Yearwood Book Catches A Star In The Making
■ BY MARILYN A. GILLEN

NEW YORK—A music industry book due this fall from William Morrow will draw back the curtain on the star-making process, revealing the mechanisms behind the magic.

A self-described "hybrid," "Get Hot Or Go Home/Trisha Yearwood: The Making Of A Nashville Star"

(Continued on page 16)

En Vogue's Sept. Songs Are Sung On EP
■ BY DANYEL SMITH

NEW YORK—A new six-track EP from En Vogue, "Runaway Love," will hit store shelves in September shortly after the quartet hits the road for a 75-show tour with headliner Luther Vandross. The EP includes two new songs—one with hip-hop group Salt N Pepa—and will be accompa-

(Continued on page 80)

Greek Rock Revival Springs From Roots Of Rebellion
■ BY JOHN CARR

ATHENS—In the streets of innercity Athens and large Greek towns, crudely printed handbills and posters proclaim the names of bands like Deus Ex Machina, Alla Mantata, Trypes, Exoristi, and Fax Romana. These groups, which exist on the fringe of the Greek rock scene, are creating a raw new energy that music executives here are wondering if they can tap.

Influenced in part by the surge in Greek patriotism brought on by turmoil in the neighboring Balkan states, this new generation of Greek acts is embracing its own heritage. They are rejecting the bland, homogenized style that has long charac-
terized the Greek pop scene. What they have in common is a hard-driving sound, explosive honesty, and a strong aversion to joining the music

(Continued on page 80)

As Flood Waters Persist, Trade Mobilizes For Victims
■ BY EDWARD MORRIS

EN VOGUE

NEW YORK—As the Midwest grap-

bles with one of the worst floods in its history, rock and country music

(Continued on page 80)

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NEW YORK—As the Midwest grap-

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(Continued on page 80)
As an artist, songwriter and producer, Babyface's impeccably crafted explorations of love, romance and relationships have made an indelible imprint on the evolution of Rhythm and Blues and Pop Music throughout the world. His debut album, "Tender Lover" sold 2.5 million albums. Along with partner L.A. Reid, their chart domination over the past decade verges on the incomparable; 66 Top-10 R&B and Pop hits, 28 No.1 R&B hits, 25 Top-10 Pop hits, including six No.1's, producing sales of some 1.5 million singles and 40 million albums. In 1993 he won the "Producer Of The Year" Grammy Award and in 1989, 1990 and 1991, BMI named him "Songwriter of The Year."

Now, the Tender Lover is back and cooler than ever. Presenting..."For The Cool In You."

Babyface

for the cool in you
WORLD TOUR STARTS THIS SUMMER IN AMERICA

JULY
30 Philadelphia
31 Poughkeepsie

AUGUST
2 Boston
3 Wantagh NY
4 Holmdel NJ
6 Columbia MD
8 Pittsburgh
9 Toronto
10 Detroit
12 Cleveland
13 St. Louis
14 Minneapolis
16 Chicago
18 Denver
19 Salt Lake City
21 Santa Fe
22 Mesa AZ
24-25 San Diego
27 Irvine CA
30-9/1 Los Angeles

SEPTEMBER
2 Concord CA
3 Mountain View CA
5 Portland
6 Seattle
7 Vancouver

and much more

Promises And Lies includes ten UB40 originals, starting with the new single “Higher Ground.”

UB40’s last album Labour Of Love II charted for two years running, selling more than 5 million copies and including the Top 10 hits “The Way You Do The Things You Do” and “Here I Am.” Their chart longevity and sold-out international tours make them one of the most popular bands in the world.

Promises And Lies featuring the #1 platinum smash “(I Can’t Help) Falling In Love With You”

• Top 5 Video Countdown, Heavy Rotation
• #1 in the UK, Canada, Australia, Austria, Finland, Greece, Holland, New Zealand and Sweden
• Top 3 in Denmark, Germany, Ireland and Switzerland
• Top 5 in Norway
• Top 10 in Spain, France and Belgium

Produced by UB40
David Harper Management, Ltd.

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TERRANCE SIMIEN MAKES ‘ROOM FOR ALL’

It was a tough night for Terrance Simien and the Mallet Playboys. Every chair was empty on a recent Manhattan Tuesday at Tramps, and the capacious club’s idle bartender was free to catch up on his bottle-washing—yet neither circumstance was cause for concern. Rather, the evening’s trials centered on the fact that it had taken, nearly five songs for Terrance and company to pack the dance floor.

But no matter: virtually every bopping patron in the bustling establishment had finally abandoned the table of sad bodies to huddle butts-to-butt-buckles before the bandstand (and that’s not counting the nine spectators spontaneously welcomed onto stage, who receive tambourines, cowbells, and washboards to augment the revelry) as a manically flailing Simien and his bandmates (dr. Alvin “A. M. O.” Johnson) thrashed out “A Move Thru L’ Air” from his upcoming album, “There’s Room For Us All” (Black Top/Rounder, due Sept. 15).

“Where we come from, if people don’t dance it’s an insult!” said the Eunice, La.-born Simien with a husky guffaw the following afternoon. “The real deal is: We a lot of times get people in the crowd who are looking at it and say: ‘Well, I should dance, there’s a force things so the ones that should dance will come up.’”

Most nights Simien accomplishes this whole-sale feat of funny levitation by means of frantically flapping hand gestures interspersed with bursts of his diatonic button accordion—as well as the undeniable upsurge of his ribbling zydeco sextet. Just as late zydeco king Clifton Chenier incorporated the bluesy ’20s Cajun-Creole synthesis pioneered by accordionist Amade Arnaud and fiddler Louis MacPhail, so does Simien’s mon- ger that is modern zydeco, so Simien has fur- thered Chenier’s open-keptow approach by add- ing parboiled portions of the Jax-a’s reper- toire, Bob Marley’s reggae, and the smooth sizzle of the early Commodores.

Roughly half the album’s 13 cuts are bewitch- ing laments like the title cut or “Come Back Home,” but Simien and company also provide terrific adapta- tions of “Zydeco Boogaloo” (which Terrance embellishes with sly fragments of the Jackson 5’s “I Want You Back”), and Bob Dylan’s “I Shall Be Released.” The woe-stricken treatment of the Dylan hymn is redolent of such early Cajun dirges as “J’ai Pas Devant Ta Porte,” sounding as though it emerged dur- ing a Great Dervengement that brought Simien’s ancestors to Louisiana.

“The Simiens are a mixture of Acadian and Creole; they went from France to Canada, and then straight to Louisiana in the early 1800s, I think,” says Terrance, alluding to the French-Ca- nadian colonists expelled from the Maritime Provinces of Nova Scotia and New Brunswick in 1755 for refusing to swear allegiance to the Crown of the conquering British Army. Many of these Acadian aka “Cajun” refugees (they’d named their col- ny “Acadi” in homage to the rural utopia of ancient Greece) wandered for decades before reaching the Atakapas region west of New Orleans.

“Zydeco is the music of my people and the music that I love most, and it’s from the heart, not from the head,” asserts Simien, son of bricklaying Mathieu Simien and former Eubie Rene. One of four children, he was born September 3, 1965, and grew up watching his mother sing in the choir of St. Ann’s Catholic Church.

“They used to have record hops at the church hall at St. Ann’s for teens,” Simien remembers, “but the top 40 music was ‘kiddie’ and upright for me. Instead, I’d go to sneaky clubs like Slim’s Y-Ki-Ki in Opelousas, where a guy named Wilfred LaTour was playing. The zydeco dance was ‘come as you are, do whatever you do,’ and mainly an older crowd, but there was a lot of kids my age that would come with their par- ents. A better scene than St. Ann’s—pretty loose!”

At this point, Simien had spent three years studying jazz and classical trumpet at Lawtell Elementary, but his interest in the school orchestra faded as the zydeco saloons intensified their century-old sireen call. The word zydeco is a Creole modification of “le haricot” (pronounced in dash-rh-ri), or on snack beans, as popularized in the traditional Cajun one-step “L’haricot Sont Pas Sales” (The Snap Beans Aren’t Salty).

The music itself grats Acadian folk songs onto the Afro-Ca- ribbean rhythms brought to Louisiana by French-speaking slaves and free men of color in the wake of the Haitian Revolution (1791-1804). The accordion was introduced to fiddle-focused Cajun instrumentals in the 1970s by German im- migrants, and the vivacious “black Cajun” Cre- ole form called “laila” gradually overlapped with Cajun two-steps at community dances known as fais-dodos (an alloy of “go to sleep,” advice given under children, and “fete de Dieu” (feast of God)). Clarence Garlow scaled Billboard’s R&B chart in 1980 with “Bon Ton Roula” (a French revision of Louis Jordan’s “Let The Good Times Roll”). Clifton Chenier’s mid ’50s sides for Specialty and Chess clinched zydeco’s R&B repute.

As for Simien, another illip trip in 1981 to Slim’s Y-Ki-Ki exposed him to zydeco’s squeeze- box monarch: Chenier himself. Clifton’s set turned Terrance’s heart from rock to roula. Glued every subsequent Saturday (11 a.m.-noon) to Lou Collins’ Black Zydeco Special on Eunice ru- dio station KEUN, Simien taught himself the music of Fernest Areneaux, the Sam Brothers, and Chenier, practicing on a $250 Hohner single-row diatonic he’d gotten for his 15th birthday. He used these skills in 1982 to anchor the initial, short-lived incarnation of the Mallet Playboys (“The group was an older clan,” explains Simien, “that didn’t want to learn more than five songs”).

After another decade and several recordings (including the 1986 Grand Point single “You Used To Call Me” with guest vocalist Paul Simon; “The Big Easy” film soundtrack, and the 1991 Restless album “Zydeco On The Bayou”), Terrance Simien and his younger and wiser Mallet Playboys are well poised for the re- lease of “There’s Room For Us All,” a collection that captures, in co-producer Jeffrey Greenberg’s words, “all the diversity of tradi- tional forms of zydeco and other southern rural musics”—plus the raucous authority of the finest vanguard house-rockers and the presence on the “Room” project of such distinguished side- men as bassist/producer Daryl Johnson, pianist Art Neville, and the Meters only deepens the peppery kick of this cutting-edge этюд.

Simien feels “the album’s title says it best: ‘There’s a lot of music- ians on this record that came from different bands and differ- ent backgrounds, and there are a lot of different people in this world that we gotta learn to love and accept.’

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LEAVE ROYALTIES ISSUE RESOLVED

In a recent commentary (Billboard, July 30), I found it flamin- gingly misguided to assert that any agreement which produces royalties for all interested parties is a "great victory for record companies" and a "major step forward" (July 27). Your article cited an agreement which would have produced royalties for all interested parties, but failed to mention that the agreement was reached only after months of negotiations and with the active participation of both the record companies and the artists. If your article had accurately reported the facts, it would have been clear that the agreement is a significant step forward in resolving a long-standing problem.

JERRY SHAPIRO
Group VP
Consumer Electronics Group
Electronic Industries Assn.
Washington, D.C.

WHAT ALLIGATOR CHOICE TO BUY?

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PHILIPPE BURLINGHAM
President & Chief Executive Officer
热烈欢迎各位与会代表
301: A Powerful Antipiracy Weapon

BY STUART WEINSTEIN

It is estimated that overseas copyright, patent, and trademark piracy costs American businesses some $12 billion to $15 billion annually. This figure is likely to rise significantly in the future as the U.S. has to combat this theft the trade law "Special 301".

Special 301 requires the U.S. Trade Representative to determine whether the laws and practices of other countries are adequate, fair and equitable to American businesses. Special 301 requires the U.S. Trade Representative to determine whether the laws and practices of other countries are adequate, fair and equitable to American businesses.

Countries that have the most onerous and egregious acts, policies, and practices are not engaged in the Audio Home Record- actions to address those problems are identified as "priority foreign countries." Of course, this means that the governments of those countries will be held accountable for the actions of their nationals.

Through "out-of-cycle" reviews, the Trade Representative may also certify a country as a "priority foreign country" at any time the facts warrant it, and the Trade Representative may revoke a country's identification at any time.

After identification of a country as a "priority foreign country," the Trade Representative must investigate the acts, policies, or practices that were the basis of the identification.

The Trade Representative determines that such acts are in violation of U.S. trade, related acts, such as increased taxes on selected imports must be imple- mented shortly thereafter.

Significant results also have been obtained through the so-called "priority trade watch list" in the "watch list" which—although not required by law—have been used to warn trading partners of American concerns about intellectual property rights.

The Trade Representative recently has begun to initiate "immediate action plans," which include setting deadlines and benchmarks for evaluating a country's perfor- formance.

In addition, each of the intellectual property agreements that have resulted from Special 301 investigations is being monitored under section 306 of the Trade Act. If the government concludes that its measures were not satisfied with the implementation of any Special 301-related intellectual property agreement, the Trade Representative may take further action against such offending country at any time.

Taiwan, Thailand, and China have come under particular scrutiny as the result of Special 301.

On April 30, the Trade Representative placed Taiwan on the "Priority Watch List" and has formulated an "immediate action plan." The United States has set July 31 to meet the requirements of the immediate action plan by addressing problems in the protection of intellectual property products from the U.S., as well as piracy by cable TV stations in Taiwan.

Although the Trade Representative is known to have a reputation for playing hardball, Taiwan remains subject to Section 306, the Trade Representative is free to take retaliatory action without a moment's notice if such action is in the Trade Representative's judgment, which requires that continued consultations must take place between it and the United States. Moreover, under Section 306, the Trade Representative is free to take retaliatory action without a moment's notice.

Serious problems exist in Thailand.

According to the Commerce Department, Thailand is the second largest illegal audiovisual market in the world. The Trade Representative is free to take retaliatory action without a moment's notice.

A major concern for the Clinton admin- istration is effective enforcement of laws that foreign governments have already enacted. If a foreign government is a weak one that lacks the political will to crack down on the pirates, the all the laws on the books will not help.

In light of the fact that piracy and theft of intellectual property abroad has a strong negative impact on the American economy by costing jobs, the industry can expect a very tough line on enforcement of Special 301 by the Clinton administration.

Excerpted from a speech given by Wein- stein June 22 at the International Music Marketing Conference in Singapore.

Roots Royalties Need Improvement

Regarding royalty payments to "roots ar- tists," some companies are quoted as saying "having forgiven" old debt balances and are paying a 10% royalty. That begs the question, "10% of what?" Is that retail or wholesale, with or without packaging de- ductions, on 90% or 100%, after discounts or reserves?

The big money on old recordings ex- changes hands in the special-markets di- visions of these same companies, which routinely pay in excess of 60% of net profit to artists. The going intercompany rate is 4 cents to 8 cents per track. So the artists get 2 cents per track for low-priced CDs and up to 4 cents for high-priced CDs. Work out what 2 cents represents as a percentage royalty rate on an 11-track CD with a suggested list of $9.98. It's not much over 10%, whichever way you calculate.

Trevor Churchill
Ace Records, Ltd.
London
THE HARRY FOX AGENCY, INC.
a subsidiary of NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.

EDWARD P. MURPHY, President
Chief Executive Officer

AN OPEN LETTER TO THE MUSIC INDUSTRY
FROM NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.
AND THE HARRY FOX AGENCY, INC.

In keeping with our standing commitment of providing optimum services at the lowest possible cost to our clients, we are pleased to announce that the mechanical and synchronization licensing commission rates of The Harry Fox Agency, Inc. have been reduced for the last six months of 1993 as follows:

- The HFA commission rate on mechanical licensing distributions are lowered from 4.5% to 3.5% effective July 1, 1993.
- The HFA commission rate on television and commercial licensing distributions are lowered from 5% to 4% (subject to the usual ceiling of $2,200 per transaction) effective July 1, 1993.

These rollbacks have been made possible by the achievement of operational efficiencies through upgraded computerization within the Agency, as well as the substantial economic benefits derived from an aggressive audit program which has fuelled a 100% increase in HFA's collections over the past five years. In 1993, royalty collections by the Agency will approach $300 million, and approximately 120,000 licenses will be generated. As the largest and pre-eminent mechanical royalties collection organization in the world, HFA has sustained economic growth at a relatively nominal cost to its publisher-principals, while exerting its considerable influence on a global basis.

A significant portion of the commissions retained by HFA are used to support essential activities of its parent company, National Music Publishers' Association, Inc. With this funding, NMPA is able to vigorously represent and support the rights and interests of its members, and the music community at large, both domestically and internationally, to ensure the protection of American musical copyrights around the world. The successes of NMPA/HFA are due in large measure to the mandate of confidence and trust you have placed in us, for which we extend our thanks and gratitude.

To the music publishing community—creators of musical works, and our copyright licensees—we pledge our best efforts to provide improved and expanded services, and a continuing resolve to ensure that NMPA remains a strong advocate for the rights of music publishers whenever and wherever the need arises.

NMPA and HFA welcome your inquiries and comments concerning our activities, and our staff will be pleased to address any of your questions and assist you in any way possible. We look forward to hearing from you.

Sincerely,

Edward P. Murphy

NMPS/HFA IS LOCATED AT 205 EAST 42 STREET, NEW YORK, NY 10017.
TELEPHONE: (212) 370-5330  FAX: (212) 953-2384
NEW YORK—Video retailers accustomed to an influx of direct-to-sale through titles in the fourth quarter will not have the megahits this Christmas that they’ve had in the past. Right now, only FoxVideo’s “Home Alone 2” and Disney’s “Aladdin” are expected to have the kind of box-office clout that translated into sales of 10 million cassettes or more. But stores and the studios will benefit from sales of catalog titles. “Everyone has a hunger for budget-priced music videos that will translate into aid for the hungry,” says one retailer.

This fall, New York-based PCG continues its recent promotion of 12-15 previously released titles at $5.99 per cassette to grocery customers in response to the demand for other goods. The company will do

date 75 cents for each tape sold to two or more organizations it says are dedicated to the elimination of hunger in America: the Center on Hunger, Poverty, and Nutrition at Tufts Univ. and Second Harvest, the largest food bank in the U.S.

Second Harvest is supported by numerous food manufacturers, several of whom are expected to bolster the campaign via advertising, in-store coupons, and the like, according to PCG founder/CEO Barry Grieff. “I like the idea and I like the charity,” he says.

Grieff has already lined up titles “by major street artists” from two of the nation’s largest video suppliers and figures to land three more in time for a September-October start.

Grieff is ready to identify the titles in the charity campaign, but sources indicate PolyGram Video and MGM Video aren’t among the suppliers. PolyGram’s new president, Gene Silverman, helped develop “In Concert Against Hunger” during his brief tenure at PCG. One reason for Grieff’s secrecy, says a trade executive, is that “he doesn’t want Simon [Marketing] beating him to the punch.”

Simon, another supermarket promotes, analyst, has partnered with PCG until the two went their separate ways earlier this year.

PCG plans to have cassettes in close to a dozen major chains, including A&P, Kroger/Pe Eylton’s, Lucky, Safeway, and Winn-Dixie; at least one convenience chain likely will take part. Grieff plans to stagger, and roll out, “In Concert Against Hunger,” stocking titles for four to six weeks per market before moving on. He hasn’t picked a starting point as yet.

The staggered rollout is the same approach PCG has taken with earlier video promotions. It claims to have delivered more than 10 million cassettes—mostly movies—to some 8,000 stores and 5,000 locations throughout the U.S. and Canada.

Music video usually die a quick death at retail, sales fading rapidly after their initial release. Grieff believes this was caused largely because “they’re sold in the wrong venues.” Supermarket video outlets, he claims, are flooded with cassettes, lowering prices to the point that some wunderkinds, large numbers, in a manner of speaking, but in other cases not. Grieff says PCG has sold 100,000 units each of such performers as Neil Diamond, Eric Clapton, and Elton John in promotions launched after music and video retail demand had been exhausted. “Some of these might be” making a return engagement, he acknowledges.

MTV Europe On The Move

New Digs, New Direction For Web

LONDON—These are moving times for MTV Europe—in more ways than one.

The channel took up residence July 12 in Camden Lock, London, in the post-modern studio complex formerly occupied by the U.K.’s national breakfast TV broadcaster, TV-am.

The move means more style and more space for MTV Europe but will also give the channel access to two TV studios, allowing it to produce programming in-house without renting facilities from the first independent producer and other suppliers. More live productions are on the way for MTV Europe, and it means a greater role for London in providing programs for MTV’s other networks around the world. There also exists more potential for international programming, such as “Dial MTV,” on which viewers vote for videos by phone.

Brent Hansen, MTV Europe’s programming and production director, says the new environment is good news for new acts. “It will enable us to break into programs with a live set from a new act, or it will enable us to transmit and record at the same time. It will bring a livelier feel.”

Hansen says it will give the channel more chance to record and focus on European acts, among them “Unplugged” sessions, documentaries, and other programs. Plans are also afoot to expand MTV’s editorial offices in Europe, expanding Europe’s editorial reach and better informed about musical trends on the continent.

But the move also indicates that the network, not just the programming, is poised to take a new direction.

