones Web site tied into the album's release.

In addition, Virgin is preparing a TV special in conjunction with the release of "Stripped." The label is having discussions with MTV and other networks about airing the program, which should run in sympathy with the album's release and Christmas, Berry says.

Since the special was in production at press time, Berry could not reveal specifics, but she says, "It will have live footage from the Paradise show.

With "Stripped," Stones fans can gauge themselves on a rich selection of songs which never made the original albums, including several not performed by the band in many years. "I think that we could put the whole band in together. The rhythm section, the horn section, Mick's vocal... I thought only Louis Armstrong could do that," says Richards. "It's something between the album and the blues, the jazz... it was 'no way,' but I have to take my hat off to Watts.

"The single from "Stripped," which will be the band's version of Bob Dylan's "Like A Rolling Stone," which ships to album rock and triple-A on Oct. 31 and to hot AC and top 40 on Nov. 3. The single will be released commercially in Europe Oct. 23 and in the U.S. in late October or early November, according to Virgin.

In a letter sent to Rolling Stone readers, Michel Gondry, the videographer for the track featuring a cameo appearance by actress Patricia Arquette and a new morphing technique, says, "We are going to be coming out like we did with "Love Is Strong," with a new groundbreaking, underground video which should cause quite a sensation," says Berry.

THANK YOU BOB

At the end of "Like A Rolling Stone," Richards says "Thank you, Bob."

"I had to say it," he laughs. "It's taken us this long to have the balls to record it, but we did it 10 or 15 years ago, it would have sounded great.

Richards recalls a "Voodoo Lounge" show in Montpellier, France, at which Dylan joined the Stones on stage to perform the song. "He said, 'What do you do on the chorus?'" Richards says, "and Ronnie said, 'We just leave it to the audience.'"

Since the song has been a staple of the band's set during its European tour, Berry is confident the public is primed for the single. "The timing is great, since it was in the set," she says. "International, people are aware of the song and have heard it live.

Mark Story, PD at the U.K.'s national commercial rock station Virgin Radio, expresses tempered anticipation for the single. "It's pretty playable," he says. "It's not exactly revolutionary, but it's a great song given the full Stones treatment.

Asker whether he considered the Stones to be a core Virgin Radio act, Stor says, "The extraordinary enthusiasm about their tour this year is one of those situations where you have to be careful. Jagger and Richards and Jagger say that the reason behind "Stripped" was to present something markedly different from the Stones' five previous live albums.

Richards says, "My brief from Virgin Records was, 'Don't just do the obituato- be a live album, we want an unplayed album. So I'm thinking, 'All unplayed albums are live.' So already we're dealing with the word 'unplayed.' Anyway, I gathered in the end that what they were talking about was a certain feeling.

"The last album, 'Voodoo Lounge,' is a Rolling Stone, "Good Vibrations,"" says Richards, a longtime fan of Jeff Beck.

"It's taken us this long to have the balls to record it, but we did it 10 or 15 years ago, it would have sounded great.

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Asker whether he considered the Stones to be a core Virgin Radio act, Stor says, "The extraordinary enthusiasm about their tour this year is one of those situations where you have to be careful. Jagger and Richards and Jagger say that the reason behind "Stripped" was to present something markedly different from the Stones' five previous live albums.

Richards says, "My brief from Virgin Records was, 'Don't just do the obituato-

DUELING DIAS AND A GREEN MONSTER: Carey's first major faceoff comes next week, when the greatest-hits set by free agent Janet Jackson enters the chart; early retail feedback suggests that Carey's second-week sales will out-gun Jackson's opening volley. However, both pop stars look as though they'll lose out to a piece of the rock, as Green Bay's second Warner Bros. album is in position to crash the chart's top position. Although Green Bay's early numbers at one large mainstream music chain were so-so, the band's first-day take at two other influential accounts was huge. But even if Carey gets knocked from her perch next week, the popularity of "Fantasy" and the aforementioned Foxx special make her album a good bet to return to No. 1 down the line.

COUNTRY COMFORT: A new Reba McEntire album and the Oct. 4 telecast of the Country Music Assn. awards raise Nashville's stock on this week's charts. The McEntire set soars in at No. 1 on Top Country Albums and at No. 6 on Billboard 200, as its sales of 27,000 units. That's more than the opening sales for 1994's "Read My Mind" (85,600 units) and 1993's "Greatest Hits, Volume Two" (74,000 units), but less than "It's Your Call," which racked up 124,000 units when it hit stores during the height of 1992's holiday selling season. McEntire's four previous SoundScan-er albums have each risen to higher chart ranks in the weeks following their debuts.