After 5½ years in Europe, MTV is reaching a turning point. In the year...
**Soundtrack Race Getting Hotter Retailers Bet On 'Conheads' To Score Big**

**BY CRAIG ROSEN**

LOS ANGELES—The soundtrack war heating up The Billboard 200 is bound to get hotter as Warner Bros.' "Conheads"/Columbia's "So I Married An Axe Murderer" hits dealers Tuesday (27).

Retailers expect both releases to generate healthy sales, but that the broad-based appeal of "Conheads" may give it the edge.

Currently residing in the top 20 of The Billboard 200 are Epic Soundtrack's adult-leaing "Sleepless In Seattle" and Sony's hard-rocking "Last Action Hero," Aristas' Whitney Houston vehicle "The Bodyguard," Jive's hip-hop flavored "Menace II Society," and Virgin's Tina Turner collection "What's Love Got To Do With It." Warner Bros. is batting .500 here, but betting that "Conheads" will sell "mass quantities" (as Beldar Conhead might put it) and that the label's other efforts, a mix of proven classics, including Paul Simon's "Kodachrome," and material previously unreleased in the U.S. by platinum-sellers Red Hot Chili Peppers and R.E.M.

The track record of albums from previous "Saturday Night Live" spinoffs bodes well for the current projects. "Briefcase Full Of Blues," the first album by the Blues Brothers, John Belushi and Dan Aykroyd, hit No. 1 in December 1978 and went on to sell more than 2 million. The subsequent soundtrack, "The Blues Brothers," climbed to No. 13 in June 1980, selling more than 500,000.

In April 1989, "Wayne's World" hit No. 1 on The Billboard 200, eventually garnering platinum-plus sales. Although "Axe Murderer" is not an "SNL," spin-off, the film stars the show's Mike Myers in his first movie role since "Wayne's World." The alternative-rock-leaning soundtrack features such hot acts as the Spin Doctors, Soul Asylum, and Toad The Wet Sprocket.

Back to the two soundtracks, "Conheads" has a better chance to be a hit, because it's spread out more between different styles," says Joel (Continued on page 18)

**En Vogue Leads MTV Pack With 7 Video Award Noms**

**BY THOM DUFFY**

LONDON—Platinum pop, cutting-edge dance and rock, and jazz and classical albums are among the 10 contenders for the Mercury Music Prize. The competitors, for the best album of the year from the U.K. and Ireland, are measured solely by critical excellence. The Mercury list was cho- sen from 127 entries submitted by record companies for the year ended June 30—consists of the following albums, listed with their U.K. labels, announced in random order July 22 by critic Simon Frith, chair of the judging panel: "Republic," New Order (London Records); "No Certifications," Apache Indian (In- dian Records); "Ten Summoner's Tales," Sting (A&M Records); "Surf Rider," The Silver Sun (Nude Records); "Portraits Plus," the Stan Tracey Octet (Blue Note/EMI); "It's Close," Dina Carroll (A&M Records); "Jesus' Blood Never Failed Me (Continued on page 79)

**Contenders From All Walks Vie For '93 Thomperry Prize**

**Jury In Abdul Case Sees 'Total Recall'**

**BY CHRIS MORGAN**

LOS ANGELES—Record-mixing technology took center stage in federal court here as attorneys for singer Yvette Marine sought to prove her role as "co-lead vocalist" on two tracks on Paula Abdul's debut Virgin Records album. "Fighter fire with fire during the first two days of testimony, July 19-20, Virgin's lawyers tried to deflate the opposition's claims by using a video tape of a "total recall" mix reconstruction of an Abdul song submitted as evidence by Marine's legal team.

Marine's suit against Virgin Rec- cords was filed in April 1991. The trial began July 13. (Billboard, July 26).

Most of the July 19 proceedings were devoted to testimony by L.A. studio owner Skip Salmon, whose fa- cility was used to mix three of the songs on Abdul's 1988 album, "For- ever Your Girl." Marine's lawyers hired Salmon to perform two separate recasts of two Abdul tracks, "I Need You" and "Opposites Attract," in October 1991 and September 1992. Some recording consoles store a complete copy of a mix, including all console settings, on an internal or external computer, and an exact "recall" of a mix can be created on that stored material. A stereo videotape of the '92 recall, which showed meter levels, was played for the jury in the court- room.

Under examination by Marine's co- counsel, Laurence Berman, Salmon said the recall of "I Need You" showed that Marine's vocal track was "a vocal double ... as close as humanly possible" to Abdul's. The VU meters captured in the video showed Ma- rine's voice considerably louder than Abdul's in the mix.

While the video and audio evidence on "Opposites Attract" appeared less conclusive, Salmon said, "On both songs, Abdul and Marine were very good vocal doubles of each other."

However, under cross-examination by Virgin's attorney Joseph Yann, Salmon admitted that "there's proba- bly vocal doubling on every record put out today."

Yann, who had earlier noted that Virgin never identified the final mixes of the songs and presented Ma- rine's lawyers with 15 different mixes of the two songs, said in one exchange with Yann, "You were making things as difficult as you could possibly make them."

Yann managed to coax an admis- sion from Salmon that "hairline differ- ences" could be found in the '91 and '92 recalls—a statement that dema- gogically came into play during Yann's cross-examination of Marine herself on July 20.

Under examination that day by her attorney, Steven Ames Brown, Ma- rine testified about the circumstances of her work on four songs for "For-ev- er Your Girl" for producers L.A. & (Continued on page 79)

**Atlantic, Time Warner Link For AudioBook Venture**

**BY ERIC BOEHLERT**

NEW YORK—Calling audio books an untapped market, executives at Atlantic Records and Time Warner Publishing—which have teamed to create an audio book division—hope their brand of aggressive market- ing will help capture new, younger consumers and dramatically boost sales.

The move, in which the Atlantic Group joins with Time Warner Trade Publishing to create Time Warner AudioBooks, is one of the first ongoing collaborations be- tween a major record label and a book publisher. AudioBooks will produce and sell cassette and audiocassettes, and book and audio tapes to record, book, and video stores as well as other types of re- tailers (track stops, convenience stores, etc.). Through the distribu- tion capabilities of Atlantic's WEA Distribution and the Time Warner trade compa- nies—Warner Books and Litt- tle, Brown—AudioBooks will be available in 30,000 stores, half of which will be record outlets, accord- ing to John Weintrab, AudioBook's newly appoint- ed president/CEO. Weintrab re- tains his title as executive VP of A&R at Atlantic. Weintrab forecasts 20 Audio (Continued on page 20)

**Sub Pop Sues To End Caroline Distrib Deal**

LOS ANGELES—The distribution futures of Seattle-based Sub Pop is cloudy in the wake of the label's $12 million fraud suit against Caroline Records.

Sub Pop, which incubated the careers of such popular grunge rock bands as Nirvana and Soundgarden, is seeking a declaration that it is enti- tled to terminate its 2-year-old agree- ment with Caroline, its New York- based distributor. Sub Pop is unilat- erally declaring its contract with Caroline void as a result of the dis- tributor's failure to pay monies it al- legedly missappropriated.

Sources indicate that the pact had one year left to run.

Industry sources have indicated that Sub Pop had been unhappy with its arrangement with Caroline. But in an interview (Billboard, June 25), Jon- athan Poneman, who co-owns the la- bel with Bruce Pavitt, said, "I cannot foresee any changes happening immi- nently." on the distribution side.

Poneman refuses to comment on the suit or where Sub Pop may turn next for distribution.

Obvious candidates include two current independent-distribution providers: Relativity Entertainment Distribution and (half owned by Sony Mu- sic, which dangled a deal in front of Sub Pop a couple of years ago) and Warner Music Group's Alternative Distribution Alliance (which moves metal and rock by such notable labels as Restless, Matador, and Mammooth).

The possibility exists that Sub Pop might opt to take a major-label distribu- tion deal, although in June, Billboard interview Poneman and Pav- itt, asserted their intentions to re- main independent.

Sub Pop's suit, filed July 16 in U.S. District Court in New York, accuses (Continued on page 79)
NEW EXEC FOR NEW-LOOK CAPITOL

**Marketing, A&R In Revamp; Jobs Sliced**

*By Chris Morris and Craig Rosen*

**Los Angeles—**Under the direction of new president/CEO Gary Gersh, Capitol Records is undergoing another wave of retooling with the re-establishment of a formal marketing department headed by GM/se-

**nior VP of marketing Bruce Kirkland,** the installation of a new A&R team, and the dismantling of a corpora-

**tive structure instituted last fall by ex-presiden-

**t Hal Milgrim.**

In his new post, Kirkland will oversee the marketing, media relations, video, and creative services depart-

**ments reporting directly to Gersh.**

Capitol has operated without a head of marketing since last fall, when turnover continued in the marketing, and Tom Corson were named VPs of artist development in Milgrim's "refocusing" of the label (Billboard, Oct. 10, 1992).

Sources say that Hammond has now been asked to head Capitol's catalog development, while Corson is destined to return to international, which he formerly ran as VP.

Meanwhile, Capitol staffers were let go July 15, as Gersh put his own stamp on Capitol's various divi-

**sions. Sources estimate the personnel toll between 12 and 17 people.**

Gersh was unavailable for com-

**ment by press time.**

The most prominent casualties in-

**cluded VP of video & media Mick Kleber,** VP of creative services Mar-

**cia Edelstein,** and VP of rock promo-

**tion Jeffrey Shane.**

A&R director Allison Donald and A&R representative Amiel Morris were laid off, apparently completing a virtual housecleaning in the A&R department that began under Mil-

**grim's tenure with the departure of se-**

**nior VP John Potts in March (Bill-

**board, April 3).**

Sources indicate that Gersh has settled on a new A&R team that in-

**cludes Kim Bueh, formerly with Lib-

**erty in Nashville; ex-A&M staff-

**mer Patrick Clifford and Julie Pane-

**biano; and Matt Robinson, who for-

**merly ran Peace Poise Productions.**

A&R VP Tim Devine and East Coast director of A&R Josh Deutsch re-

**main from the previous regime.**

Director of video production Foster Corcoran was also axed, and sources say that VP of video promotion and production Michelle Peacock will now just oversee promotion and has been asked to relocate to New York.

According to Kirkland, the latest changes are not cuts, but rather a "reorientation" of Capitol's strategy to a more A&R-driven approach.

On that front, Kirkland says he plans to establish an artist services department to oversee tour support.

"With most record labels, they set the tour budget and they think their job is done," he says. "In my view, it hasn't even started."

Since 1983, Kirkland has been president and owner of the management firm Second Vision, which has guided the careers of Depeche Mode, Peter Gabriel, and Erasure in North America. He expects that experience to come into play at Capitol.

Although Kirkland's appointment wasn't officially announced until July 20, he has been working out of Capi-

**tol's Hollywood headquarters since Gersh's official start on July 6. "I felt it important to be here at the start of Gary's official takeover," he says. A**

**"lot of changes have been taking place, and I wanted to be a part of them.**"

As for Second Vision, Kirkland says Capitol has given him a six-

**month grace period to wrap up cur-

**rent Depeche Mode and Gabriel pro-

**jects. At the end of that time, Kirk-

**land will have to divest himself of the company, but at this point he is un-

**sure if he will "wind it down or have someone else take over."

**Licata's New Challenge: Brighten Picture For Red**

By Paul Verina

**New York—**Although Relativity Entertainment Distribution CEO Barry Kobrin says his decision to create the new position of president of RED—a job that has gone in-

**dustry veteran Sai Licata—was moti-

**vated by internal fac-

**tors, he said the idea was born at the time ADA, the new Warner-funded indie distri-

**bution venture, was starting up.

"I made a state-

**ment when ADA was set-

**ting up and one of the la-

**bels [we distribute] were thinking about moving over there," says Ko-

**bri. "I said to some of those labels, we're going to bring a major execu-

**tive to head up our distribution.""

At the time, even Kobrin didn't know the executive would turn out to be Licata. "I recently appoint ed presi-

**dent of EMI Records and formerly head of BMG Distribution. Kobrin says he'd already considered other candidates for the job when Sony Music VP of operations Len Adel-

**man recommended Licata. Licata says he had turned down several of-

**fers when the RED opportunity pre-

**sented itself."

"I wanted something that had a challenge, something I could work with," says Licata. "This is definite-

**ly a challenge. This is something that could be made better."

The first step in making RED bet-

**ter, Kobrin says, is im-

**proving communications between the company and its 29 distributed labels, which include flagship im-

**ports like Anthology and Roadrunner, Metal Blade, Earache, Tristar, and Mammoth."

**Jackson Delays Asian Tour To Honor Creative Commitments**

HONG KONG—Michael Jackson has canceled the Hong Kong shows that were to kick off the Asian leg of his "Dangerous" tour on Aug. 15 and 16.

The tour will bypass Hong Kong, opening Aug. 25 in Bangkok, and is set to continue as planned in Kuala Lumpur, Seoul, South Korea, and Fuku-

**o, Japan. Sources say the Hong Kong gigs were canceled because Jackson had to complete creative commitments, including a song for the new "Addams Family" movie and a video game with Japanese maker Sega."

"What can I say? I always thought a contract was a contract," says Al-

**lan Zeman of Arena Group, lead pro-

**moter of the shows. "Jackson's man-

**agement] has admitted it's their fault. Now we have to wait and see if we can deal with the problems of the pocketbook. The original contract stipulated Jackson's advance would be returned only if the shows were canceled."

The decision leaves Arena and two other promoters wondering about re-

(Continued on next page)
Atlantic Remembers
Nesuhi Ertegun With
Event At Montreux

BY KEITH BRICKHOUSE

MONTREUX—The late Nesuhi Ertegun, as a producer, left a rich legacy of classic jazz, blues, and pop recordings and, as an international music executive, was honored with a concert July 16 at Stravinsky Hall during the Montreux Jazz Festival.

"Nesuhi loved music and musicians," said Ahmet Ertegun, co-chairman and co-CEO of the Atlantic Group, in dedicating the evening in the memory of his brother, who died July 15, 1989 (Billboard, July 29, 1989). "The performers appearing this evening were Nesuhi's friends. Of all the performing artists, he loved the Modern Jazz Quartet the most."

The tribute, produced by Ahmet Ertegun, Arif Mardin, and Joel Dorn, was led by the Modern Jazz Quartet, featuring Connie Kay, Percy Heath, Milt Jackson, and John Lewis. Joining them on the evening's bill were the Atlantic All-Stars led by Gerald Albright and Paul Jackson, Jr., Joe Sample, Charles Lloyd, Eddie Harris, Nathan East, Klaus Doldinger, Robin Kenyatta, Greg Phillinganes, Corky Hale, and Duane Smith.

After Ahmet Ertegun founded Atlantic Records in 1947, he was joined by Nesuhi, who launched Atlantic's jazz division and became renowned for working with such artists as John Coltrane, Charles Mingus, Thelonious Monk, Ornette Coleman, the Modern Jazz Quartet, Ray Charles, Roberta

(Continued on page 38)

Licata's New Challenge

(Continued from page 10)

Licata adds that RED's affiliation with Sony Music, which owns 50% of the company, will help it communicate internally and better service all its accounts, small and large.

"We have all the facilities that the big companies have, but we can work at a small level," he says.

Sony Music executive VP Michelle Anthony says of Licata's appointment, "[RED] is the leading independent distributor in the U.S. as a result of its vision and success in bringing important, cutting-edge music from many independent labels to a national audience. With Licata, we can make RED the next level and build on its considerable stature within the industry."

Licata began his music industry career in independent distribution in 1961. He subsequently held posts at then-independently distributed labels like Blue Thumb and Chrysalis before moving on to Arista in the '70s. Then took the top spot at BMG Distribution, and later was appointed president of EMI Records, a post he held until the label's parent company underwent a restructuring in late 1991 that resulted in his departure.

Licata is scheduled to take the reins at RED Monday (26); he will be based at the company's Hollis, N.Y., headquarters.

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Axeman Vai-ing For Spiritual Style
New Band Helps Spark Relativity Set

BY CARRIE BORZILLO

LOS ANGELES—With the release Tuesday (27) of "Sex And Religion," it seems Steve Vai’s musical tastes have come full circle. He began his career as a guitar-slinger for the eccentric, progressive Frank Zappa, did some hard rock stints with David Lee Roth and White Snake, and now is back with a progressive, left-field third release from Relativity Records.

"Sex And Religion" is quite a departure from his previous release, the Grammy-nominated "Passion And War," which peaked at No. 18 on The Billboard 200 in 1990. First, it’s not a solo guitar record—it’s a complete band, called Vai, with a fresh face, 21-year-old Canadian singer Devin Townsend. The rest of Vai consists of T.M. Stevens (Miles Davis, Pretenders) on bass and Terry Bozio (Zappa, Jeff Beck, and Missing Persons) on drums. Secondly, the lyrical content and music leans more toward industrial rock rather than mainstream rock.

Vai explains, "Those who like what I do will find it’s still there. There’s enough guitar playing to satisfy those fans, but it’s definitely not a wanky solo record with lyrics."

The first single, "Down Deep Into The Pain," went to modern rock and album radio the week of July 12. A clean version of the video, which is directed by Jon Reis, the man behind Nine Inch Nails’ "Happiness In Slavery" and Danzig’s "It’s Coming Down," will be serviced to undercards.

As for the choice of the first single, Relativity VP of marketing and promotion David Clayton Thomas says, "We wanted other more mainstream rock tracks on (Continued on next page)

Grusin Releases Give Fans Two Ways To Pay Homage

BY CRAIG ROSEN

LOS ANGELES—Composer/record executive pianist Dave Grusin is facing one of the dilemmas of being a successful artist—he currently has two different releases vying for consumer attention.

Grusin’s "Homage To Duke" on GRP Records is in the upper regions of the Top Jazz Albums chart. (Grusin is the "G" in GRP as well as co-founder and executive VP of the label.) Meanwhile "The Firm" soundtrack, which is composed primarily of Grusin’s original score, was released June 29 by MCA/GRP, and recently debuted on The Billboard 200.

"I was concerned about my own company releasing the Duke record," Grusin admits. "And then 'The Firm' record coming out now because it has to compete with the release of the film. I hope 'The Firm' is an enormous hit, but I hope it isn’t responsible for burying the Duke record."

"Homage To Duke," a follow-up to Grusin’s 1991 Grammy winner, "The Gershwin Collection." Although Grusin admits as a youth he wasn’t a fan of the big band sound favored by Ellington, when he began composing his own material, he discovered the artistry of Duke and his band’s improvisational style. "There was a tradition in that band that was so strong that if a player left and somebody came in to replace him, there usually wasn’t a book," Grusin says. "They were supposed to figure out their notes based on what everybody else was playing." Despite the pressure, Grusin says, "I had been thinking for a couple of years of how to do it without doing another big band arrangement of the same material," he explains. "I was trying to figure out how to personalize it without totally reworking everything."

In order to achieve that goal, Grusin used different line-ups on the album’s 10 tracks. The nucleus of the album features Grusin’s piano, plus tenor sax, trumpet, trombone, and a rhythm section. There are also a few tracks performed by a trio, and one track performed by Grusin solo.

One thread running through the album is the horn of Clark Terry, who was a key part of the Ellington sound through the ’50s.

During the recording sessions, Grusin and company received word that another jazz great, Dizzy Gillespie, had died. "We were kind of frozen at that moment and nobody felt much like playing for a while," he says. "And most of them were kind of funny. Finally everybody cheered up and we kept (Continued on next page)
Los Angeles—World Domination Records, the alternative music imprint for which Capitol Records, is severing its link with Capitol to go the independent route with new financial backing.

However, according to World Domination president Ron Stone, the label will continue to be distributed through CEMA for the immediate future.

World Domination was one of five imprints with which Capitol forged A&R-driven production deals early last year under the aegis of the label's former president Hale Milgrim (Billboard, Feb. 8, 1992). Acts on World Domination's roster include Sky Cries Mary, Pop Clique, Contagion, label co-founder Joe van Amstel, and the reformed Shriekback, which includes label co-president and A&R director Dave Allen.

Stone says that while Milgrim's recent departure from Capitol may have "subconsciously" played a part in the timing of his company's split, the imprint's status as an independently oriented label ultimately led to the parting of the ways.

"You can't be an independent in the context of a major," Stone says. "Everything you do is contrary to what they do." (He also notes that World Domination's presence within Capitol became increasingly redundant as the major moved to develop its own slate of modern rock acts, including the Butthole Surfers and Radiohead.

"They were spending their time and energy developing their own homegrown alternative product," Stone says. "They developed their own agenda, which made us meaningless to them."

But Stone praises new Capitol president Gary Gersh (who signed one of Stone's former managerial clients, John Waite, to an EMI contract years ago), and notes that such artists as Bonnie Raitt, Beastie Boys, and Tom Cochran, who are handled by Stone's Gold Mountain Management, continue on as Capitol artists.

Stone adds that Capitol has "made the exit smooth, and very, very reasonable financially."

Stone says World Domination will continue to distribute its product through CEMA, at least through the September release of an album by Psyclone Rangers. "We don't want to disturb the continuity of things that are progressing," he says.

At some point in the future, Stone says, World Domination product will be moved through an indie distributor such as Caroline or Warner Music Group's Alternative Distribution Alliance.

Stone says World Domination is close to securing new funding from a Japanese company he declines to name at this point, and adds the label is also working out a European distribution deal.

"We'll have funding from those two sources," Stone says. "It should generate enough underwriting to fund the North American operation."

Stone says that with its move to the independent ranks, World Domination can concentrate on developing acts at the 25,000- to 30,000-unit level, rather than trying to meet major-label expectations of sales at the $50,000 to 100,000-unit level.

"It's time for us to get back to who we were in the first place," Stone says.

At press time, a Capitol-EMI spokesman said that label executives were unavailable for comment.

Artists & Music

H.O.R.D.E. Festival: Widespread Panic Blues Traveler Col. Bruce Hampton & the Aquarium Rescue Unit Big Head Todd & the Monsters All Good

Mud Island Amphitheater
Memphis, Tenn

The second annual H.O.R.D.E. festival (Horizons Of Rock Developing Everywhere) rolled into Memphis with all of the free-wheeling time-warped glory of a late '60s be-in.

H.O.R.D.E. showcased eight hours of music, as well as featuring a bazaar that contained shops, special interest booths, food stands, and various games. Widespread Panic (already a very popular act in the Memphis area) headlined this particular show with a seemingly nonstop string of songs from the group's three albums. The band's unflagging energy and multisegmented sound constructions won much audience response. Nevertheless, by the time Widespread Panic came on, the audience had lost interest in the last six hours of music and Delta heat.

It was also hard to top the performance of Panic's predecessor, Blues Traveler. Their high-powered precision playing (particularly singer John Popper's blazing harmonica work) and concave arrangements easily provided the festival with its musical highlight.

By comparison, Big Head Todd & the Monsters started slow but gathered steam. Todd wowing the crowd with his vocabulary of electric blues and somewhat Hendrix-inspired technique.

On the other hand, the Samples' first few songs were enjoyable, but their set quickly degenerated into a sameness of sound and arrangement.

Col. Hampton's & the Aquarium Rescue Unit provided the other major musical highlight of H.O.R.D.E., delivering an engaging fusion of jazz, bluegrass, and rock. Memphis guitarist Shawn Lane (whose Geffen debut generated considerable critical notice) played on the last night of Hampton's set, firing blistering, hyperspeed lead work to a dazed audience. Leading people to boogie before the stage when he finished playing. Even without Lane, Hampton's set should have been placed much earlier in the show.

Allgood preceded Hampton with a solid Allmanesque set that also gave a musical nod to Al Green.

Although the audience spirit recalled a Dead show, the bands represented H.O.R.D.E. more to the musical interaction of the Allman Brothers. Almost without exception, they were "players" bands, loaded with considerable technique. In fact, if there was a musical weakness in the H.O.R.D.E. lineup, it was the lack of consistently strong songwriting within most of the bands. The emphasis was on band chemistry.

The music might have been the centerpiece of H.O.R.D.E., but taken as a whole, the festival was a convincing celebration/lifestyle statement-of-purpose that far outweighed the oppressive effect of the blazing 100-degree heat. Of particular note was the exceptionally high caliber of food sold at the tour's bazaar. Compared with the rate professionalism found on many shows, H.O.R.D.E.'s wide-eyed optimism and rag-tag circus atmosphere was a nice tonic for the symptoms of his cynicism.

Rick Clark

Vai—Ing for Spiritual Style

(Continued from preceding page)

the record, but we intentionally led with ‘Down Deep Into The Pain’ because we wanted to position him as a super-left wing. We've got a great reaction with radio so far. (The label leaked the single to some stations). We tested it at [hard rock station] KRXX in Minneapolis. It got 200 calls and 190 were positive votes.

The unaccompanied video, according to Vai, will be as graphic as Reiss' latest work for Nine Inch Nails and Danzig. Vai says the song is partially about childbirth, so we may see him fan the flip with a woman giving birth. It will also include a nude nun whipping herself.

"I wanted to make a video that was striking and one that was undergound, sort of X-rated, but also had some positive redeeming value and folowed the concept of the song, which is loosely based around childbirth," he says.

"There are two versions, because you can't show childbirth on TV, but you can show a guy getting his fucking head blown off. The religious aspect is it is the representation of this nun who was a saint, St. Teresa Abitar, who used to flagellate herself and have orgiastic experiences with God.

Similar to "Deep Down Into The Pain," all the songs on the album center on religious themes.

"What I'm trying to do with my music is give the listeners some kind of entertainment value and hope it has a socially redeeming value," says Vai. "So this role before I get to something that is a complete revelation and will change their life; others it won't.

"Like any artist, you're drawn to the things that interest you. Personally, I feel that all of the pain and suffering in the world is due to the lack of spiritual understanding, the lack of understanding itself. This seems to me to be the most important thing in life, so I naturally gravitate to it and so does my music.

Grumbllatt says the label is aiming "Sex And Religion" not only at the guitar-heads that bought Vai's last album but also at "the kids who buy Stone Temple Pilots, Pearl Jam, and Nine Inch Nails."

Relativity set up a hotline for kids to hear a sneak preview of the record between June 15 and July 27. The New York number was advertised in Rip, Hit Parader, Guitar Player, Guitar For The Practicing Musician, and Guitar World. The two-minute prerecorded message excerpts of the album, offers information about the band, and gives the street date of the release.

"We wanted to create a frenzy and anticipatory buzz," says Grumbllatt. "In the first week, we've got 30,000 calls on the hotline."

Grumbllatt says the label also conducted a direct-mail campaign, sending more than 10,000 potential consumers a postcard announcing the release of the new album.

To generate excitement at retail, Relativity also sent out a five-piece mailing—two post cards and three flyers—to get them excited about it. We're sending several thousand of the artwork too," says Grumbllatt.

Additionally, during the July 4 weekend, Relativity rented airplanes with banners that read "Steve Vai album coming soon," and flew them over New York, San Diego, Tampa, and Los Angeles.

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Artists & Music

‘Madison County’ Author Turns Balladeer
Waller’s Atlantic Album Echoes Best-Selling Novel

BY MELINDA NEWMAN

NEW YORK—It’s certainly not his traditional method of doing business, but Doug Morris is the first to admit that he signed Robert James Waller, author of best-selling novel “The Bridges Of Madison County” to a record contract without even hearing him sing.

“That’s true,” says the Atlantic Group co-chairman/CEO. “I just had an instinct that he’s really the book’s protagonist, Kincade. And there’s almost a melody about the book. I did give the songs to [producer] Arif Mardin to hear, but I’d agreed to do it before Arif heard it.”

Morris and Waller’s agent, Aaron Priest, hammered out the deal in two hours. A few days later, Waller found himself in a New York studio recording the 11-song “The Ballads Of Madison County” over a three-day period. The album includes standards mentioned in the book—such as “Autumn Leaves” and “Tangerine”—as well as well-picked covers, and four Waller originals. Though everything turned out fine, Waller, who has played in clubs for years, had a few nervous moments before entering the studio. “One thing I always know is when I’m in over my head and I try never to get there,” he says, laughing. “I had maybe four days to prepare to record some tunes I’d never done before.”

Released July 23, the album is the first co-venture between Atlantic and the book’s publisher, Warner Books. (See story, page 9). In an unprecedented move, the album will be available in bookstores, via Warner Books, as well as through traditional music retailers.

According to Laurence Kraskin, president/CEO of Warner Books, “The Bridges Of Madison County,” is the company’s best hardback seller ever. The book, which has sold more than 2.5 million copies, has been on top of the New York Times Bestseller list for more than 20 weeks.

The bookstores approached by (Continued on page 2)

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WYNTON HARRISON Flute Center May 12-13 18,000

ROYAL COMMISSION ANNIE DEBIE June 14 20,000

ROBERT JAMES WALLER

NEW YORK: In less than a year, D-Generation has garnered more positive media coverage than some bands on major labels. The New York-anchored quintet’s ’90s-updated glam/punk look recently triggered a photo spread in the New York Times Sunday magazine, while a number of heavyweight critics around the U.S. have touted its edgy hard-rock sound. Fronted by singer Jesse Malin, D-Generation has been banned around the downtown/East Village club scene for a couple of years now, amusing a considerable fan following—including celebs Deborah Harry, Joey Ramone, and Iggy Pop. In fact, Pop tapped the band to open for one of his local gigs in January. D-Generation has just issued a 7-inch single, “No Way Out,” produced by Andy Sherlock and Daniel Rey. The track, which has begun buzz at college radio level and has also tweaked interest from several majors, oozes influences like the New York Dolls, Cheap Trick, and the Stooges. "We write about is a very New York, dark, urban attitude," says Malin. "It’s slices of life, like [Martin] Scorsese’s movies." LARRY FLICK

SAN DIEGO: Rocket From The Crypt, Honey Glaze, Stone Temple Pilots, Asphalt Ballet, Lucy’s Fair Coat, Flatten Manhattan, and Big Mountain are the groups vying for a win as group of the year during the Third Annual San Diego Music Awards, to be held Aug. 16. The awards honor artists from the area in 25 musical categories. Acts were nominated by members of the San Diego Music Academy, which includes press, talent buyers, promoters, and studio representatives from the area. Final winners are decided by the public via a mail-in ballot in San Diego weekly publication The Reader. Going for artist-of-the-year honors are Rocket From The Crypt/Drive Like Jehu’s John Reis, A.C. Croce, Candye Kane, Asphalt Ballet’s Mikki Kiner, Big Mountain’s Quino, and Josh Higgins of Honey Glaze. In the Best Local Recording category, nominees are “Honey Glaze,” Honey Glaze; “Velour,” Elderdgarden; “Lucy’s Fair Coat,” Lucy’s Fair Coat; “Magic Maggie Healing Doll,” Blacksmith Union; “From Benny’s Tiki Room & Ammo Dump,” Burning Bridges; “Long Time To Sunday,” The Colour Circle; and “Burlesque Swing,” Candy Kane.

MELINDA NEWMAN

MONCTON: Following a long dry spell, two local bands, Assembly Required and BeanBag, are among the forerunners in the Moncton music scene. Although musically disparate, they’re being brought together by an Amnesty International benefit. The benefit is scheduled for three consecutive weekends beginning August 11, running from Thursday to Sunday. Assembly Required is featured each Thursday, while BeanBag has a single performance scheduled for Aug. 5. Assembly Required, seven-year veteran act of the Moncton music scene, has completed a 24-track album, “Mike Owes Us Money,” which the band and its management are shopping around. Determined to get their message out, they’re selling the cassette version out of boxes at gigs. Their music, as described by guitarist Chris Huston, is “nerotic pop.” All members of the album, average age of which is 22, contribute to the compositions they record and perform. The members of BeanBag, on the other hand, have been together three years and have an 8-track cassette, “A Momentary Lapse Of Beanbag,” which they are more than willing to offer to the public through their soon-to-be-inaugurated cassette-only label, Sissy-Fit Recordings. John BondHead, bassman and spokesman for the group, describes BeanBag’s music as a “psychedelic, pop-folk, power-skiffle sound.”

SEATTLE: More than 65 performers from six continents will perform during Bumbershoot, the 1993 Seattle Arts Festival, slated for Sept. 3-4. Many of the artists will participate in the Bumbershoot VI jam session, a three-hour rhythm fest featuring percussionists and dancers from around the world. The total event features more than 2,000 artists and performers in music, theater, dance, literature, and visual arts. The event takes place on the grounds and concert halls of the Seattle Center with performances happening amid exhibition spaces filled with international, national, and regional artistry, as well as food and crafts booths.

M.N.

BILBOARD • JULY 31, 1993
Aladdin’ Lyric Rubs Arab Group Wrong Way

THE LATE LYRICIST Howard Ashman may have misjudged when he made jocular reference to how little it takes to have one’s ears cut off in mythical Arabia in a song, “Arabian Nights,” from Walt Disney’s “Aladdin.”

The American-Arab Anti-Discrimination Committee held the reference as a slur against all Arabs, and following a protest to the Disney organization, Disney, with approval from the Ashman estate and co-writer Alan Menken, announced that the lyric would be changed. According to an account of the matter in The New York Times, however, the president of the Arab group said that he remained painted by the continued use of the word “barbaric” in the context of the slur (“It’s barbaric, but hey, it’s home”).

It’s true that “Aladdin” would still be the animated treasure it is without Ashman’s lines, “Where They Cut Off Your Ear If They Don’t Like Your Face.”

But, as Words & Music has stated before, the time to blue-pencil art is during the creative process, not after it has made its case before the public—censorship, no; condemnation, yes.

Uneasy rest the ears of those who hear countless songs of another era (and sensibility) whose lyrics make comic comments about Jews, blacks, Irish, Italians, Indians, Asians, women and so on; ironically, it was often the case that the writers themselves belonged to the groups they painted with a broad comic brush. These songs, or parts of them, might have been palatable in the social and cultural context of their times. Time has deemed it otherwise.

Yet, pressure to force changes in artistic license is something to be concerned about. Is it not better to grow (and perhaps not bear it) when a stereotype rears its head in existing art than, in effect, to recall it from the pages of history?

In the real world—all four corners of it—human-to-human cruelty is not merely confined to a witsrack in a fairy-tale. In “Aladdin,” after all, ears do remain intact and there’s the inevitable happy ending.

When Rick Shoemaker joined Warner/Chappell Music as senior VP of creative in 1980 after a 10-year run at MCA Music with similar responsibilities, he knew he was confronting a transition period in music publishing as well as recordings.

“On the publishing side,” he tells Billboard, “there was a greater emphasis on self-contained young artists, development deals for unsigned bands and the emergence of original songs replacing scoring in film and television.”

“On the record side, there was a proliferation of new record label offshoots, co-ventures, custom labels, with everyone vying for a piece of the pie. As a result, the price of publishing and record deals went through the roof. Publishers were now exposed at a greater financial risk for proven talent. And at the same time, radio and MTV didn’t expand their playlists.”

Shoemaker saw that “more and more records fell through the cracks and it became increasingly more difficult for labels to effectively develop and market all their new releases.”

For Shoemaker, the answer to these woes was to take a cue from European music publishers. “I realized that we needed to put together a team... that would be able to develop and exploit our writers and artists beyond what the labels were providing.”

Shoemaker created departments within Warner/Chappell’s creative department that provided support for the grooming of young writers/publishers and acted as managers, agents, and marketers.

And, notes Shoemaker, Warner/Chappell has created a roster of “cutting-edge music with the likes of Ice Cube, Soul Asylum, Ministry, Gin Blossoms, Helmet, Pantera, and Dream Theatre.”

As for Shoemaker, his reward came recently when Warner/Chappell chairman/CEO LesHIRer promoted him to executive VP of creative.

LEMO Publishes Leeds Entertainment has acquired songs in artist manager Mike Lemo’s Funzalo Music and Tomaia Du Plent catalog, according to Leeds Levy, who purchased Lemo’s first song catalog while president of MCA Music. The Lemo catalogs contain copyrights from NRBQ, the first five Soul Asylum albums on Twin/Tone Records, as well as songs written and recorded by Bonnie Raitt, Hank Williams Jr., Fabulous T-Birds, Georgia Satellites, Dave Edmunds, Charlie Sexton, and Aimee Mann. No purchase price was revealed.

Lemo, with offices in New York and plans for a satellite office in Tucson, Ariz., says he’ll fully concentrate on artists and producer management and other publishing interests, which include songs penned by Jules Shear (Polydor), Eric Ambel, and Clockhammer.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Metallica
2. Screaming Trees, Sweet Oblivion
3. Slayer, Reign In Blood
4. Shawn Colvin, Fat City
5. Guns N’ Roses, Use Your Illusion I & II.
is expected to appeal to an array of readers—those interested in the busi-
ness of music, country, Yearwood—and the publisher’s marketing plan reflects that. It also shows an unusu-
al bit of synergy with its subject and
her record label.

The marketing campaign for the book, by Lisa Rebecca Gubernick, targets country radio and TV sta-
tions and includes a unique cross-pro-
motion with MCA Nashville.

The coup, according to Morrow marketing director Susan Halligan, is that Yearwood has agreed to help promote the book, an unusual move regardless of what the subject thinks of the portrait (“Everyone individual-
ly seemed to think they came off somewhat badly, but they thought everybody else came off fine,” Gu-
bernick says. “It’s hard to see your-
self in documentary form”). The singer will participate in a joint signing with Gubernick Sept. 30 at Nashville bookstore Davis Kidd, and additional appearances may be sched-
uled, Halligan says.

Morrow and Yearwood’s label, MCA, also are working together, shipping 1,500 copies of books and CDs for use by the other in their re-
pective promotional strongholds.

MCA will send the books out to promotion directors at major-market radio stations across the country for use in listener promotions; Morrow will include copies of Yearwood’s “Hearts In Armor” with the books it

 sends to reviewers. Additionally, TV ads for the book, featuring the Yearwood song “She’s In Love With The Boy,” will run on The Nashville Network and CMT.

“While the ad at Morrow, Paul Bren-
nick, had always wanted to do a book about the making of a rock’n’roll star,” explains Gubernick, a senior editor at Forbes. “But I said, coun-
try’s hot. The boom is going on. And nobody has done any business books like this on Nashville.”

The question was, who would pre-
 sent the clearest window into the ma-
 chinery of star-making?

“What we were looking for was a per-
former who had already estab-
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ing out all the stops,” says Breznick. Enter Yearwood, rising.

“We started looking at Tri-
sha, this was a star that was in its as-
cendancy,” Breznick says. A star-
ist who broke through country ranks in 1991 with her debut MCA album, “Trisha Yearwood,” and its No. 1 singe,
“arref In Love With The Boy”.

“By picking an artist whose first al-
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MCA, in the person of Al Teller, agreed to cooperate with Gubernick, as did Yearwood’s manager, Ken Krugen. That left Yearwood.

“My focus appealed to her,” Gubern-
nick says. “She wanted to get across the notion that these are people who view it as a profession; it’s not a bunch of hillbillies out of the hollow with a banjo and a paper sack getting out of the bus station in Nashville.”

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erns at The Nashville Network and CMT.
Whoop! Here it is: On the strength of the No. 2 single, "Whoop! There It Is!", indie label Bellmark anticipates a strong debut next week by Tag Team's same-titled debut album, "The record is shipping very well," says John Hockett, operations manager. "We are getting strong orders all along the East Coast, the Midwest—the major chains are on it.

The rapid success of the single took the label by surprise, which explains the delay in getting the album out. Deborah Walker, who does marketing communications for Bellmark, says, "When the single took off so quickly, we found ourselves with a hot act and no album. We immediately put the process going to get the album written and produced and into the market.

Girl Talk: Not long after k.d. lang and Janice Ian came out of the closet, Newsweek and USA Today did cover stories on lesbianism. With mainstream media shining its spotlight on the topic, Critique thinks the timing is right for Fem 2 Fem, a five-woman Los Angeles-based act whose lead single, "Switch," has been making noise for some time. Independent distributors since its June 25 release. The single is being moved through in-decis by BMG Independent Group, but the album, due Aug. 24, will be solicited by BMG itself.

Critique has lots of tricks up its sleeve. Bill Meehan, VP of sales, not the least of which are three different versions of the "Switch" video, which have been dubbed clean, dirty, and filthy.

The clean version—full of gags, embraces, and strokes—likely will never see the light of MTV. Meehan acknowledges, although the label will try to get it added at The Box. The so-called dirty version, which includes a brief provocative scene not included in the clean version, has been seen twice so far on The Playboy Channel's "Hot Rocks," and the show's producer, Eric Middleman, says it received "great response." We're told the filthy version contains full frontal nudity; aside from limited use by some clubs, we suspect this version was filmed to titillate press, retail, and radio types.

But Critique is not playing this strictly for novelty, and plans to work "Switch" at top 40 radio. The single is a top five seller for Tower Records' Sunset Boulevard store's first week out, says singles buyer Jim Laspesa.

The act got national TV exposure when two of its members, Lynn Pompey and Julie Park, appeared on the July 12 "Geraldo" show devoted to shattering lesbian stereotypes. Though Critique is banking on support from the gay community, its marketing plan also figures on the curiosity of straight males, too, and to that end, the label says to expect to see the group featured in a pictorial in the pages of Play-

Moore and More: Texas guitarist singer Ian Moore and his band played at Tower Records' July 20, the date his self-titled Capricorn title hit stores. Bob Goldstone, the label's director of sales, said the band played a 45-minute set and stayed at the store to sign autographs for another hour and a half.

The native son apparently was well received. First-day sales at the Austin Tower totaled almost 200 units, more than 2's "Zanzibar" moved at that outlet in its entire second week.

Like a Cancer Grown: Alternative Distribution Alliance says Restless death metal act Cancer is fetching strong orders on "Sins Of Mankind," on par with those that ADA sees on the catalog Slayer titles that it sells. Cancer catalog is also moving, thanks to ADA's so-called "66-66" program, which offers 60% discounts on "Sins" and the band's two previous sets. Cancer starts a tour of at least 18 dates Sunday (41) at the Milwaukee Metal Fest in Wisconsin.