Several country artists receive a boost from the CMA's CBS show and the related sales events that are staged by chains. Units more than double for Greatest Gainer Alison Krauss (68-29), while cowboy hats with Billboard 200 bulletins are also worn by Shanice Twain (11-13, 43% sales gain), John Michael Montgomery (42-34, 230%), Dolly Parton (65-55, 69%), Parton duo partner Vince Gill (121-79, 39%), David Wyar (141-61, 38%), Martina McTeer (183-98, 856%), Brooks & Dunn (165-141, 48%), Alan Jackson (188-122, 57%), among others, and an 89% gain returns the youthful Moffatts to Heatseekers (No. 4). The country surge means we must use stiffer bullet criteria on Top Country Albums this week than was appropriate for our other album charts. So, some albums that bullet on The Billboard 200 do not bullet on the country list.

LIT: The second Candlebox album, "Lucy," enters at No. 11 (63,000 units). By contrast, there was a 42-week lag from the time its first album showed up on Heatseekers to its rise into The Billboard 200's top 20.

STORM DAMAGE: While tropical storms ravage parts of the South, a number of notable albums are being blown out by this season's ridiculously crowded release schedule. Without Prince, who always 6-7 with a 51% decline in his second week, a pattern echoed by David Bowie (24-51, a 44% drop) and Sonic Youth (58-119, a 42% drop). Two critics' darlings also suffer second-week fallout: Urge Overkill and Blur, who stood last week at Nos. 129 and 150, respectively, each see 44% declines and thus fall from The Billboard 100. One young act beating the trend is Linda Loo & Nine Stories, who jump 35-31 on an 18% gain.
dies—have resulted in slashed profits for the rackjobber.

As part of the restructuring of Handleman and subsidiary Anchor Bay Entertainment, changes will be made to wholesale operations and observers expect six warehouses to be replaced by two large regional centers that will handle the company’s domestic operations.

Meanwhile, a weakened Handleman stock has attracted a major outsider investor. Earlier this month, Joseph Harrosh of Fremont, Calif., spent $16 million to buy nearly 1.8 million shares. His purchase, equal to 5.28% of 33.6 million outstanding Handleman shares, was large enough to require notification of the Securities and Exchange Commission. Harrosh called the stock, which has sold as high as $12 a share in the past year, “undervalued” in his Oct. 3 SEC filing.

Harrosh declines further comment. Handleman services music to about 6,800 stores, video to 7,400, books to 2,600, and computer software to 4,700, according to Handleman’s last 10K filing with the SEC.

Kmart generates about 40% of its merchandise sales and Wal-Mart, 25%. But Wal-Mart’s share is diminishing, as Handleman competitor Anderson Merchandisers takes over more of that market. In fact, last month Wal-Mart purchased more videos direct from suppliers.

Handleman’s video sales to the giant retailer dropped to $57.5 million in fiscal 1994 from $75.7 million the previous year.

VIDEO OPERATIONS ALTERED

Whether or not Wal-Mart is the cause, Handleman has altered video operations. Dennis Palmer, the one-time VP of video and video product manager, left the company Oct. 6. He has been replaced by Howard Kowalski, who was named assistant product manager. Trade observers say the lesser title is indicative of video's reduced status in the wake of Wal-Mart's changes.

But starting a run or two down the ladder is “not unusual,” according to Peter Cline, Handleman executive VP and president of distribution.

“People here get a chance to learn things before advancing,” says Cline, who dismisses speculation that Palmer’s departure was related to the loss of Wal-Mart. “That had nothing to do with it.”

Palmer is discussing the return of Wal-Mart product to vendors, which Cline expects to go smoothly. He would not estimate the dollar volume involved. Asked whether other retailers may go direct, Cline says, “Accounts will watch closely to measure the impact of the Wal-Mart move.”

Palmer had moved to Handleman from Starmaker Entertainment, which he joined in late 1994 after two years and merged with its other self-through-staffed, video Treasure Tours. The two budget-title vendors have been merged in an attempt to motivate in part by the need to reduce expenses to maintain profit margins, which have come under pressure due to the music and video price wars.

But the streamlining is also part of the natural evolution at retail. As point-of-sale and inventory replenishment systems become more sophisticated, the industry has become more efficient in distributing product.

Last January, Handleman shifted distribution for the West Coast to a new single facility in Sparks, Nev. Prior to that, the company had warehouses in the west in Los Angeles, Denver, and Seattle.