Popular Uprisings is prepared by Geoff Meagert and Brett Arrond with assistance from Silvia Pietrocasaps.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, or in the top 25 of The Top R&B Albums or Top Country Albums chart, nor on the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are no longer considered "new and developing." The complete listings are available on cassette and CD. "Asterisk indicates LP is available. "Albums with the greatest sales gains, © 1993, Billboard/Spinn Communications."
JACKSON DELAYS ASIAN TOUR
(Continued from page 10)

Triumph of out-pocket expenses for promotion, as well as the $2.5 million advance, which almost three-quarters of the $38-$220 tickets had been sold for the shows at the city's only venue for big concerts, an outdoor horse-racing track in Shatin. About 25,000 seats were available per show. Local promoters had expected the Hong Kong dates to be rescheduled (Billboard, July 24).

Shatin Racecourse is owned by the Hong Kong Jockey Club, which says it could not accommodate later dates because they would conflict with the Sept. 12 opening of the racing season.

The concerts would have brought together an unusual mix of players. Arena is well-versed in organizing international concerts, but Yiu Wing Entertainment and Artist World were taking an atypical step away from the safety of Canto-pop idols and family entertainment shows. MIKE LEVIN

SOUNDBACK RACE GETTING HOTTER
(Continued from page 9)

The same day, Soft Cell's 1982 hit "Tainted Love" was serviced to top 40, along with Paul Simon's 1973 hit "Kodachrome." The latter track was also serviced to AC outlets; it is the only single of the bunch set for a commercial release Aug. 10.

According to the film's music supervisor and soundtrack co-executive producer Peter Aylmer, the success of "Wayne's World," driven almost single-handedly by Queen's 17-year-old "Bohemian Rhapsody," was on the minds of "Conhead" producers Lorne Michaels and Warner Bros. senior VP of A&R Michael Ostin.

Lorne liked some of the older songs, he says. "If you look at the success of 'Slippery When Wet,' it proves that you don't need new songs to have a hit soundtrack."

The album also features the Bare Necessities, whose hit is "Fight The Power," a-a-ha Morten Mark doing Frankie Valli's "Can't Take My Eyes Off You," and d. lang and Earsure's Andy Bell reworking the Barbra Streisand/Donna Summer duet "No More Tears (Enough Is Enough)."

Although there are no current plans to issue the latter track, produced by Stephen Hague, as a single, it's the early favorite of top 40 KIIS Los Angeles DJ Jeff Wyatt. "I think we will do some fast action with that," he says. "Conhead" also offers new material. While Simon's "Kodachrome" is featured in a key montage scene in the film "that's almost like a video," Ackerman says, the Chili Peppers' track and "Conhead Love" will be pushed at video outlets.

That campaign began on July 15, when MTV presented the world premiere of the Chili Peppers clip. The following day, the network ran "MTV's Coneheads Conquest Countdown" in which the film's stars, Aykroyd and Jane Curtin, appeared in character to present their top 10 videos and preview the "Conhead Love" clip.

While "Conhead" runs the gamut from Simon to the Chili Peppers, "Axe Murderer" leans decidedly toward alternative rock. Music supervisor Danny Bramson, whose last credit was the hit 1992 soundtrack "Singles," says it is important that the album "can stand on its own, separate and apart from the movie."

While Bramson hand-picked the majority of the tracks on the album along with film star Myers, he was "saddled" with the inclusion of one song, the Bay City Rollers' 1975 hit "Saturday Night." Explains Bramson, "In the script, the father [also portrayed by Myers] dances a Scottish jig to 'Saturday Night.' I had to figure out how to place a 1975 Bay City Rollers' master with new tracks by Soul Asylum and Chris Whitley."

Bramson found the answer while paging through an old issue of the British paper New Musical Express in which current pop stars posed as their favorite acts: "I saw a photo of Neil's [Atomic Dustbin] in Bay City Rollers' drags," Bramson contacted Dustbin manager Steve Bennie, who liked the idea of a remake. The video clip of the cut has been running on MTV's "120 Minutes" and "Alternative Nation."

According to Columbia VP of marketing Diarmid Quin, the label focused on those programs to keep the alternative base and not blow out a commercial vibe. "Axe Murderer" will also receive the special treatment Wednesday (28) on MTV with a half-hour show hosted by Myers.

A second single from "Axe Murderer" had yet to be determined at press time.

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COUNTRY TAKES TO THE ROAD!

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An Act With ‘Commercial’ Appeal
Jingle Veterans Make Bow On Atlantic

BY DANEY SMITH

NEW YORK—Imagine. The quartet already has appeared on "Good Morning America" and "the Arsenio Hall Show." The four young men have worked as background singers for Patti LaBelle, have appeared in a James Brown HBO special, and have toured the globe with Hammer. What's more, they have performed and/or appeared in commercials for British Knights, Levi's, and Wranglers.

Now the bold and enthusiastic men who call themselves the Real Seduction have their own Atlantic album showcasing their contemporary doo-wop style.

Prone to flameboyance in dress, coif, and demeanor, the Real Seduction plans to rearrange the order of the charts—with themselves, of course, stop the stack of other harmonizing groups. "We're not into all that overdriving and tracking stuff," says Stacy Branden, who contributes a rich first and falsetto tenor to the group's arrangements. "We are straight from the street. We do it like we were on a team with two brothers, Stacy's twin brother, Tracy Branden (baritone); Dennis Gordon (base baritone and second tenor); and Lawrence Lee Pierce IV (a bit of everything)."

Richard Nash, Atlantic's VP, black music, cites the group's distinct aura and track record as reasons for the label's high hopes. "They have a pure talent, plus charisma. I can't think of another group that has come out recently that has had such massive professional awareness without even having a record deal." He mentions the Real Seduction's high-profile "jingle” work for Milky Way, Kentucky Fried Chicken, Dr. Pepper, and Budweiser. "In some of the commercials, the Real Seduction sang the jingle. In others, they actually appeared—acting and dancing," he notes.

And so the Real Seduction is in an enviable position: Their vocal talents already have proved "catchy" over radio and television airwaves. Their considerable style already has been validated by advertising companies as saleslines.

Together for 12 years, the Real Seduction (they tagged on "the real" after the girl-group Seduction made the same idea) is "ready for pop success. They have added instrumental backing to their a capella act to fit the tastes of the times. "We changed a little so we could be more mainstream," says Stacy Branden.

The group's debut album is called "It's Real," and Stacy Branden calls it "a bold statement to the music world—"we've got a raw and true flavor." He says a lot of the Real Seduction's polish stems from the fact that the four of them... (Continued on page 21)

No Happy Label Home For Miki Howard
BET On Listening Party; Stars Join AIDS Effort

Giant Steps: After previous unproductive label associations, Miki Howard seemed to have found a company that showed her promisingly when she joined Giant Records. Now, that relationship has come to an end.

Giant is not talking about the circumstances and Howard could not be reached for comment. Her swellest "Femme Fatale" album and bluesy "Ain't Nobody Like You" single made the sultry Howard a more common household name for R&B fans than ever before. The whole situation appears to be a shame.

Giant will release Howard's already-recorded album of Billie Holiday covers—she portrayed Holiday in Spike Lee's "Malcolm X." Even though Howard has been released from her contract, label executives are planning to push the album, tentatively titled "Miki Sings Billie," I've heard it's solid.

Giant Steps, Pt. 2: Black Entertainment Television's new monthly concert series is called BET Listening Party, according to Ceeon Quittet, public relations coordinator at BET. "The purpose of the Listening Party is to bring all the effects of a live concert—costumes, lighting, an audience, everything." Quiet cites the favorable response to the hourlong BET-produced special featuring B.B. King, recording artist Chanté Moore as the catalyst for starting BET Listening Party. "There's a new set, and more technologically advanced equipment for the series. It's much more full-blown." The first of the series of monthly performances was taped June 19 featuring Giant's girl-trio Jade, currently out with the Coca-Cola Superfest tour. The airdate will be sometime around Aug. 24—the release date for Jade's "live" album. According to Cassandra Mills, president of Giant's black music division, the Jade album includes new, live versions of material from the group's debut, "Jade To The Max," plus three new songs—one a remake of "Blessed," an old Emotions' track. The album, priced at $8.98/12.98 for cassette and CD, is titled "Listening Party," but has no other connection with BET's new series, according to Quiet.

Music People That Matter: The Celebrity AIDS Awareness Project is a program designed to help kids develop an understanding of HIV and AIDS, and, as importantly, learn about prevention. CAAP is using rappers and singers to help educate youngsters about the perils of unsafe activities. According to Woody "DDoody Woodward" Beale of Philly's 3X Dope, who coordinates the organization with self-esteem expert Lorraine McGirt, "There are other organizations within the music industry committed to AIDS awareness, but CAAP is different because the target population is youth and the emphasis is on risk-reduction behavior." Kwame and A New Beginning already have participated in the program and Beale is looking for more community-minded artists to participate. BMG has donated funding, New Balance and Fila have donated hoop shoes, but more artists are needed, because kids pay attention to them. Contact McGirt at 212-545-3987.

S O Y O U K N O W: Regardless of what's happening in the apparent rift between L.A. Reid and Kenny "Babyface" Edmonds, the folks at their LaFace label are putting together a Christmas album. TLC, Toni Braxton, Usher Raymond, and Outkast will be contributing holiday ditties.... Further on the TLC tip, repeated calls to Peri "Pebbles" Reid's PT Entertainment yielded a "no comment" regarding the rumors that Reid is no longer representing the group in a management capacity. TLC is enjoying a top 20 hit on Billboard's Hot R&B Singles chart with "Get It Up" from the "Poetic Justice" soundtrack. Laalah Hathaway appears on the Winans' forthcoming "All Out" album, and is still finishing up her project for Virgin Records. She's working with Keith Crouch and Chuckii Booker and it's due early next year. The first single from A Tribe Called Quest's new album, "Midnight Marauders," has been pushed back to sometime in August. The album is a top secret connection: no one at Jive Records will say what the album is like. They claim, vehemently, not to know a single detail. They do say it's due in September... Al Jarreau and David Sanborn are teaming up this summer. Dates include the Pine Knob in Detroit, Aug. 7; Deer Creek Amphitheatre in Indianapolis, Aug. 11; and the beautiful Greek Theatre in Berkeley, Calif., Aug. 20.

ARTIST DEVELOPMENTS

Against The Grain
Reflecting an increased response to what industry execs and pundits call "real music" (distinct from "programmed" fare), the New York-based trio Vertical Hold has provided A&M Records with what is shaping up to be one of the label's strongest hit singles in some time. "Seems You're Much Too Busy" was a top 20 R&B hit, and the group's self-produced debut album, "A Matter Of Time," is making inroads on the Top R&B Albums chart just weeks after its release.

For Angie B. Stone (formerly of Sequence, one of the first girl rap groups), Willie Bruno, and Davie Bright, success comes after years of "getting to know what our sound was," says Stone. "We didn't want a deal right away—we wanted to groom our style."

Stone, who sings and plays saxophone, vibes, and drums, met former high school friends Bruno and Bright at a recording studio in New York eight years ago. Recalls Bright, who plays keyboards, drums, and violin, "Willie and I were working on some tracks at this eight-track studio and Angie came in to do a session. She liked what she heard, and the next thing we knew, we were writing together.”

Vertical Hold's road to A&M earned over "two years. "We're working on that for eight years," says Stone, who... (Continued on page 84)
20

**Atlantic, Time Warner Link for AudioBooks Venture**
(Continued from page 9)

Book releases this year, followed by 190 in 1994 and estimates they will be evenly divided between literary-based projects and the self-help type tapes.

Children’s programs will be part of the AudioBooks mix and it is on those tapes, says Weintraub, that contributions from Atlantic artists are most likely to show up. In one case, however, a Time Warner author is making a contribution to the record company. Robert James Waller, author of “Bridges of Madison County,” is scheduled to release a companion album on Atlantic (see story, page 14).

While the audio book category has managed enormous growth since its inception a decade ago, totaling nearly $8 billion in sales for 1995, according to industry estimates, Weintraub says Atlantic co-coordinator/co-CEO Doug Morris and Time Warner Trade Publishing chairman Bill Sarnoff joined forces because they saw an opportunity “to combine the marketing techniques of the book and record business.” She says publishers with audio divisions today are often content to sell one tape for every 10 books sold.

By targeting new markets, including housewives and college students, through original programs produced specifically for audio as audio magazines that will feature celebrity interviews on tape, Weintraub hopes to improve upon the 50,000 copies that now constitutes a hit for an audio book tape. “We believe we can double that easily,” says Larry Kirshbaum, president and CEO of Warner Books, says the marriage represents a new chapter in audio book marketing. “Record companies are the best marketers of consumer products in the entertainment world and we hope to capitalize on their energy and excitement,” he says. Specific marketing plans were not yet available.

Although AudioBooks is tied to Time Warner Trade Publishing, that will not exclude the audio division from acquiring print titles from outside Time Warner circles. Weintraub points out that one of AudioBooks’ first releases will be tied to a Simon & Schuster book. (Many publishers have in-house audio divisions, but because audio rights are negotiated separately, authors are free to sign with a publishing service other than their own publisher. Upsigned signing fees for writers generally fall in the low-figure range.)
**Society Spinning Down A Whirlpool:**

*by Havelock Nelson*

The hip-hop generation, and these sentiments come from somewhere. One cultural observer feels their source is the '70s, when, supposedly, black men became targets of white society and black women became its darlings.

That theory, no matter how valid, still doesn't excuse the actions of the boys in the pools. The challenge is to take heart and begin to recapture our claim to high morals before things get more out of control.

**Deepen:** The worlds of poetry and rap are coming closer together, as witnessed by the successful series staged by Bill Adler at the Fez in New York—guest performers have included Grandmaster Caz, Freestyle Fellowship, Amber Sunshower of Groove Garden, and hip-hop journalist Bonz Malone. On the same tip, there is “Do You,” the interlude by Arrested Development’s Speech on Gumbo’s “Droppin’ Soulful H20 On The Fiber,” and po-
etess Nine’s performance on Dream Warriors—The Movie” on Island/PLG. With young poets growing up on rap music, the convergence was inevitable. And the hip-hop/poetry movement seems more evolved than rap, giving performers more intellectual space. There’s more room for women’s contributions, too: Nine is rumored to have a recording deal with Paisley Park.

**A Band with ‘Commercial Appeal’**

(Continued from page 19)

They grew up together in New Orleans. “We have been building and building [this group] since we were all like 13 years old.” The first single from the album, “Ain’t Nuttin’ Wrong,” was produced by DJ Eddie F., for Untouchables Entertainment. The video for the track was directed by Garrett Okawau.

“We’re like the Dells,” says Stacy Brandon, “except with more of a ‘80s beat, you know, with a hip-hop track.” But the music isn’t all, Brandon notes. “It’s about the style of it, too: the crazy hairstyles, flashy clothes. We’re that Melrose Avenue/L.A. style. It’s contemporary, it’s raw.”

**Acknowledging the proliferation of retro R&B guy-groups on the charts—**Silk, Shai, UNV, H-Town, Me-2-U, and Jodeci, to mention a few—Atlantic’s Nash explains that the label is seeking a unique marketing approach as it develops the Real Seduction. “We’re not going to get into a follow-the-leader situation. One of the things we’re working on is a video presentation that includes all of the [commercial] spots they’ve done. We’re also going to try to get some clips of the stuff the Real Seduction did when they toured with Hammer internationally.”

Personal appearances are also in the works. “We will definitely have them on the road—at the drop of a dime, they can go by a one-stop or a retail store and just start singing.” He says Atlantic has been busy pre-promoting the single at radio. The album ships Aug. 3.

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**The Time for Destruction is Here...**

**Judgement Day**

**POOH-MAN**

IN STORES JULY 27th

---

**Poetry, Rap Get Tight**

**This And That:** Brit female rappers Cookie Creep, Trouble & Base, and Dee II are scheduled to come together Wednesday (28) in a “non-blackness zone.” At London’s Marquee, they will express themselves under the banner “New Wave Sistahs.” The collective will headline a bill that also includes women hip-hoppers Newfntz, Q-Tee, Sensi, MC Ni, and Boogie Serenade...Kid ‘n’ Play have just wrapped shooting “House Party III” in Los Angeles. The Beatnuts are confirmed to produce cuts on the duo’s next album...After teaming up with 2Pac and Money B (of Digital Underground) on its latest Ruthless/Giant single “Call It What U Want,” Above The Law shot a clip that features Treach from Naughty By Nature...DJ Red Alert (who became a reggae ambassador in the '80s) is set to unleash a dancehall compilation on Epic featuring tracks by Cutty Ranks, Pranna, Shabba Ranks, Red Fox, Shaggy & Ravon, and others.

---

**Super Heroes. Motown recording artist Shance and video director Simon West get a surprise visit from the Meteor Man himself, writer/actor director Robert Townsend. Shown on the set of the video shoot for “It’s For You,” the first single from the “Meteor Man” soundtrack, are, from left, Moljazz recording artist J. Spencer, Townsend, Shance, and West.**
<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTOR</th>
<th>RECORDED</th>
<th>VIEWS</th>
<th>DIGITAL</th>
<th>STREAMS</th>
<th>AIRPLAY</th>
<th>TOTAL</th>
<th>RANK</th>
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<tr>
<td>18</td>
<td>JODECI</td>
<td>LATELY</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
<td>17000000</td>
<td>21000000</td>
<td>10000000</td>
<td>8200000</td>
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<tr>
<td>2</td>
<td>JODECI</td>
<td>BUMPIN'</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
<td>17000000</td>
<td>21000000</td>
<td>10000000</td>
<td>8200000</td>
</tr>
<tr>
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<td>IT'S ON</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
<td>17000000</td>
<td>21000000</td>
<td>10000000</td>
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<tr>
<td>4</td>
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<td>BED</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
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<td>5</td>
<td>JODECI</td>
<td>EMOTIONAL</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
<td>17000000</td>
<td>21000000</td>
<td>10000000</td>
<td>8200000</td>
</tr>
<tr>
<td>6</td>
<td>JODECI</td>
<td>I WANT YOU</td>
<td>Epic/EGM</td>
<td>2 weeks at No. 1</td>
<td>40000000</td>
<td>10500000</td>
<td>17000000</td>
<td>21000000</td>
<td>10000000</td>
<td>8200000</td>
</tr>
</tbody>
</table>

**HOT R&B SINGLES**

**POWER PICK/Sales & Airplay**

1. JANET JACKSON
2. ONYX
3. IF

**NEW**

1. APOPHISIA
2. BOSS
3. BAD BOYS
4. BUMPIN' (ADAPTATION OF HUMPIN')
5. EDDIE
6. MAEVA
7. PAPA
8. SCIPPIS
9. THE RESIDENTS
10. THE TRAFFIC

**NO. 1 HOT R&B SINGLES**

1. JANET JACKSON
2. ONYX
3. IF

**SPECIAL NOTICE**

- JANET JACKSON
- ONYX
- IF

**THE WEEK OF JULY 31, 1993**

**BILDERBOARD**

- Billboard Publishing Company
- 777 3rd Avenue
- New York, NY 10017
- (212) 541-4400

**ON AIR & IN STORES**

- WEEK OF JULY 31, 1993
- Chart compiled from a national sample of R&B radio airplay monitored by broadcast data systems, R&B radio playlists, and retail singles sales collected, compiled, and provided by SoundScan.

**COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan**
## Hot R&B Single Airplay

### FOR WEEK ENDING JULY 31, 1993

<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Artist</th>
<th>Label/Distributing Label)</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Your Forever</em> (Montell Jordan)</td>
<td>Epic</td>
<td>Montell Jordan</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td><em>I'll Be There For You</em> (Aqua)</td>
<td>MCA</td>
<td>Aqua</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td><em>Lost Without U</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>4</td>
<td><em>Nothing Is Stronger</em> (Don Omar)</td>
<td>Universal</td>
<td>Don Omar</td>
<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td><em>Be My Baby</em> (The Drifters)</td>
<td>Motown</td>
<td>The Drifters</td>
<td>Motown</td>
</tr>
<tr>
<td>6</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>7</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>8</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>9</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
<tr>
<td>11</td>
<td><em>I'll Be There For You</em> (Lil' Mo)</td>
<td>Jive</td>
<td>Lil' Mo</td>
<td>Jive</td>
</tr>
</tbody>
</table>

**Singles with increasing sales:** © 1993, Billboard/BPI Communications and SoundScan, Inc.
KICK THE VERBALS

Prince Minister Pete Nice & Daddy Rich are kicking the flavor, unveiling fast beats, and shaking the dust all over the place.

KICK THE BOBO

The second single from the debut album "DUST TO DUST."

Produced by Prince Minister Pete Nice & Daddy Rich.


© 1989 Sony Music Entertainment Inc.

ARTIST DEVELOPMENTS

(Continued from page 10)
to radio stations at the end of last year, and, according to London, "KJMA in Dallas started playing the track in February and getting an immediate response. We didn't have a finished album at that point, but the reaction sent a signal to us that it's a 'let's-wait-and-see' situation."

After its release in April, several stations added the single immediately, notes London. "A lot of stations won't add a record out-of-the-box but will wait until it reaches the top 20. Radio came back to us right away, so our goal was to take the single all the way. We began a promotional tour for the group right away and had them doing on-air interviews, community-oriented appearances and performances. We let people see that the group could perform live, that they were real musicians and writers." A video was serviced to BET four weeks before the single's street date and was in medium rotation within two weeks, which, says London, "was another strong indicator of the kind of response we were getting on the record."

In addition to nine strong original cuts (including "Magic Carpet Role," which features special guest Lenny Kravitz on guitar, and "A.S.A.P.," with a guest spot from reggae artist Mickey "Mac Daddy" Jarrett), the trio covers the Isley Brothers' "Don't Say Goodnight" on its musically solid debut. "We call our music 'pulp street music,'" says Stone. "It's real black, real basic rhythm-and-blues." The group didn't anticipate the kind of immediate response generated for the first single, she adds, "We know that we're up against the hip-hop nation, that what we're doing musically is against the grain. But judging from the reaction we're getting, we feel that people are sick of the monotony. We're filling a void in the marketplace."

DAVID NATHAN

Hot Rap Singles

For the week ending July 31, 1993

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;No. 1 &quot;</td>
<td>BONNIE &amp; CLYDE/DBIN'WIN/MY CREW/DR. ~YOYO/JOE COLEY</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I'm A Thug&quot;</td>
<td>INSANE IN THE BRAIN/WHEN THE SH-T TAP/CEPYS HILL</td>
</tr>
<tr>
<td>3</td>
<td>&quot;They Don't Love U Like They Used To&quot;</td>
<td>RUFF N TUFF/DC QUERY</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Let Me Roll&quot;</td>
<td>TRIPLE GANZU</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Love...&quot;</td>
<td>MC LYTE</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Back Seat Of My Jeep&quot;</td>
<td>PINK COOKIES/LL COOL J</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Reign Of The Tec&quot;</td>
<td>THE BEATSTARDS</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Oh Yeah&quot;</td>
<td>2 PAC</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Six Feet Deep&quot;</td>
<td>GETO BOYS</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Chief Rocka&quot;</td>
<td>LORDS OF THE UNDERGROUND</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Bump For The Blvd.&quot;</td>
<td>LEE O'JAMIE COOLEY</td>
</tr>
<tr>
<td>12</td>
<td>&quot;This Is It/I'm Up&quot;</td>
<td>UNO/EUROPE</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Luv Comin'&quot;</td>
<td>LISA MARIE</td>
</tr>
<tr>
<td>14</td>
<td>&quot;I Get Around&quot;</td>
<td>TAG TEAM</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Whoopie! (There It Is)&quot;</td>
<td>CHUCK D/BEASTIE BOYS</td>
</tr>
<tr>
<td>16</td>
<td>&quot;Work It Out&quot;</td>
<td>MC BIZARRE</td>
</tr>
<tr>
<td>17</td>
<td>&quot;D-Shot Call&quot;</td>
<td>GENERAL GRANT</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Passin' Me By&quot;</td>
<td>DJ INTERSTATE/DEE DEE D.Stderr/DEE DEE D.Stderr</td>
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<tr>
<td>19</td>
<td>&quot;22-25-3&quot;</td>
<td>KODAL /R. P. &amp; D. J. POLO</td>
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<tr>
<td>20</td>
<td>&quot;Euphoria&quot;</td>
<td>TRIQUE-JH-SUK</td>
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<tr>
<td>21</td>
<td>&quot;Dre Day&quot;</td>
<td>DR. DRE</td>
</tr>
<tr>
<td>22</td>
<td>&quot;All She Wanted&quot;</td>
<td>1000 /1000</td>
</tr>
<tr>
<td>23</td>
<td>&quot;Gotta Get Mine&quot;</td>
<td>MC BRED</td>
</tr>
<tr>
<td>24</td>
<td>&quot;What's That Ya Lost&quot;</td>
<td>SOULS OF MISCHIEF</td>
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<tr>
<td>25</td>
<td>&quot;New Hip Hop&quot;</td>
<td>INTELLIGENT HOODLUM</td>
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<tr>
<td>26</td>
<td>&quot;Protect Ya Neck&quot;</td>
<td>WU-TANG CLAN</td>
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<tr>
<td>27</td>
<td>&quot;New Hip Hop&quot;</td>
<td>SCARFACE</td>
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<tr>
<td>28</td>
<td>&quot;Indio Smoke&quot;</td>
<td>MISTA GRIMM</td>
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<tr>
<td>29</td>
<td>&quot;Dazzey Dusk &amp;&quot;</td>
<td>DUICE</td>
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<tr>
<td>30</td>
<td>&quot;6 Tonights Da Night&quot;</td>
<td>REDMAN</td>
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Bubbling Under

Hot R&B Singles

For the week ending July 31, 1993

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<th>Title</th>
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<tr>
<td>31</td>
<td>&quot;Yes It's True&quot;</td>
<td>JANET</td>
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<tr>
<td>32</td>
<td>&quot;So I'm A Fool For You&quot;</td>
<td>DESTINATION</td>
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<td>33</td>
<td>&quot;One In A Million&quot;</td>
<td>ALEXANDRIA</td>
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<tr>
<td>34</td>
<td>&quot;Let Me Go&quot;</td>
<td>OLIVE HEARTS</td>
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<td>35</td>
<td>&quot;Cool It&quot;</td>
<td>HANK YANKEE</td>
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<tr>
<td>36</td>
<td>&quot;When The Things Are Right&quot;</td>
<td>THE FUNKWORMS</td>
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<tr>
<td>37</td>
<td>&quot;Let Me Turn You On&quot;</td>
<td>ARENA</td>
</tr>
<tr>
<td>38</td>
<td>&quot;Another Man In Town&quot;</td>
<td>REGGIE GORDON</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Go Away&quot;</td>
<td>GEORGE MCLAIN</td>
</tr>
<tr>
<td>40</td>
<td>&quot;Nothin'&quot;</td>
<td>RUBEN DANTON</td>
</tr>
<tr>
<td>41</td>
<td>&quot;Look Good&quot;</td>
<td>JOHNN Y (PRODUCTION)</td>
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</tbody>
</table>

Radio Savvy, Pumping up "If You Believe," the first single from her debut album, "Here We Go," RCA recording artist Chanté Savage hooks up with Tim Jherard, music director at WGZB Louisville, Ky.

THERE IS A LOT OF ACTION at the top of the Top R&B Albums chart. The soundtrack for "Menace II Society" (Jive) continues to hold the No. 1 spot there. The album is supported by three active singles. Janet Jackson's "Janet," (Virgin) is this week's Greatest Gainers, fueled by radio play on multiple tracks. Advance advertising for "Poetic Justice" may have sparked sales as her fans anticipate seeing Jackson on the big screen.

TONI BRAXTON'S SELF-TITLED ALBUM makes a tremendous debut at No. 5. "Love Should Have Brought You Home," originally from the Boomerang" soundtrack (LaFace) and included on this album, became a radio anthem, lasting 29 weeks on the R&B Airplay chart, and another 20 weeks on the recurrent chart. The current single, "Another Love Song," has berolided this long-anticipated album and moves up four to the Hot R&B Singles chart. "Love Song," No. 1 at five stations: KMJJ St. Louis, KJLH Los Angeles, WKKX Rockester N.Y., WNOO Chattanooga, Tenn., and WILD Boston. The "Boomerang" soundtrack, which re-entered the album chart last week, earns the Foassewer Award. It leaps up 34-57, with this week's sales increasing 106%. The movie is in hot rotation on HBO.

BREAKING OUT OF THE TEENS: For the past four weeks, "If I Had No Look" by Tony Toni! Toni! (Wing) consistently earned a bullet, but was held in place at No. 13 on the singles chart. Finally, this week, it brusos out, advancing to No. 5. The album "Sons Of Soul" debuted four weeks ago, and radio's attention immediately went to finding that great album cut. Radio discovered a number of stun, but the consensus appears to be "Anniversary," although it is not scheduled to be the next single. It debuts on the Airplay chart at No. 54. "Look" ranks No. 1 at four stations: KOMG Houston, WENN Birmingham, Ala., WEER Miami, and WHYZ Greenville, S.C.

THE INTENSITY OF ACTIVITY ON the singles chart fired a number of records back on the chart, despite gains. Singles by TLC's Dr. 2, Pac and "Pepsi" Riley, 1 of The Girls were all affected. Most of them should bounce back next week.

THE PROCEDURE FOR HANDLING recurrent titles on the Hot R&B Airplay chart has been revised. Starting with this week's chart, all titles on the Hot R&B Singles chart will remain on the Airplay chart, regardless of position and length of time on the chart. A title will be moved to R&B Airplay Recurrent chart in the same week it goes to recurrent on the Hot R&B Singles chart. The reason the change has been made is so you may more easily see how all of the records charted on the Hot R&B Singles chart rank in airplay and sales. As a result of the change, "Kazoo - Diko" by Dazie (TM) has re-entered on the Hot R&B Airplay chart at No. 49.

BOBBY, BARRY, AND TIME: This week I saw Whitney Houston in concert at Radio City Music Hall. If there is one only reason to see her, it is to experience the majesty of her voice. Surviving the tabloid terrorism, Houston impressed me with her ability to joke with the audience with great ease, and clearly does not intend to take too much more stuff. She looks good and is comfortable with herself. Marriage, a new baby, and gaining experience over time has been good for Houston. It just seemed so appropriate that she closed the show with "I'm Every Woman." Wow Girl!
Sybil’s Dual Career Roles; Concept Fuels Freestyle

Sybil’s Dual Career Roles; Concept Fuels Freestyle

2 FACES OF SYBIL: There are moments when enlisting songstress Sybil admits experiencing a conflict of musical personalities.


But wait. Brains that follow the British and European charts will note the singer also has been enjoying a string of pop and dance hits during the past couple of months—and none of ’em appear of “Don’t It Now.” Those tunes are from the singer’s new PWL-U.K. collection, “Good & Ready.”

Produced mostly by Mike Stock and Mark XC, that album is a bright and spirited stomp down club lane. It is occasionally reminiscent of Donna Summer’s now-classic PWL, “Another Place & Time,” filled with jams that season plump house beats with zesty disco strings and contagious pop melodies. It is no surprise that punsters are steadily gobbling up the set: cuts like “Stronger Together” and “Don’t See The Signs” are dancefloor delights with enough oomph to rise above the competitive pack.

Given this scenario, Sybil’s confusion is understandable.

“Promoting two very different projects at the same time gets a little crazy sometimes,” Sybil laughs.

“It’s like, ‘OK, who am I today?’ But seriously, I like to think of these albums as proof that I am a versatile performer that cannot be shoved into a box.”

The singer further explains the move as recognition of the differences in the grooves that fly in markets here and abroad. She also acknowledges the demographic variety in her fan base.

“It may look like I’m hedging my bets, but I’ve honestly never had an audience that has expected one specific sound from me. Yes, that gives me room to try lots of sounds, and see what sells. It also gives me a big and wonderful creative canvas. [Making two albums] allowed me the freedom to explore.”

The cast of producers and writers on “Don’t It Now” is largely comprised of intriguing new talent, including Eve Nelson and Bruce Purse. They laid the foundation for what Sybil calls “a playground for experimentation.” On the other hand, she says Stock and Waterman worked within a tight, somewhat exacting structure. “It was a hectic time, but the result was a great mutual respect. And they drew one of the better vocals I think I’ve ever given.”

Sybil is referring to her performance on a lively cover of the Harold Melvin & the Blue Notes’ evergreen “The Love I Lost,” one of three songs that appear on both albums. The others are the soft, down-tempo “You’re The Love Of My Life,” and the faux-raver “Guarantee Of Love.”

Sybil currently is immersed in a tour that will take her to clubs and midsized venues throughout much of the world during the next couple of months. Meanwhile, an upcoming re-pressing of “Don’t It Now” will be spurred up with two “Good & Ready” cuts: “Beyond Your Wildest Dreams” and the next U.K. single, “When I’m Good & Ready.” Import hounds also will want to look for the new U.K. 12-inch, “Stronger Together.”

“Here’s the bottom line, as I see it,” Sybil says. “We all have to make a living, and this is just another way to do it. Let’s be real—a lot of the artists I came up with are out of the game now. I’m grateful to still be standing.”

LATIN CONCEPTS: The flagging dance scene will get a much-needed kick in the pants later this month, when Tony Moran, the dance subgenre’s leading producer/artist, bows the long-awaited debut album by his act, Concept Of One, on the venerable Cutting Records.

Moran, who came into prominence during the late ’80s as half of the Latin Rascals, has assembled a hard and satisfying collection featuring some of the Latin-pop community’s better singers. Brenda K. Starr earns her stripes as a full-bodied street siren on “So In Love,” while a sanctified Christian DeCarlo works up a respectable sweat on “Got The Love.” Diehard fans will hypertentilate over Moran’s reunion with his old Rascals James “Two B. on two tracks, “We’ve Only Just Begun” and “Saving All My Love.”

Although both jam, Moran has clearly developed too dominant a solo image to trigger fantasies of a permanent re-pairing.

Perhaps the most striking, evocative element of “Concept Of One,” is Moran’s considerable growth as a songwriter. His lyrics remain fairly simplistic, but his sense of melody has become more fully realized. He’s also developing a niche for our hooks. Our only quibble is with the sameness of rhythm/beat patterns; a tad more variation would give the songs more weight, and change the mix.

In all, “Concept Of One” scores a home run at a crucial time for folks brave enough to support freestyle. It proves that the pop/urban sound is more than just a fling, and actually rise above the stereotype of one-trick producers and nasal performers. Any one of these songs on this album could sustain an entire project alone. And with Moran behind the boards, the vibe will be better than fine—it will be credible.

THE BEAT: One of the better jams to rise from the hi-NRG circuit over the past few weeks is “Finger Of Suspicion” by the Glory Boys With Angie Gold (Kione, U.K.). Quad-tri-rave-sounding mid-speed freestyle-pop beat and Gold’s urgent delivery. Producers Shaun Imrei casts an appropriately dark mood over the arrangement by underscoring Gold’s vocal at the chorus with ominous male chants. The fab Ian Anthony Stephens contributes the “Fantasia” mix, which brings the tempo down slightly, and renders the record a bit more accessible to house programmers. In all, a sturdy single that will please NRG purists, and maybe even convert a niove or two.

Fortran 5 previews its forthcoming “Bad Head Park” album with “Time To Do Dream” (Mute), a kinetic and atmospheric cut that strains against the parameters of technofractrance. In its original form, a soft, pillowly groove supports a dreamy melody that is propelled by a sample from John Barry’s “Everybody’s Talking At Me.” In the hands of remixer David Holms and Spiral Feel, the tune is transformed into complex forays into rave and ambient/ trance territory. Brainy insituation is the best bet for dancefloor fun, since it pumps a heavy bottom and has lots of quirky keyboard effects.

TID-BEATS: Moonshine Records further affirms its status as the little West-Coast-indie-that-could with its new “Journey By DJ” CD series. The idea is to bring pirate mix tapes by underground DJs worldwide to the mainstream. The first installment showcases the deft mixing hand of U.K. DJ Billy Nasty, who skillfully divides a couple of Corners posse tracks, including the Jam’s “Start Me Up” and having more, and change the mix.

In all, “Concept Of One” scores a home run at a crucial time for folks brave enough to support freestyle. It proves that the pop/urban sound is more than just a fling, and actually rise above the stereotype of one-trick producers and nasal performers. Any one of these songs on this album could sustain an entire project alone. And with Moran behind the boards, the vibe will be better than fine—it will be credible.

How ’Bout That? RCA quintet Take That recently gave a special performance of material from its debut album, “Take That & Party,” at BMG Studios in New York. Among the tunes they played was a cover of Tavares’ “It Only Takes A Minute,” which was a hit in hi-NRG clubs throughout the world. Expect a new single, as well as a promise tour of the States shortly. Shown, from left, are Mark Owen, Take That; Butch Waugh, senior VP of promotion, RCA; Howard Donald and Gary Barlow, Take That; Joe Galante, president, RCA; Robbie Williams, Take That; Hugh Suratt, senior director of artist development, RCA; and Jason Orange, Take That.

Reach For The STARS! MOVING? RELocATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Throwin’ Down. George Clinton, picced recently his legendary P-Funk All-Stars through a set of classic dancefunk jams at the Ritz in New York. He tied the set together with the Goombas’ Capitol single, “Walk The Dinosaur,” and is in the process of recording a new album of his own. (Photo: Chuck Pinlin)
WARNER BOOKS have been very enthusiastic about the album, says Kirkhman. "The bookellers responded very favorably," he says. "This is new terrain for them this year, but they're doing a great job and responsible for the success of the book, so they take a proprietary interest in it. It's their baby now."

To appeal to retailers of all varieties, Warner Books and WEA are offering "The Ballads Of Marlison County" in a six cassettes CD-prep self-shipped design for counter display.

Other bookstore promotions include mailings to reading groups, book club tie-ins, and a bookmark/coupon for in-store use.

The first single, "The Marlison County Waltz," already has been released to radio and is being worked to several formats, including adult contemporary and country (via Atlantic's Nashville office). The song chronicles the affair between the book's main characters, Francesca and Kincade.

Interesting enough, it was a song that provided the original inspiration for the book. Walker recalls, "Stone's years ago, I'd started a little blue note tune and it had a line in it about "You had your own dreams, Francesca." I started writing the book and the song was in my head, so that idea went into the book. [Then] I was doing a benefit concert last fall and most of the people who had read the book, so I wrote "The Marlison County Waltz." The original tune never got finished, but it provided the impetus for the book.

A video for the song was shot in Marlison County, Iowa, and features Walker and his wife, Georgia. According to Morris, VHl is producing a special on the project. Additionally, he says the video channel has committed to placing the clip in regular rotation. "They've broken a lot of records outside of the normal realm for us," Morris says. "People don't realize what a huge barrage of interest and promotion drives the channel delivers.

Atlantic Nashville will focus on getting airplay on The Nashville Network and Country Music Television. The record will be worked at least through Christmas, Morris says. Atlantic Nashville is examining packaging the book, allUM and video together and selling it through a home shopping service. Though Morris jumped at the chance to do the record, and has signed Walker to a multimillion deal, the author had initially been turned down by other labels in the WEA group.

"I sent a tape to Warner Books last October, (suggesting) that it might be kind of fun to do an album that echoes the hooks," Walker says. "I went to Warners in Nashville and the polite word is it languished. It got to Doug in May and he just liked the idea, and I guess he had some faith." Morris is the first to say he's not sure how the record will do. He adds, "This record is old-fashioned, but it could hit a chord which makes it enormous."
Fans Take To The Hills For Jamboree '93 Event Said To Draw Record Crowds

By Edward Morris

MORRISTOWN, Ohio—Ideal weather and a four-day lineup of strong talent drew the largest crowd ever to this year's Jamboree In The Hills, its producer asserts. The event was held July 15-18 at the outdoor amphitheater special- ly constructed for it near the West Virginia/Ohio border.

Larry Anderson, who oversees the festival, says that final attendance totals won't be in for another two weeks, but notes that aerial photographs, campground receipts, and parking lots all point toward a record turnout. The amphitheater is also VP/General Manager of Wheeling, W.Va., radio stations WWVA and WVOX, which promote and air the Jamboree.

There was no rain during the festival, and temperatures held in the mid-80s throughout. Partly owing to these factors, muscle injuries were the lowest in memory.

For the first time this year, Jamboree-goers were forbidden to bring liq- uor onto the grounds—although they were still allowed to bring in beer in cans. Security was more vigilant than usual in checking to be sure that those who had beer were "legal." Jamboree campgrounds were open July 13 and remained open through July 19 at noon. To keep camp- ers and other early arrivals occupied until the concerts started, the Jamboree taped an on-site "Arts, Crafts & Collectibles Fest" from July 13-15, with free admission on the first two days. An Elvis-imitator contest was held on July 14.

During the first two days of the Jamb- oree, five concerts were held dur- ing the evenings only. On Saturday and Sunday, however, the shows ran all day.

JAMBOREE LINEUP

Thursday's lineup included Deborah Allen, Louie Sue, Chris LeDoux, Marty Stuart, and Ricky Lynn Gregg (who performed with a broken ankle). Friday's performers were Neal McCoy, Little Texas, Travis Tritt, and Trisha Yearwood.

Saturday's roster consisted of Dar- ryl & Don Ellis, Vern Gosdin, the Charlie Daniels Band, Michelle Wright, Hal Ketchum, Martina McBride, Ricky Skaggs, Hank Willie, and Collin Raye.

John Conlee opened the Sunday seg- ment and was followed by Tammy Wynette, Exile, Wynnonna, and Brooks & Dunn, all on behalf of Silverado, U.S. 40, and Unwound as well performed, as did local soloists Brad Paisley, Dusty Rhett, and Collin Raye.

This year, to allow a less obstructed view of the stage, the Jamboree planners banished the colorful banners and the fighting crowd from the area behind the "Ring of Flags" at the back of the amphitheater.