In January 1996, a new Indianapolis facility is expected to open, and industry sources say it will handle half the country’s rackjobber. As part of that realignment, Handleman will likely discontinue warehouse facilities in Kansas City, Mo., Chicago, Des Moines, Minn., and New York City, getting rid of the merchandising, distribution, and Rackstore operations. The fates of the warehouses at those locations is not known.

In its last 10K filing with the SEC, Handleman said it took a $5.5 million charge, made in anticipation of losses on the sales of buildings “currently used as distribution facilities in the Midwest,” and expected to complete sales of the Cincinnati and Los Angeles facilities in October.

Handleman, meanwhile, has been installing a new inventory management system, dubbed Prizm, in existing warehouse facilities, including the order flow from field reps; and introducing “team service,” which puts three or four merchandisers in a store at one time. Many are part-time who may replace some full-time employees.

For the fiscal year ending April 29, Handleman had sales of $1.32 billion, a 15% increase over last year’s total of $1.17 billion. Net income was $28.9 million, up $4.6 million, or 15%, over the year-earlier period of $24.2 million.

The stock closed at $57.50 Oct. 10, and its 52-week high and low were $12 and $8.125, respectively.

90s SATISFACTION: STONES CD-ROM

Worldwide, the title will be distributed by Virgin Interactive.

The product allows the user to “access all areas” in the glamorous world of the group that still lays claim to the title of being the greatest rock’n’roll band in the world.

“I thought this was a medium that the Stones should be kind of involved in,” says Keith Richards. “Otherwise, we look like bit players.”

In its virtual version, the “Voodoo Lounge” is an exhaustive, loving tribute to home to all things Stones. The user is able to visit the Lounge and hang out with the band, who are variously seen reclining on the couch, relaxing at the bar, or enjoying a jam session, usually surrounded by scantily clad women.

In another impressive feature, fans get a band’s-eye view of a Stones show from the Voodoo Lounge tour via a camera attached to Ron Wood’s guitar.

“This is very uncharted territory,” says EMI’s London-based VP of interactive medium. “We’re pricing it very competitively and hoping retailers will pass that on to consumers. We think—in the feedback so far—is—that this product takes CD-ROM to the next stage.”

With its variety of features, the making of the CD-ROM are confident that no two trips to the Lounge will be the same.

“There’s more of a sense of adventure and discovery about this,” says Silver, “and more things that change, so it should appeal quite broadly, both to Stones fans and to people interested in the way this [format is] moving.”

Jagger was instrumental in the disc’s early development, working with its producers, David Eno and Tom Young, and with the Stones’ regular set designers, Patrick Woodoffe and Mark Fisher (Billboard, May 20).

“Voodoo’s a long time on it at the beginning, because it was something that I wanted to do,” Jagger says. “I had a lot of meetings with the producers; I would send them cassette, and they’d always say, ‘We’re a long way off, but we’re working on it.’”

In its initial version, the “Voodoo Lounge” is an expansive, living tribute to home to all things Stones. The user is able to visit the Lounge and hang out with the band, who are variously seen reclining on the couch, relaxing at the bar, or enjoying a jam session, usually surrounded by scantily clad women.

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AFRICA GETS MUSIC VIDEO NETWORK
(Continued from page 6)

The African channel is not the only new project MCM is launching. A new channel called Classic Jazz is due out on the air in Europe in 1996. Its content will be 70% classical music and 30% jazz. Vinzia says the channel is not only France, but the rest of Europe and North America. "There is no similar product available on the market," he says.

MCM Eurorhythmics was created in 1989 as a cable and satellite channel. Its main shareholders are cable operators Lyonnaise Communications and Generale d’Images, pay channel Canal+, radio network NRJ, and record companies PolyGram and Sony Music. MCM reaches more than 1 million households in France via cable and 270,000 via direct satellite.

After five years of losses, Vinzia says, MCM will break even by the end of 1996 for its national and international operations, which have forecasted revenues of 75 million French francs ($10 million) and 60 million francs ($12 million), respectively. "This gives us some room to diversify and strengthen our international development," says Vinzia.

MCM has engaged a vast international development plan, under the aegis of MCM International managing director Francois Thielleet. MCM International is an affiliate of music channel MGM (51%) and state-owned Sofradis (49%).

The main zone of development is continental Europe and Scandinavia, where the channel is available via the Eutelsat II F6 satellite.

Despite a package that sometimes appears less attractive than that offered by MTV Europe, MCM is on broadcast in 24 countries, and although it is not broadcast in French, Vinzia says that MCM’s dominant European presence (70% of the music played is of European origin) is viewed by cable operators as an alternative to MTV Europe’s programming.