Anderson says the major difficulty in making an accurate count now is the large number of ticket outlets on which the Jamboree sells tickets. "We have the na- tional Ticketmaster system," he ex- plains, "but, in addition, we have 200 stores that sell tickets that are not on computer." These outlets include the Hills department store chain and the Rieszbeck's grocery network.

Event Expansion

Anderson says it became necessary to add extra days of concerts and activ- ities by the increasing numbers of early arrivals.

"The people were coming in on Sun- day and Monday anyway," he says, "and were lining up along the roads. It was creating problems ... Now the word's gotten around that you can get in on Monday morning, and more and more people each year are coming in earlier—which means we have to look for a new way to do this."}

Most of the four days of performances were carried live on WTOR- TV, an NBC- TV affiliate based in Stouff-

(Continued on page 29)

The Bottom Line/record reviews

Ricky Skaggs Confronts His Altar Ego

Crook & Chase Show Set For Oct. Bow On TNN

By Joel Whitaker

RECLAIMING RICKY: During a press conference at Jamboree In The Hills (see story, this page), Ricky Skaggs vol- unteered the observation that his "zeal" for promoting his views of Christianity may have hurt his career. He's right. It did. And it's a pity—for him and for those of us who con- sider Skaggs one of the most creative forces in country music.

Virtually every other important breakthrough act of the 80s shared its achievements with a producer or some other creative supple- ment. But Skaggs produced himself from the start, and he assembled one of the hottest bands ever to roam the asphalt. His sound was fresh, unapologetically Appalach- ian, and emotionally vibrant. He knew his musical history, too, and just where to go for the old songs that cried out to be made hits again. His pick- ing was flawless.

"If we speak of those traits in the past tense, it certainly isn't because they've with- ered during the last dozen years. In fact, Skaggs is as exciting to listen to now as he ever was. But somewhere along the way, he gradually diverted our attention away from his musical power and his religious zeal to his personal philosophy.

In formal criticism, we're taught to separate the art object—the poem, novel, painting, etc.—from the personality of its creator. It is difficult to do that, though, in these media-saturated times when the per- son's personal and political views are a part of the art and self-promo- tion such an inseparable element of the performance. That's the phenomenon that skewed Skaggs.

By its very nature, society is unyielding and, thus, will always create far more enemies among itself, and groups wish to bypass the rules of evidence and debate and go straight for the unconscionable connection. Most people sense the intellectual flaw and the political danger in that approach. They don't live single-cause lives, and they very rightly feel threatened by those who insist they should. Any entertainer who forgets this reality to pursue the One True Road does so at the risk of mak- ing a permanent exit from public affec- tion. For a time there, Skaggs forgot. He emphasized that he still holds his religious beliefs as dearly as when he was expressing them from the stage. But he also acknowledged that he now views himself as an artist who is Christian—not as a Christian artist.

Skaggs is a musical treasure—and one that Nashville has never been able to duplicate through any other artist. We re- ject his return to what he does so superbly.

nnn

Nashville Scene

nnn

Two For The Row. Music Row veteran Jimmy Gilmer, newly named VP of EMI Nashville Productions, poses in his office with a standup version of the company's logo. Gilmer was VP of SBK Productions, also an EMI affiliate.

nnn

right show, to be hosted by Lorrie Lane Crooke and Charlie Roberts. The show will make its debut Oct. 15 on the Nashville Network.

It will replace the long-running "Nashville Nightly" and its retiring host, Ralph Emery. According to a statement from the network, the show will include appearances by old and new country performers, comedy skits, and "a little talk." In addition to country acts, "Music City Tonight" will feature more than even musical formats, movies, television, and sports as guests.

Crook & Chase will discontinue their other TNN show but will continue to host "The Nashville Review," a syndi- cated radio series.

Emery will host the final numbers of "Nashville Now" the week of Sept. 20 at the TNN studios in Nashville and the week of Oct. 11 at the Fiesta Texas theme park in San Antonio.

Making The Rounds

Starstruck Writers Group has signed an agreement to represent the Glad Music Co. and its more than 2,000 songs. H.W. "Puppy" Daily founded the Houston-based publishing company in 1968.

The Country Music Assn. says that more than 30 major artists have recorded spots for its Project Literary campaign, and that CMT has aired them more than 2,200 times. Sugar Hill Records' founder and president Barry Sosse was presented the Winterhawk Appreciation Award at the 11th annual Winterhawk Bluegrass Festival, July 15-18, in Hillsdale, N.Y. The award cited Sosse "15 years of recording and promoting the best of traditional and contemporary bluegrass music..." Mercury recording artist Ronna Reeves has just finished recording promotional singles for the Family Channel's fall season. Rhino Records will release "Great Days: The John Prine Anthology," a two-CD/essotette reti- rospective, Aug. 17. The CD version will contain 41 tracks, the cassette, 31. Tim Ryan, the Remingtons, Kevin Welch, Martin Delaney, His Harvey Resnick-Stan Lebold and perform Friday (30) at the second annual Mission Valley (Montana) Scholarship Fund Benefit Concert & Celebrity Golf Tournament, which Ryan created last year to aid Indian- bound students from the area, where his family has lived for five generations.
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**HOT SHOT DEBUTS**

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<td>EVERYDAY WHEN THE MOON GOES DOWN</td>
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**HOT COUNTRY RECURRENTS**

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<td>WHEN DID YOU STOP LOVING ME</td>
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Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 2000 detections for the first time. * Video-capability. Available number is for cassette single, or 2-vinyl if cassette is unavailable. (CD single available. (3) CD single available. (4) Vinyl single available. (5) Vinyl single available. © 1993, Billboard/BPI Communications.
FANS TAKE TO HILLS FOR JAMBOROE

(Continued from page 37)

town, Ohio. Viewers were invited to "come on out" to the Jamboree throughout the broadcast. "I don't think we'll ever do 100% of it on TV," Anderson observed. "You just want to see some of it back. We generally have clearances [to broadcast] from all the artists and our decision what we want to put on.

Criswell Productions, Wheeling, working in conjunction with Mobile Vi- sions, Bloomfield Heights, said they closed out the concerts in progress on a 25-square-foot screen beside the stage. Dan Criswell, who owns the company, had proposed to Wheeling Mountaineers, with a used four-tripod-mounted cameras and a computerized switcher to capture the action. He had a crew of eight.

Although Criswell says his setup offers an enormous number of visual effects, he adds, "We're not trying to make it look like "The Wizard of Oz." The Jamboree advertised ticket-buyers through a series of mailings that tranquil, "out of the way," and indeed Criswell says sure would not be tolerated, Anderson explains. "For a while," he adds, "you can hope it will change. But if you see it's not going to, you've got to go on. You have to be a positive stand and say we can no longer allow these things."

BANNER YEAR FOR BOOTLEGGERs

Anderson reports that this was a "banners year" for sellers of illegal Jamboree merchandise. "We cracked down on it hard, and I suspect that in '94 it will be far less of a problem. We had the FBI and sheriff's deputies here on site, and we confiscated to the hilt of material. It was just like popcorn pop- ping up. I think we're a victim of our own success," Anderson says. Irene Loundi, medical facilities coordinator, says that her unit "transported the least amount of patients [to hospital] this year" that they have ever had—again, because of the success of the concert. Those that did arrive were the way much like the wildest dinosaurs in the Texas oil fields. Neither had much data back to their intuitions. Just a dream, The Nashville Songwriters Assn. International is representa- tive of 200 songwriters during the 57 days, only 12 of whom were taken to the hospital. There were no serious injuries; the bot

Provision to shade for those suffering from too much heat, the Jamboree left up a tent last had used earlier in the week for its craft show.

Paula Anderson, the Jamboree's souvenirs/food/beverage/concession manager, says souvenir sales were "well ahead of last year—and the highest we've ever had." T-shirts, caps, and hats were the most popular items.

SOUVENIR SALES

Anderson supervised the operation of three Jamboree merchandise tents, an artist souvenir tent (which carried merchandise of acts on the lineup in the form of on-sale items, and four general stores (two on site, two at the nearby Jamboree camp- ground). T-shirts bearing the Jamboree logo sold for $12.95 to $16.95. Caps and hats ranged from $7.95 to $49.95. Brooks & Dunn, Norah Jones sold the best of all the artist-related merchandise, Anderson says.

The program of the amphitheater was filled with food and beverage stands, a few offering such exotic as Polish and Vietnamese cuisine. Some vendors: A 10-ounce can or draft of Budweiser beer, $1.50, pizza, $2 a slice; onion rings, $2 to $4; funnel cakes, $2.50; and a 12-pack of 12-ounce Busch Light beers, $10.

Tom McCort, Belmont (Ohio)


Country Sheriff, was in charge of the 17 law-enforcement officers who provided security outside the Jamboree grounds. He says there were 81 arrests throughout the county for DUI and other traffic-related offenses during the Jamboree. And there were 36 arrests at the site itself, he adds. "That was for everything from under- drinking or possession to disorderly conduct."

McCort credits Osborn Communications, which owns the Jamboree, with publicly warning its law-enforcement force. He says he made radio and TV appearances to reinforce the point.

Lisa Mountain, who, with Dan Cris- well, directed on-site security, reports that about 150 people were ejected from the grounds during the four days, most for "obscene behavior." Mountain says she was not entirely sold on the public safety staff and that they were particularly effective in defusing potentially disruptive situations.

Gary Morris, the Oak Ridge Boys, and Tanya Tucker already have been booked for next year's Jamboree. Those who bought the Jamboree's 1994 tickets during the April 25-29 show were offered the same price as this year's show: $83 for all four days.

Lively Legend. Kathy Wells, right, newest recipient of the Music City News Living Legend Award, accepts congratulations from awards show co-host Suzy Bogguss.

COUNTRY SINGERS A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLES Publisher — Licensing Bg | Sheet Music Out

3 A BAD GUYDRI (Blackwood, BMI), OOP

23 BEER AND BACON (Bickel, BMI), OOP

27 BLAME IT ON YOUR HEART (Vanessa Howard, BMI), OOP

ALBUM SALES IMPROVED significantly as consumer-buying habits began returning to normal after following the July 4th holiday period and the onslaught of box-office blockbusters, which tend to drain consumer dollars. Debuting at No. 2 on the Top Country Albums chart is "No Time To Cry" by Clint Black. Also making its debut, at No. 29, is "Under This Old Hat" by Chris Ledoux. Debuts usually create a few barrel-kettle backwaters. This week's chart has an exceptionally high number of barrel-kettle bullets—seven, three of which occur in the top 10, due to Black's high debut.

RECLAIMING THE GREATEST Gainer award on the Top Country Albums chart is "A Lot About Livin' (And A Little About Lovin')" by Alan Jackson. The Paseketer award for the highest sales percentage increase is awarded to "Crue's Hit: Songs From An Aging Sex Bomb" (67-43) by K.T. Oslin. Albums also showing noticeable activity on this week's album chart are "Red And Rio Grande" (58-36) by Doug Daughtry; "For My Broken Heart" (43-44) by Reba McEntire; "Hearts In Amore" (34-33) by Travis Tymyerwood; and "Honky Tonk Attitude" (41-40) by Joe Diffie. All but Oslin's "Sex Bomb" have hit single driving their sales activity. "Across The Borderline" (40-33) by Willie Nelson also continues to sell without the benefit of radio exposure.

Don't FORGET YOUR ROOTS! That's a message often heard, particularly during today's country music scene, for several major sources for today's success stories. Organizations such as the Country Music Assn., The Academy Of Country Music, Country Radio Broadcasters, and the Nashville Assn. of Talent Buyers have provided an environment in which individuals and companies have combined their resources to create the competition. Those that have been the way much like the wildest dinosaurs in the Texas oil fields. Neither had much data back to their intuitions. Just a dream, The Nashville Songwriters Assn. International is representa- tive of 200 songwriters during the 57 days, only 12 of whom were taken to the hospital. There were no serious injuries; the bot

Mildow, BMI/BMI/ASCAP/Dono Herzen, BMI

WILDCOUNTRY, ASCAP/ASCAP/ASCAP/ASCAP

MILLER, BMI/BMI/ASCAP/ASCAP/ASCAP

"AT MY BROTHER'S WEDDING" (Tom T. Hall) was written by Bob, who wrote "At My Brother's Wedding," BMI/BMI/ASCAP/BMI

65 I GUESS YOU HAVE TO BE THERE (John Anderson) was written by John Anderson, BMI/BMI/ASCAP/BMI

66 I GUESS YOU HAVE TO BE THERE (Céline Dion) was written by Bradenton, BMI/BMI/ASCAP/BMI

67 IT'S A LONG WAY HOME (Big Star) was written by Rickie Skaggs, BMI/BMI/ASCAP/BMI

68 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

69 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

70 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

71 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

72 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

73 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

74 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

75 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

76 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)

77 I'M YOUR CHILL (Buck Owens, BMI/BMI/ASCAP/BMI)
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<td>LYLE LOVETT</td>
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PolyGram Plans To Integrate U.S. Latin; MTV Hands Out Vid Noms; ‘Tierra’ Tracks

**Perez Plots PolyGram’s Future:** As Salvador Perez Munoz sees it, his job as managing director of PolyGram Latino is a familiar one: to integrate the PolyGram’s U.S. Latin division with the other territories. But with only a handful of acts on his roster, Perez also wants to promote PolyGram’s catalog, “which is not being worked well,” he notes. Perez says there are 80 to 90 titles that can be promoted, including albums from Spanish crossover Nino Bravo, as well as Spanish-language albums from Greek singer-songstress Nana Mouskouri.

To bolster its product flow, PolyGram is distributing tropical product from West Side, which also owns tropical imprint Seeco and Elie-Cuba. There are more than 900 titles from the three labels, including albums from Tito Rodriguez, Joe Cuba, and Celina Cruz. Perez says that 200 titles are ready for release. About 30 albums will be shipped Oct. 5, with an average of 50 titles being released annually thereafter. Of course, Perez is actively marketing contemporary albums, as well. Upcoming titles are due from Santana duos Chesarfinho & Xorono—a now called Jesus & Durval—outside of Brazil—Roberto Livi, and Pimpinela. Moreover, Perez is shipping a 16-song Boyz II Men set in September that will sport a Spanish-language version of their 1992 megahit “End Of The Road.” The Latino single was produced by K.C. Porter.

**Boyz II Men sing better than Nat ‘King’ Cole,’ marvels Perez, ‘and Nat “King” Cole was undoubted very all through he didn’t sing perfectly. This song was sung with a lot of soul and at the end of the song they sing a cappella when the distinct voices singing three distinct parts, which is not easy.”

Latina’s album—due out in October—is to be an orchestral compilation of greatest hits backed by a vocal ensemble in the tradition of Ray Conniff.

Slated for a late September release is the upcoming record from Pimpinela, the third singer-songwriter set from Joaquin and Lucia Guflan, who gained initial fame with their romantic tunes. “They are no longer a couple that fights, but rather a duo that sings,” assures Perez.

**MTV SETS VID NOMS:** The nominations by “MTV International” for video of the year—slated to be handed out Sept. 2 at the MTV Video Music Awards—are “El De La Vida” by Juan Luis Guerra Y. L.0. “Amerika” by Luis Miguel; “Maria” by Cafe Tacuba and “Una Rosa En Una Rosa” by Me-Canna, which won video of the year May 20 at Premio Lo Nuestro.” “MTV International” will choose the winner.

**Kurbanys’ “August” Release Schedule:** SLATE: Kubanys has an unusually hot August release schedule, with product coming from merengue singer/composer Dimanche (“Ojo Por Ojo”), bongoeroe Victor Cruz (“Zona De Peligro”), ex-Johnny Ventura vocalist Kelman Nunez (“Homenaje A Hector Lavoe”). Also out on Kubanyuri-distributed Jos Luis Records is “Candelita” from Luna- cheros Luis Vargas, plus two albums of the “perico riacho” merengue mode: “El Ciego De Naga En New York” by El Ciego De Naga and “Te Espero En El Rio” by Mery Hernandez.

**“Mangue” You Can Dance To:** In Portuguese, “mangue” literally means mangrove. It also is a moniker slapped on a sound emanating from the northeastern Brazilian state of Pernambuco, where native rhythms such as frevo and maracatu are welded to rock and funk. In June, the new Pernambucan grooves were introduced in Sao Paulo via a show featuring two Reef-based acts Citro Science & Nação Zambi and Mundo Livre S/A. The concert did not cause the star created last year by Daniela Mercurio’s Sao Paulo set, at least two persons were interested in seeing the show; Sony’s artistic director Jorge David and Warner VP Jou Rosier. Sony subsequently signed Citro Science & Nação, outlining three other labels.

**BMG Argentina’s Soundtracks:** BMG Argentina is rolling nice sales figures courtesy of two film soundtracks—“The Holy Night”—which has sold more than 100,000 units, and “Tango Fever,” a 100,000-unit seller from a domestic film based on the career of porteño rock pioneer Jose Alberto “Tanguito” Iglesias. Also, Microfin’s Spanish-language soundtrack “Aladdin” sold 10,000.

(Continued on next page)
Artists & Music

LATIN NOTAS
(Continued from preceding page)

(gold) in its first week of release.

PAPPY’S WISH? BE WITH B.B.: Argentina’s noted bluesman Norberto “Pappo” Napolitano realizes a dream come true when he opens for B.B. King on King’s August and September shows in the U.S. Included on the itinerary is a Aug. 2 solo stop at the Bigtime Blues Festival Los Angeles, and opening gigs for King in New York (Aug. 10), Miami (Aug. 22), and Los Angeles (Sept. 9).

Last year the founder of the ’80s metal act Riff reunited the band and cut a record with the group, only to see the album overshadowed by his own solo blues record, “Blues Local,” on Radio Tripp; the album later went gold (30,000 units sold) and Napolitano was able to fill the 4,200-seat Obras Stadium.

EMI READIES FOR HOLIDAYS: In August, EMI Latin is releasing the label bow from upstart Tejana act Stephanie Lynn & High Energy. But come September, the label is kicking into high gear for the holiday season with new product from Alvaro Torres, Eddie Santiago, the Triplets, La Pastora, Roberto Pulido, Emilio Navaira, and the Barrio Boyzz, whose album contains a cut with Selena.

By October EMI is expected to ship albums by Pandora (produced by Juan Gabriel), Elsa Garcia, who is starting to break in Nuevo León, Mexico, Selena, and Gary Hobbs. The label also is releasing an album by Selena containing mostly pop songs from previous records.

MISCELLANEA: After spending $500,000 in prime-time TV spots on Globo, EMI Brazil has so far been able to jack up sales of Joe Secada’s self-titled debut from 20,000 units to 65,000 units . . . Warner Music Int. is expected to purchase Brazilian independent Continental by early August . . . Heroes Del Silencio’s “El Espíritu Del Vino” (EMI) has not only topped Spain’s national chart, but it also has entered the top 10 of Germany’s retail list . . . BMG superstar Juan Gabriel is due to perform a benefit concert Sunday (31) at the Rose Bowl in Pasadena, Calif. Proceeds from the show will go to Gabriel’s children’s shelter.

CHART NOTES: Gloria Estefan’s “Mi Tierra” soared to No. 27 with a bullet last week on the Billboard 200 . . . Sergio Dalma’s “Ave Lucia” comes in at No. 38, giving PolyGram Latino its first single to chart on the Hot Latin Tracks. The urgent, pro-life ballad was taken from the Spanish crown’s “Adoriva,” previously distributed stateside by Rodven and EMI Latin. Dalma’s forthcoming album is due early in ’94.

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BILLY JOE GRAHAM
MARIO BAUZÁ
APRIL 28, 1911 – JULY 11, 1993

THE CREATOR OF AFRO-CUBAN JAZZ LIVES ON.
EL PADRE DEL JAZZ AFRO-CUBANO VIVE POR SIEMPRE.
### Top Classical Albums

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### Artists & Music

**SONY FUTURES:** Mordor adds the Sibelius Violin Concerto and Bruch’s "Scottish Fantasy" to her growing discography. The new release on EMI Classics. The late July Tel Aviv session with Zubin Mehta and the Israel Philharmonic will be produced by Steven Epstein.

That’s only one in a busy series of midsummer projects - the label has scheduled. On the orchestral side, Ricardo Muti and the La Scala Philharmonic had the Brahms Serenade in D and Elgar’s concert overture “In the South” on their agenda, with David Meitoff in the control room. And Motley also will be the producer in a live recording of Rossini’s “Armanda,” a co-production with the Rossini Festival mounted in Pesaro, Italy, the composer’s birthplace. Daniel Gatti conducts forces of the Bologna Orchestra. Peter Lieberson’s theatre piece “King Gesar” will be recorded by Sony following a Tanglewood festival performance in late August. Among those appearing in the chamber piece will be cellist Yo-Yo Ma and the pianists Emanuel Ax and Peter Serkin. Omar Ebrahim will be the narrator, and Epstein will produce.

Another chamber show, this time outside the central repertoire, Franz Schindler’s Piano Quintet in G, will engage the attention of Ma, along with pianist Leon Fleisher, violinists Joel Smirnoff and Joseph Silverstein, and violinist Jaime Laredo. Again, it’s Epstein as producer.

As for period instrument recordings, producer Wolf Erichson continues to add significantly to Sony’s Vivarte line. Looming large among his midsummer projects is Haydn’s “The Creation,” to be recorded with Tafelmusik conducted by Bruno Weil, and soloists Ann Monoyios, Christoph Pregardien, and Harry van der Kamp.

During the same period, Wolf will be recording Lutz Kirchhoff in an album of lute works by S.L. Weiss, his third for the label, as well as the Schubert string trios with L’Archambault.

**NEW AT TELDEC:** The Borodin Quartet has been signed to an exclusive contract by Teldec. The two-year deal calls for a minimum of six CDs of string quartet literature plus an additional three to be made in collaboration with other artists. The ensemble has recorded most frequently for Virgin and EMI.

Teldec also has extended its exclusive pact with 19-year-old violinist Maxim Vengerov for another five years. Also on the bargaining table, the front label has marked up for September release two albums by 15-year-old Russian virtuoso Sergei Nakhariakov. They’ll feature concertos by Haydn, Hummel, Tchaikovsky, and Jolivet.

At the other end of the maturity index, Teldec is preparing for release on home video a live taping of Mieczyslaw Horszowski’s recital in Carnegie Hall in April 1990. The late pianist was 97 at the time.

**Hearings:** James Ginsburg, head of Chicago-based Ceilidle Records, takes time off from label duties to attend conference hearings in Washington for his lawsuit against Sony. Blackwood has appeared as a pianist on the Ginsburg label.

Meanwhile, Ceilidle is devoting special promotional attention to the release this month of premiere recordings of a group of Lass tern poenmes, including “Les Preludes,” arranged by the composer for two pianos. Artists are Georgina and Louise Mangos.

### Jazz Preview

**JAZZ EBONY NOTE**

by Jeff Levenson

Aspen's Movers and Shakers were relieved to discover last month that jazz folk don't necessarily side with Barbra Streisand on the issue of boycotts. It was Streisand, last year, who shot from the lip and suggested the boycott of this dream town in response to voter acceptance of Amendment 2, the law repealing equal rights for gays.

Because many of her Hollywood brethren did for Aspen what some well-oiled New Yorkers did for the Long Island Hamptons (namely, put it and its gilded reputation on the map), it was feared that Streisand’s call for action would mobilize the various groups—mourned, influential types—who have the power to de-stigmatize the area as a playpen for the privileged. For Streisand's part, the call may have been an act of conscience or a political power play auguring her next career move.

Either way, the 16,000-or-so music lovers who attended the region’s celebrated jazz festival this year, Jazz Aspen at Snowmass, June 24-27, didn’t seem to care much about anything except enjoying a boogy-whooey at the hands of Dr. John. Political correctness dissipates like voodoo smoke once the beat gets going.

It’s to their credit that the fans treated this event for what it was: a weekend of (mostly) spirited music presented in a breath-taking setting. The programming theme? Le Cirque du Jazz, replete with an open-air tent and artists representing jazzy points of view: John, B.B. King, Charmaine Neville, Beila Fleck, Michel Petrucciani, Spyro Gyra, Janis Ian, Reeves, Nester Torres, and the Mighty Clouds of Joy.

One local hotel owner concluded that the event’s good attendance and vibrations proved that the cultural boycott was not taking hold. His observations, though obviously colored by optimism, were supported by the hard facts.

**Every Songbook Song Ever Sung:** Verve plans to get a leg up on its 50th anniversary celebration this fall by releasing its designated Gershwin disc as 19 discs in a 16-disc boxed set, “The Complete Ella Fitzgerald Songbook Sessions,” scheduled for release in October. Having already issued a second album of his trend-setting “The Gershwin Library” series, in celebration of his 75th anniversary, the label is promising a major package containing all of her songbook recordings—covering the music of Rodgers & Hart, Irving Berlin, Duke Ellington, the Gershwins, Jerome Kern, Johnny Mercer, Cole Porter, and Harold Arlen. The list price for this collection? Somewhere in the neighborhood of $250.

**Bringing the Reissue Issue:** Keyboardist Bob James, contemporary jazz’s answer to Midas, is about to have 16 of his records from his own Tappan Zee catalog reissued by Warner Bros. The albums, beginning with “One” (1974), sequentially moving on through “Four” (1977) and then on to less numerical titles, “Heads” (1977), “Touchdowns” (1976), “Lucky Seven” (1979), etc., were previously distributed by CBS.

Reba, MOR Net Team For Charity Vid Clip To Aid Fund-Raising Efforts

BY DEBORAH RUSSELL

LOS ANGELES—The MOR Music TV network of St. Petersburg, Fla., marked its first foray into music video clip production recently with the Reba McEntire charity track "If I Had Only Known." The MCA video, funded by MOR Music TV and directed by Jon Small, will air exclusively on the network for 30 days beginning in early August.

MOR Music TV mixes music video programming with the direct marketing of music product, and it will use "If I Had Only Known" to raise funds for the St. Jude’s Foundation of Memphis, Tenn.

"We’re always so busy hustling records and worrying about demographics," says Clark VP, Clark, VP of programming at MOR Music TV. "It’s great to be able to do something good with what we do for a living."

Profits from MOR Music TV’s sale of McEntire’s 1991 album, "For My Broken Heart," which includes "If I Had Only Known," are slated to benefit St. Jude’s children’s hospital. The music publishing company Maypop, which owns the rights to the track, will donate publishing royalties corresponding to the music network’s album sales.

Clark says he and Maypop president Kevin Lamb formulated the idea to shoot the video one day last year, during a casual discussion about their favorite songs.

"Kevin and I were talking about great songs we loved that had never been released as singles," he says. "And we found that we both loved this particular song."

They also found they shared a passion for the St. Jude’s Foundation, which happens to be a pet charity of McEntire’s. MOR Music TV and Maypop approached MCA, which greenlighted the project.

McEntire, however, was a tougher sell. She had dedicated the emotionally charged song, written by Janie Fricke and Craig Morris, to members of her entourage who had perished in a tragic accident, and never considered releasing it as a single. In fact, she rarely performed it live, says publicist Jenny Bohler, "because it was just so personal."

When McEntire initially heard about the video project, she was reluctant to participate, and was prepared to decline.

"But then she realized what a contribution the video could make in raising awareness and money for the hospital, so she said yes, virtually in the next breath," Bohler says.

Longtime McEntire video director Small agreed to donate his services to the project, as did cinematographer Ed Stephenson and producer Lee Cirelli. The entire project lasted about 12 days, Small, including a one-day shoot based in Nashville.

The clip features McEntire performing “If I Had Only Known” on a bluffs under a lone tree. The performance shots are intercut with archival footage provided by the hospital, and clips of Reba with the children plus a group of children, including former and current patients of St. Jude’s.

The simple concept is designed to place a personal connection between the viewer and the good works of the hospital, says Small. "It says: ‘We’re not important, the kids are important.’ One version of the video features a phone number viewers can call to contribute to the foundation.

MOR Music TV, meanwhile, will run the two-hour show exclusively on the network. In addition, the network will ship information about St. Jude’s to any consumers who purchase the MCA track "For My Broken Heart."

Once the 30-day window of exclusivity has expired at MOR Music TV, Nashville-based Arista Media will begin promoting the clip to other music video programmers. Arista also agreed to donate its time to the project.

MOR Music TV debuted in September 1992 with the goal of mixing music video with the direct marketing of CDs, cassettes, videos, and other music-oriented product. Each clip that airs on the network includes sales information about the album from which the track is culled.

MOR’s "middle-of-the-road" playlist is designed for an over-30 demographic and features AC, classic rock, country, jazz, and edgier clips. About 60% of the clips are current releases, and 40% are back catalog. The network is carried via Galax 5, Transponder 10.

THE EYE

by Deborah Russell

VH1 Leans To Longform; ‘Butt’ Watcher’s Hot Line

THE EVOLUTION WILL BE Televised. In its quest to keep music video "important and cutting edge," VH1 continues to test programming strategy to satisfy the viewer’s demands of its adult demographic (Billboard, July 24). The evolution is spinning towards longform programming, but the network is adding a slew of new shows in the nonmusic realm as well.

"We’re not trying to get rid of music video," says Sal Loquasto, VH1’s VP of programming and scheduling, who notes the emphasis on longform programming and clever video packaging should further pique viewers’ interest in shortform clips. "We’re just trying to enhance the presentation of music video."

Add Norm Schoenfeld, VH1’s VP of programming and scheduling, for the network’s national strategy. "Music connects with the VH1 viewer on many levels, and we are working to create a much more music-oriented network. It’s a fair assumption that adult viewers would be more likely to watch TV, from a traditional point of view, whereas teens might get more excited waiting for their favorite video star to come on."

In addition to an increased number of music-driven documentaries, in- house programming, and concert shows, VH1 is set to debut its half-hour "Fools For Love" series in August. The comedy show, hosted by Jon Brandeis and Carroll O’Connor, will focus on love and relationships. In addition, VH1 begins programming the music industry-oriented situation comedies "The New White Boys" and "Music In My VM." In addition, VH1 has acquired the rights to "The Dennis Miller Show," and will package reruns into half-hour segments, running on the network’s other channels, as well as the performances of his musical guests.

Butt-heads: Dick Zimmerman, a former TV producer who won close to $10 million in the California state lottery a few years ago, is spending his time these days fielding phone calls about the MTV animated series "Beavis And Butt-head." The self-billed "future multimedia mogul" has hired a phone hotline to monitor TV viewers’ feelings about violence on the卡通 show, in general, but he is using the wildly popular "Beavis And Butt-head" as his specific springboard.

"I’m not out to get them off the air," Zimmerman says. "We have received hundreds of calls since opening his hotline in mid-July. He takes issues with Beavis And Butt-head’s amoral and antisocial behavior— including the maltreatment of animals and the destruction of physical property—and its potential impact on MTV viewers.

"I don’t understand why the show needs this violent content to remain successful," Zimmerman says. "I don’t blame the media for society’s problems, and I understand the evil of talking about or suggesting censorship in a free society. My goal is to open rational conversation between the citizens of this country and the media that serve those citizens."

STICKY STANDS: By the disclaimer it runs with each program: "Beavis and Butt-head are not real. They are stupid cartoon people—dumb, crude, thoughtless, ugly, sexist, self-destructive fools."

SHOWTIME: The Nashville Network introduces four new series this fall: "Music City Tonight," a 90-minute, late-night prime-time entertainment series; and "Country News," a 30-minute nightly entertainment news report; "Dance Line," a 30-minute dance instruction series; and "Video Countdown," a weekly, one-hour wrap-up highlighting the week’s top country videos.

The Black Entertainment Television network, meanwhile, launches its "Caribbean Sound" program in September. The show will air in 60- and 90-minute formats each Saturday and Sunday, featuring a mix of reggae, dancehall, calypso, and salsa music videos, mixed with artist interviews and segments about island culture, geography, and population.

No host has been named.

And Tuesday (27) sees the release of Sony Nashville’s two "Steppin’ Out Country" home videos. One title features Columbia artists, while the other focuses on Epic artists, and each includes music video dance remixes, along with a step-by-step dance demo track. The Columbia reel will teach viewers how to do "I Can Do Anything," while the Epic tape is "Boone’s Get In Line," while the Epic video features instruction on the "Sweetheart Schottische" dance that goes with the Gibson/Miller Band’s "Texas Tattoo."
Recession Hampers Rights Growth

Music-Use Collection Income Increases Only 3% In Japan

BY STEVE McCLURE

TOKYO—Diminished by Japan’s recession, payments for music use rose only marginally in 1992, according to figures from the Japanese Society for Rights of Authors, Composers and Publishers.

The society collected 72.36 billion yen ($665.9 million) in royalties in the 1992 fiscal year ending March 31, up 3% over fiscal 1991, in contrast to the previous 12.5% year-on-year rise.

Performance rights royalties totaled 30.46 billion yen ($187.7 million), up 10.5%, those for mechanical rights, 44.5 billion yen ($460.25 million), up 1.7%; printing rights, 1.82 billion yen ($16.7 million), down 4.9%; and licensing rights, 5.51 billion yen ($50.5 million), down 7.7%.

Publishing income from abroad totaled 381.4 million yen ($26.2 million).

Rental income fell 10.9% to 5.6 billion yen ($45.97 million), due to the ban on rental of foreign product for one year after release, which went into effect at the beginning of 1992. Broadcast royalties continued to show healthy growth, rising 22.9% to 763.6 million yen ($67.55 million), but fees collected for music used in TV and radio ads fell 23.5% to 554.9 million yen ($85.09 million).

(Continued on page 39)

French Royalties In Decline

After Years Of Steady Growth

BY EMMANUEL LEGRAND

PARIS—After years of constant growth, authors’ rights collections in France declined last year, by less than 2%.

Authors’ rights society SACEM collected 2.67 billion francs ($494 million), 7% down on last year’s figures, although sums distributed to rights owners were up 6.2% to Fr 2.26 billion ($381 million).

In a report, Sound and Music, SACEM notes that audiovisual media are “more than ever” the main source of revenues, and that “despite the economic crisis, 1992 has been a particularly good year for TV.” Public use of music has slowed, says SACEM (+1.3%), due to the decline of users. Revenue from jukeboxes is collapsing as numbers of machines fall: There are now 17,000 in use, compared with 45,000 a decade ago.

SACEM’s conflict with discos has resulted in a 6.35% drop in revenues this year, confirming the trend of the last three years. Declining numbers of club-goers also have contributed to the drop.

Operating costs at SACEM were 628 million francs ($116 million), with salaries representing two-thirds of that figure. Net operating costs were 16.97% of the total, says SACEM, an increase from last year’s figure of 16.14%. Increases were due to rents and new computer systems.

More than 29,000 SACEM members out of the total of 50,000 received a payment from the society, but only 58 received more than 1 million francs. More than 15,000 received less than 6,000 francs.

The total collections were made up of the following: 26.31% from audiovisual media, (of which TV stations made up 21.35%); 22.4% from public use of recorded music; 14.86% from mechanical rights from sound carriers and videos; 6.07% from blank tape levy; 17.84% from overseas income; 7.65% from performing rights; and 1.98% from cinema.

Revenues from live shows and concerts increased by 6.5%, confirming the healthy state of the performance industry, especially among French-language acts. Fees from the 10 largest shows by French acts exceeded those taken from the 10 largest international concerts.

(Continued on page 39)

Twelfth Man Hits With One-Liners

BY GLENN A. BAKER

SYDNEY—This summer’s match-up between Australian and British cricket teams in what’s known as the Ashes series has drawn attention to the most successful comedy recording act in Australian history.

Billy Birmingham. in his recording guise as the Twelfth Man, has deftly tickled his nation’s funny bone for nearly a decade with hilarious imitations of famous Australian cricketing legends-turned-sports casters.

Cricketing legend Richie Benaud, in particular, became the centerpiece of a string of phenomenal popular comedy masterpieces by Birmingham which have sold in quantities beyond the reach of all but Australia’s rock royalty. Birmingham is EMI Australia’s highest domestic-selling act, ahead even of legendary Grease House.

In the past year, his cumulative record sales hit the million mark.

The voices of Benaud and many of his fellow cricket-playing and commenting legends may be better known in Australia than the prime minister’s voice. That has allowed Birmingham to mimic them, using words that would have caused their mothers to reach for the GP, as well as quips, twists, asides, and observations a public figure could only dream about unlearning near a microphone.

The cult of the Twelfth Man (whose name comes from the twelfth man on a cricket team, who basically is a gofer) is so strong that Birmingham’s best phrases have effectively entered the national language.

In 1983, this irreverent former French and Latin student, who carried around in his head a “cartoon-load of one-liners I’d had for years,” fashioned a series of puns—some foul, some fair, all funny—into a comic monologue for a comedian he was then managing.

“Australiana,” by Austen Taylor, shush, spent 13 weeks at No. 1, beaten in almost 40 years of Australian chart history by only two other acts—the Beatles and Abba—who held the summit for 15 weeks each. The record sold more than 300,000 copies, the biggest domestic-selling Australian single of all time.

Birmingham, a former EMI executive, jingle writer, television commercial producer, and jack-of-all-trades, approached the microphone himself the following year to record the ingenious “It’s Just Not Cricket,” an extended-play single that stormed straight to No. 1, stayed there for three weeks and sold more than 250,000 copies.

In 1987, the Twelfth Man’s first proper album, “Wired World Of Sports” also streaked to No. 1 and sold more than a quarter of a million units, almost quadrupled platinum. Three years later, in 1990, the “12th Man Again” album hit No. 1 and went triple-platinum.

The ’90s have continued to be kind to the 39-year-old Birmingham.

In February 1992, the musical single “Marvellous,” by the Twelfth Man, featuring a character billed as M.C.G. Hammer (named for the revered Melbourne Cricket Ground) and rock heroes Jimmy Barnes, John Farnham, Glenn Shorrock, and Diesel, was No. 1 platinum single.

In December of the same year, a third album, “Still The Twelfth Man” became the fastest-selling Australian artist recording EMI has ever handled.

“T’ man’s a genius,” says one of his “victims,” national sports commentator Darrell Eastlake. “He’s picked up idiosyncrasies that I didn’t even realize I had.”

Such endorsements have given an initially apprehensive Birmingham the confidence to state, “They all seem to have taken it as a compliment; imitation is the sincerest form of flattery, after all, and it’s great that they’ve taken it in the spirit in which it was intended.”

Dezzani Named To Cover Italy For Billboard

LONDON—Mark Dezzani has been appointed Billboard’s correspondent in Italy, effective immediately. He succeeds David Stansfield, who has been the magazine’s Italian correspondent for the past four years; Stansfield has relocated to London.

Dezzani joins Billboard with extensive experience in music radio in Italy and France, including posts in programming and news. He also has reported for the Voice of America and has published alternative magazines in the U.K. for the radio business.

Dezzani is relocating to Milan. At present, he can be reached at Phone/Fax 39 194 26667.

End Of The Road. Metallica ended its two-year world tour by headlining Belgium’s Tourheat Werchter Festival. Phonogram U.K.’s international marketing director, Berendette Coyle, presented the group with awards recognizing platinum and gold certifications in 31 countries for the album “Metallica.” Pictured, left to right, are James Hetfield, Metallica; Rob Fleming, international product manager; Coyle; Jason Newstead, Kirk Hammett, and Lars Ulrich, Metallica; PolyGram U.K. chairman and CEO Roger Ames; manager Peter Mensch; and Steve Matthews, Phonogram U.K. marketing director.

Joval Relations. Italian rapper Jovaniotti poses with PolyGram Italy President Stefano Sennardi after the major clinched a record and publishing deal with Jovaniotti and his label, Solitone.

May This Help. After his recent sold-out concert at Rotterdam Ahoy Hall to showcase his current album “Back To The Light,” Queen guitarist Brian May presented a check for 80,000 pounds ($54,000) to a group of Dutch scientists involved in AIDS research. The scientists will get equal donations in each of the next two years, a total of 240,000 pounds ($162,000) from the Mercury Phoenix Trust, established by Queen and its management after the death of singer Freddie Mercury, Pictured, from left, are professors Dick W. Bekkum and Peter J. Heidin, Brian May, and Queen manager Jim Beach.
RTI Forges Path In Italian Nat’l Market

Indie Functions As Label’s ‘Secret Weapon’

**BY MASSIMO COTTO**

MILAN—A new attitude toward A&R and a fresh approach to the market has helped the independent group RTI to become one of Italy’s largest national record companies.

Created in February 1992, RTI was formed from the various music interests of Silvio Berlusconi’s Fininvest group. Five Records, an offshoot of one of Berlusconi’s TV nets, was merged into RTI.

Now RTI is strengthening its position with an emphasis on newcomers and products aimed at teenagers. Sales in the past year reached 34 billion lire ($21.6 million), a figure the company says is more than Fonit Cetra and second only to market leader Ricordi among national labels. This year the label is thinking bigger, targeting sales of more than 2.6 million units and scheduling 37 release projects.

“We are producers and a good A&R staff, we’ve just completed the company’s structure,” says managing director Roberto Negrini, who has career experience with EMI, CGD, and Fonit. “I can depend on a team which is very young and receptive to new trends.”

The label plans progress in four directions: music for children, dance, underground, and material from Italy’s multitalented Claudio Cecchetto.

Star of RTI’s kids music is Cris-tina Vena, with sales of 500,000 units a year. She is the label’s only artist who has been successful abroad—especially in Spain.

The dance compilations have been produced so far, with total sales of 1 million units, and the company is looking to expand in the rap, house, and underground markets.

“We do what the majors don’t do anymore: Instead of stealing big artists from the others, we go searching for the unknown—the kids who might be big tomorrow,” says Negrini. “We’ve signed an ex-tant, who worked with Negrini at Voce Del Padrone. “We signed as A&R man Alex Peroni, former disc jockey of [leading radio net] Bete 105, and asked him to contact all the new voices of protest, many of whom sing in dialects. The majors have just a couple, but we have eight, and in the recent compilation ‘Sotterranei Italiani,’ (Italian Underground) we assembled Sirg- erale, Dr. Trivella, Niu’Teennici, Persiana Jones, Afa, Strike, and many others.”