Vinzia says, "In its way, MCM is a reflection of today’s global European music scene. The goal of MCM International is the ‘Europe’ channel by promoting all kinds of music and developing a different format than that of American channels. MCM’s new aim for the coming years is to create a major role on a pan-European scale and become one of the leading pan-European networks."

MCM programming is viewed in more than 10 million cable households outside of France and is particularly strong in Scandinavia.

In the Czech Republic, MCM has recently become available 24 hours a day on CHZ Media, Prague’s cable system, and in Latvia, MCM will replace German music channel Viva on the MMDS network of Riga.

MCM’s international cable channels are up to several million households in several countries, including Italy, Greece, Bulgaria, Poland, Romania, and Russia. In Eastern Europe, it goes out for 12 hours a day on TV 6 to 100 million households.

MCM’s most recent international deal is in Turkey, where the station has joined a cooperation deal with local operator Sky TV covering the region of Izmir. Sky TV, which reaches 4 million people in Turkey, will air 10 hours of MCM programming daily.

Sky TV plans to go national for "Doggy Food," "Priority Life is just a pipeline," says Turner. Initially, he says, 1 million-2 million units of "Doggy Food" will ship to retail.

On Nov. 4, Doggy. Watch will host a release party at Club 692, a Las Vegas nightclub owned by Knight. Originally, "Doggy Food" was to be released through Time Warner. But when politicians engaged in a battle with Time Warner decided to free itself of its 50% stake in Time Warner (Intersection, Billboard, Oct. 7).

Cetera’s Back, To Duet Once Again

PETER CETERA charts with his fifth female duet partner this week as “Forever Tonight” debuts on the Hot 100 at No. 91. The single, on the Nashville-based River North label, is Cetera’s first appearance on the chart in two years and his 111th as a solo artist, since splitting from Chicago in 1985.

Cetera went to No. 1 his first time out on his own with “Glory Of Love” from the film “The Karate Kid Part II.” The follow-up was “Next Time I Fall.” That duet with Amy Grant also went to No. 1 and established Grant as a pop artist.

In 1988, Cetera produced the third part of Abba’s solo album for Agnetha Fältskog. Their duet of “I Don’t Want To Say Goodbye” charted, as did “After All” by Cetera and Cher of “Feels Like Heaven” by Cetera and Chaka Khan.

The former Chicago vocalist’s latest partner is making her first appearance on a Billboard chart. Crystal Bernard is well known for her starring role in NBC TV’s “Wings,” and she’s also a songwriter: With Raett Lawrence, #1 “If I Were Your Girl” for Paula Abdul.

Cetera is Barbara Streisand and Elton John as the artist with the 12 most duets recorded with different people. Streisand has charted with Neil Diamond, Donna Summer, Barry Gibb, Kim Carnes, and Don Johnson, while Elton John has charted with Kiki Dee, Aretha Franklin, George Michael, Jennifer Rush, and RuPaul.

Marvin Gaye, Diana Ross, Kenny Rogers, Dionne Warwick, D’Andra Simmons, Frank Sinatra, Bing Crosby, and Peabo Bryson have all charted with four different acts.

Cetera’s new single comes even further out in front when River North eventually releases a cover of Abba’s “S.O.S.” as a single. Peter’s partner on that duet is Donna Reeves, a Mercury artist who has charted with several country singles. “Forever Tonight” brings two well-known songwriters back to the Hot 100. Eric Turner and Andy Goldmark both have multiple hits in their pasts. Cetera’s most successful songwriting credit is for “Al By Myself,” which he sang for a No. 2 hit in 1977. He also wrote “That’s How C’N’ Roll,” which peaked at No. 3 in a cover version by Shaun Cassidy. Goldmark has a written chart hit for Michael Bolton, Jermaine Jackson, Jeffrey Osbourne, the Pointer Sisters, Elton John, and Patti Labelle. He also wrote “Dynamite” for Jackson, “Yo Sho, Ali Be Mine” for Sisqo, and charting titles for the Pointer Sisters, Elton John, and Patti Labelle.

One final note: “Forever Tonight” extends Cetera’s chart span to 26 years and two months, dating back to Chicago’s debut with “Questions 67 & 69.”

PARENTHOOD: Another artist with a new entry this week has the 1987 hit on the Hot 100 has an even longer chart history. Eddie Levert’s first appearance was on “Lo, I Am Drifter” by the O’Jays in September 1963. Thirty-two years and one month later, he’s on the chart with his own name, partnered with son Gerald Levert and the EastWest single “Already Missing You,” debuting at No. 80.


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