It’s secret weapon is its deal with F.R.I. (Free Record Independen-t), a strange and unique label which alone grosses 10 billion lire ($6.2 million) per year. F.R.I. is the creation of Claudio Cecchetto, another in the recent compilation ‘Sotterranei Italiani,’ (Italian Underground) we assembled Sirg- erale, Dr. Trivella, Niu’Teennici, Persiana Jones, Afa, Strike, and many others.”

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F.R.I. was recorded by the famous and innovative group “Gaia Jurer,” a song he himself sang, despite his being out of tune.

From the second half of the ‘90s, Cecchetto dropped the search for one-hit wonders to create more endurance. Music he achieved his best results with the famous Italian rapper, who sold 850,000 copies and cleared the way for the forthcoming hip-hop movement. Jovanotti now has his own label under PolyGram. “Cecchetto was the first and only one to believe in me,” says Jovanotti. “I was, and still am very energetic, always moving on stage and in front of the camera. At that time Italy was used to singers who just stood still—the only thing they moved was their mouth. The majors re- jected me because they said I hadn’t grown up, for I acted like a kid. Cecchetto signed me for the (Continued on next page)

Music Sales’ Novello Buy Marks Serious Expansion

**BY NIGEL HUNTER**

LONDON—When the Music Sales Group (MSG) bought the long-established U.K. serious music publisher, Novello & Co., in March for 2.5 million pounds ($3.85 million), it marked a significant stage in the expansion of MSG.

But the acquisition has caused concern over the concentration of power in the serious music sector.

Since the Novello deal, the serious music publishing area in the U.K. has been dominated by the Music Sales Group and Boosey & Hawkes, both American-owned. In the wake of that acquisition, MSG managing director Bob Wise recently discussed the growth and rising international influence of his company, putting its size into perspective.

“It’s been estimated that, in most parts of the world, 80% of mechanical and performance revenue is controlled by the five major conglomerate companies,” says Wise. “The remaining 20% is divided among thousands of other publishers, including the Music Sales Group.”

“We decided long ago that unless we expanded internationally, we couldn’t compete with the majors,” continues Wise. “We now have six fully owned operations throughout the world, with their own promotion and copyright staff, and we have af-filiates elsewhere.”

Wise doesn’t accept the criticism that by acquiring venerable companies like Novello, founded in 1911, he diminishes the prospects for living composers with works in Novello’s catalog.

“That certainly didn’t happen in the case of Chester Music, which we bought in 1988. We’ve actively helped our composers to secure commissions, recordings, and film and TV opportunities. People such as Michael Nyman, Geoffrey Burgon, Judith Weir, Witold Lutoslawski, Robert Sode, and John Tavener want to be represented and promoted worldwide, and we’re the only company that genuinely does this. Novello was a somewhat insular firm, and we’re now giving their composers the chance to become international.”

The Music Sales Group compa-nies includes Edition Wilhelm Han-sen in Scandinavia, Union Musical Ediciones in Spain, and G. Schirmer and Associated Music Publishers (plus Shawnee Press) in the U.S. The Novello acquisition has brought names such as Sir Edward Elgar, Sir Arthur Bliss, Richard Rodney Bennett, and Sir Malcolm Arnold to the MSG roster, which in Europe already boasts Stravinsky, Poulenc, Gorecki, de Falla, Nor-gard, Rodrigo, and Sibelius.

Its U.S. line-up includes Leonard Bernstein, Samuel Barber, John Adams, Duke Ellington, Charles Ives, and Morton Gould, president of ASCAP. Karel Husa won this year’s Grawemeyer Award and Mel Powell, former jazz-pianist-turned-serious-composer, picked up the 14th Pulitzer Prize awarded to MSG composers.

MSG is unique among its peers because of its diversity. It’s printed music runs from Handel’s “Messi-sha” to “The Complete Guitar Play-er.” In between are many of the classical Broadway and West End musicals; market leadership in educational music and instrumen-tal teaching material, with a school and college mailing list of 80,000, and the biggest rental libraries for several years in the U.K. and U.S.

It also has print deals with BMG Music, Sony Music, PolyGram In-ternational Music Publishing, MCA Music, Rondor Music, Pink Floyd Music, Sir Andrew Lloyd Webber’s Really Useful Group, and Paul McCartney’s MPL Communications.

The 20-year MSG pact with ATY Music/Northern Songs has led among other things to over 2 million sales of “The Beatles Complete” songbooks worldwide. And the deal includes electronic and interac-tive media as well as traditional printed music.

MSG has acquired several standard music catalogs over the years, including Campbell Connelly, Dorsey Brothers, and Embassy Music, and now controls more than 100,000 copyrights. Wise says he is more interested in exploiting these copyrights than adding new material and the songs are aggressively promoted for synchronization use and compilation albums.

“We’re working very good back catalog,” he explains, “with a lot of promotion including CD samplers and print. The idea is to keep the old songs alive. We also have a major involvement with karaoke through our Soundtrax videos and cassettes with lyric sheets.”

Wise sees electronic media as the biggest area for music publishing in the future. MSG has been active in this sector for 10 years and has pioneered music software publishing with its Midi Song Library, Interactive Music Packs, and CD-I programs. The Midi Music Packs offer the songs of artists such as Phil Collins and Eric Clapton in disc-and-songbook formats to Midi musicians using keyboards, digital pianos, and computers.

The MSG purpose-built and computerized distribution center in East Anglia, northeast of London, supplies music publications to more than 5,000 music and book stores through the U.K., Europe and other parts of the world. The MSG subsiary, Omnibus Press, specializes in books on rock stars and bands and other areas of popular music. MSG also operates over 150 retail outlets in the U.K.
International

French Indie Movement Reaches New Peak
Sets Up Representative Body To Gain Greater Voice

BY EMMANUEL LEGRAND

PARIS—Gaining a louder voice for independent companies is the priority for a new representative body set up here to counter the major-led industry federation SNCF.

The Union des Producteurs Phonographiques Francais Independants, formed this month, has elected its president, Claude Berda, co-founder and owner of the AB label, AB, as
and run by Jean-Luc Azoulay, is among the largest in France. Industry veteran and former WEA president Bernard de Bosson will serve as full-time operating president of UPFI.

The new body marks a maturation of the independent movement in France. A first association called AFPI was created in 1986, but never took on a formal role. This time, indies say they want to create “a real professional organization” that will represent the interests of the independent sector.

De Bosson says this “union will work in a very free and democratic way and will soon, I hope, regroup all the French independent production sector in its diversity.” He added that he hopes to work “with a spirit of great collaboration” with SNCF as well as with other professional organizations or collecting societies.

Bertrand Deleroz, GM of SNCF, welcomed the new organization, adding that it will make the voice of the music industry stronger.

Most key independent labels, including Scorpio, Flarenach, Treme, and others, have already set up shop that they will join UPFI, and its advocates include Francis Dreyfus, Jean-Michel Jarre’s producer, and Claude Martinez, producer of the Gipsy Kings.

UPFI producers are estimated to represent more than a quarter of current albums and singles that have charted in France. Most of these producers were already key members of collecting society SPPF, set up by independent producers to collect neighboring rights. Some other members, such as AB, are part of the other collecting society, SCPP.

Avidis, FNAC Music, and Musidisc, the three main independent production/distribution companies in France, all three members of SNCF, say they are looking at this new “institute” and “sympathize,” but to date, none had officially made a move to join.

The platform of UPFI lists five priorities:

- UPFI insists on the need to create an album and single chart that will “truly highlight new talents” and whose credibility and reliability are unquestionable.
- UPFI will help finance creation and production through means similar to those for the film industry. UPFI also pleads for an increasing exposure of creation via “a negotiation and an intelligent dialogue with broadcasters.”

On mechanical rights, UPFI will engage in negotiations with society SDRM so that independent producers can really benefit from the BIEM contract, but take into account “the specificity of their work.” SDRM rates, as paid by producers, are considered a source of limitation of imports of finished goods.

UPFI intends to negotiate with all broadcasters and music users so that producers and artists’ rights are respected and enforced.

On the international front, UPFI plans to meet with similar organizations throughout Europe.

JAPAN’S ROYALTY COLLECTION GROWTH SLOWS
(Continued from page 27)

million) as the recession forced companies out back on their advertising budgets.

Spurring the 10.3% rise in performance rights royalties was the continued popularity among young people and housewives of karaoke “boxes” (private singalong booths), offsetting the recession’s negative effect on karaoke bars, which cater more to middle-aged businessmen using their company’s entertainment budget to get deals around.

Mechanical rights royalties for audio discs rose 8.5% to 30 billion yen (273,223 million), in contrast to the year’s 28.9% growth rate, as the Japanese record market settled down after 1991’s spectacular growth.

At its annual general assembly, JASRAC presented its prizes for the year’s biggest revenue-earning compositions. Ryo Anaka, of popular duo Chage & Aska, won both the gold and silver prizes for his compositions “Say Yes” and “Boku wa Konome de Uso Tsukuri,” respectively.

Netting the bronze was Kenaku Okubo of Kone Kome Club for his composition “Kimiga Iru kadeko,” while WEA’s “You Wish Upon a Star” by Ned Washington and Leigh Harline garnered the Foreign Work Prize, granted to the overseas composition that produced the greatest amount of royalties were distributed in Japan in fiscal 1992.

FRENCH ROYALTIES
(Continued from page 37)

Johnny Haliday was in the lead as the largest grossing act, followed by Dire Straits, Genesis, Dorothée, Michael Jackson, Roch Voisine, Jacques Higelin, Michel Jonasz, Etienne Daho, and the Cure.

Use of French-language music remains dominant in all areas, with a slight increase in the proportion of total sums distributed going to Francophone acts, up less than 1% to 38.36%. Yet national repertoire declined as a proportion of mechanicals, down 1.1% to 42.1%.

ATLANTIC REMEMBERS NESUHI ERTEGUN
(Continued from page 11)

Flack, and others.

Nesuhi went on to become the first top executive of WEA Interna-
tional after it was formed in 1971. He was fondly remembered by Claude Nobs, founder of the Montreux Jazz Festival, whose son is MD of Warner Music Switzerland.

“Nesuhi was my boss for over 20 years,” said Nobs. “He was a great and respected person. This year, we all wanted to pay tribute to him.

Montreux was a fitting locale for the tribute because Nesuhi and Ab- met spent part of their childhood in Switzerland.

“Nesuhi was the first person re- sponsible during the ‘80s and ‘90s for sending American artists to Swiss-
land,” said Dorn. “He arranged for artists such as Eddie Harris and Les McCann to play Montreux, which helped put Montreux on the map in America.”

Nobs said he sought to create a tribute to Ertegun with “a unique performance that can never be repeated.” The concert was attended by Nesuhi Ertegun’s wife, Selma, and his daughter and son.

RTI FORGES PATH
(Continued from preceding page)

very same reason.”

Cecchetto then launched Sabrina Salerno, a showgirl who sold 2 million records; Gerry Colouet an entertainer and now TV star; Kay Sandwik, former DJ and then act-
tress Carlo; and the 883.

“Had I worked in holiday camps for years,” says Fiorello, “when Jovanotti’s brother introduced me to Cecchetto. He offered me the same money I earned in the camps and the rent for an apartment in Milan. He wanted me to get the feeling of their group before signing me. Two years later, Cecchetto thought I was ready.”

He was, and he took the chance to tour with two hilarious records in which he imitated the main Italian singers, and became a TV star hosting the first karaoke show.

The 883 are two young guys from Parma who sold 500,000 copies with their first record, “Hanno Ucciso l’Uomo Ragno” (They Killed Spider Man), and now they are on top again with “Sei Un Uomo” (“You’re a Myth”).

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Canada

Attic Records Tops Canada Indies

Keeps Competitive With Changing Focus

BY LARRY LEBLANC

TORONTO—In celebrating the 20th anniversary of Attic Records, owner Donnie Cameron feels the label has, since its inception, generated $10 million (Canadian) worldwide, and he points out that it’s his belief that with the right strategy, the label could duplicate that achievement.

If somebody starts up on a real street, all alone, they’re not going to be successful, but to start a full-fledged, mainstream record company in this country, I wouldn’t try today with less than $10 million cash in the bank,” Mair says.

Designed originally as a boutique label for singer/songwriters, and started up in 1985—three years before the Canadian Music Industry Act—Attic Records is now a full service label. Founded by John Symes, the label was co-founded by Mair, a former manager of Gordon Lightfoot’s. 

For more than two decades, Attic, with a staff of 12, has had a toweringly positive presence in the Canadian music industry. Distributed by A&M/Island Records for the past eight years, Attic has released recordings by such noted Canadian acts as Fludo, Triumphant, Teenage Head, Goddy, Haywire, the Nylons, Shirley Eckhardt, Lee Aaron, Patrick Watson and countless others. 

Through distribution ties with international labels, Attic has released recordings by a high number of international acts. Including Katina & The Waves, George Thorogood, Jennifer Warnes, Michael Dulaney, Plastic Bertrand, Plastic Underground, Kamahl, and Vera Lynn.

Currently, through the representation of former Mercury Records First Night, Luke, Roadrunner, Shades, Scotti Bros., Malaco, Band leader, and Rhythm Safari, Attic is distributing the company’s current international acts as House Of Pain, Julie Ann Hatfield, Run-DMC, Dillon Fence, and Machines Of Loving Grace.

Mair cites increased focusing on Canadian signings by multinational artists based here, a newly developed domestic grassroots alternative sound released in the past two years.

These include a decrease in Canadian signings, a smaller role in international publishing representation, and a greater emphasis on developing rap/hip-hop, metal, and alternative marketings.

“We right now our Canadian roster has been the lowest it’s been for many years,” he notes. “Thanks to the Toronto music market, Canadian bands are finding support from a wider audience, and our label is finding it easier to market our music in the United States and around the world.”

Canada

We’re aiming for the active record buyer and niches

has been the lowest it’s been for many years,” he notes. “Thanks to the Toronto music market, Canadian bands are finding support from a wider audience, and our label is finding it easier to market our music in the United States and around the world.”

Canada

MAPLE BRIEFS

JIM CAMPBELL has been appointed director, artist and international marketing, BMG Canada, independent film maker Alexander Raffelson, who has been named co-chair of the Ontario Advisory Committee for a Cultural Industries Strategy; and radio broadcaster/consultant Liz Janik has set up the broadcasting firm Liz Janik Associates, which will specialize in radio formats.

WEA CANADA artist George Fox has been named BMI Domestic Songwriter of the Year, and the band’s Canadian Country Music Awards Sept. 18 in Hamilton, Ontario.

DENON Canada has picked up Canadian distribution of the reggae label Ras Records and Ice Records, the calypso/soela label.

Reaching For The Stars?

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**Musicland Says 2nd Quarter Up**

**Suncoast Boosts Profits With Vid Sales**

**BY DON JEFFREY**

NEW YORK—With significant growth in sell-through video sales, Musicland Stores Corp. reports increases of about 10% in operating profits and revenues for the second quarter.

Referring to Musicland’s 276-unit video sell-through chain, Suncoast Motion Picture Co., chairman Jack Eupster says, “Suncoast benefited from the fact that sales of prerecorded video have been strong and remain strong. Video sales are up double digits for comparable stores.”

**Tower Intros Clothing Line, Plans To Build Nat’l Brand**

**BY ED CHRISTMAN**

SACRAMENTO, Calif.—Tower Records/Videos is diversifying its product line to include private-brand clothing. In a program launched in May, the chain has placed its own line of T-shirts, shorts, jackets, vests, and other contemporary streetwear in about 30 stores.

Liz Galindo, who is heading Tower Clothing, told Tower staffers at the company’s convention, held June 28-30, that they should have no problem making the transition to clothing merchandising. “You are more in tune with current fashion trends than Marcy’s or Nordstrom,” she said.

The clothing line was created exclusively for Tower Records by Laguna, Calif.-based The Lab Inc. At the convention, Shaheen Sadeghi, president of that company, said, “There has always been a synergy between music and clothing. Tower is not just a record store. Clothing is a visual extension of what this company is about.”

The clothing shown at the convention through a fashion show, appears to target both the hip-hop and grunge audiences that are enjoying Tower’s clothing, not a Tower logo, but it is not the center-piece of the design. On most items displayed during the fashion show, the Tower logo was generally played down, with placement, on, say, a shoulder sleeve.

Tower’s move into clothing continues a trend by music retailers to add synergistic product lines in an attempt to boost sales and profits.

Galindo described the Tower line as “streetwear, free-style clothing. Tower says it is using high-quality manufacturing facilities. But the clothing will be priced $2 to $5 cheaper than other trendy lines, such as those at The Gap, Galindo said. For example, T-shirts and caps will sell for $14-$16, while vests and shorts retail for under $25.

Moreover, the company “will continue to heed new items to the line—vests, shorts, jackets, and back-to-school clothing,” said Sadeghi. “There is a real opportunity to build a national brand.”

He added that when someone wears clothing with a company logo on it, that person is saying, “I like this company so much that I want to be a part of it by wearing its T-shirt.”

Russ Solomon, Tower president, said that while the company is rolling out the clothing to stores where it makes sense, it will continue to test and monitor those locations. Initially, it is geared for getting a single rack of the clothing.

Galindo said she is encouraged by the initial roll-out, “We are seeing a 50% sell-through rate, which is pretty good in the rag business. Last week we shipped five new T-shirts.”

(Continued on page 16)

**CONVENTION CAPSULES**

The following is a roundup of news, notes, and quotes from the company convention of Tower Records/Videos, held June 26-30 at the Sacramento Radisson, in Sacramento, Calif.

**A ND THE ENVELOPE PLEASE:** At the convention, Tower Records/Videos management made numerous store-of-the-year presentations. The store-of-year award was won by the Seattle store, No. 185, with Rob Bruce, regional manager; Gayle Boswell, new video regional manager; Bob Zimmerman, the store’s GM; Mark Lowery, the previous video regional manager; Karen Dyson, the record sales manager; and Chris Mitchell, the video sales manager, all picking up the award.

The large-store award went to the chain’s Concord, Calif., store, No. 182, with Wayne Ennes, regional manager; Rick Timmermans, video regional manager; Diane Rea, who was general manager during the year; Howard Cespedes, the new GM; Lori Wakenshaw, the record sales manager; and A.J. Chipper, the video sales manager, all picking up the award.

The medium-store award went to the chain’s Chrismons location in Phoenix, Ariz., No. 166, with David Estes, regional manager; Penny Harman, GM, and record sales manager, Daniel North, video sales manager, picking up the award.

The small-store award went to the chain’s Lakspur, Calif., outlet, with Wayne Ennes, regional manager, and Pat Crane, store manager, picking up the award.

(Continued on page 16)
I.R.S. Puts Pieces Together For Dada’s ‘Puzzle’ Campaign

NEW YORK—Patience is a virtue, and in the case of I.R.S. recording group Dada, it was a lesson learned the hard way. The label’s marketing and promotion campaign continues strongly nearly a year later. As a result, the album has sold 250,000 copies, according to the label and reached the top 10 of the Heatseekers chart twice.

I.R.S. began its Dada promotion in April 1992, fully five months before the album came out. The label put together free sampler cassettes for the band to give out at shows, and postcards to mail in, which resulted in a mailing list of 1,800 people who were notified before the album’s release.

One major selling point was that the album was released at a “developing artist” list price of $7.98 for cassette, $11.98 for CD. “Our distributor, CEMA, was a big proponent of variable pricing,” explains I.R.S. senior VP/TM Barbara Bolan. “Between July and October of last year, CEMA and some of its labels experimented with presenting new artists at a lower price.”

How much effect did the lower price have on sales? “There have been lots of discussions about that,” says Bolan. “I would say that probably the overall belief was that pricing was beneficial in helping to kick the record off.”

But she notes that, although 140,000 units were sold at the lower price, an additional 110,000 units were sold after the price was raised to $9.98 for cassette and $13.97 for CD. “We didn’t experience any kind of negative sales or shipping trend with the higher price, which says that at that point you’ve overcome the issue of pricing. There’s enough going on with the band that people are willing to buy the record at the higher price.”

She also notes that two other albums, by Nettwerk bands Slafelterhouse Five and Mystery Machine, “haven’t fared nearly as well” at a low price. She concludes, “Pricing alone doesn’t cause a record to sell. It’s an additional incentive, but you also need airplay, promotion, and touring.”

I.R.S. made a point of backing up the beneficial effect of the low price point by heavily promoting “Puzzle.” For example, the album came out during the time of the presidential elections, when many radio stations were involved in Rock The Vote campaigns. So I.R.S. West Coast promotion man Joe Estrada got dada lined up on a number of Rock The Vote dates.

“It was one of those beautiful textbook situations,” says Bolan. “Many of the radio stations agreed to sponsor or promote the Rock The Vote shows, so Joe had an easier time getting them out to see the band. Dada blew them away live,” and the stations added the single “Dizz Knee Land” to their playlists. This was followed by the singles “I’m” and “Here Today, Gone Tomorrow.”

On April 90, dada went out on the road supporting Sting on a two-month tour. "We very carefully plotted our marketing along every single date,” says Bolan. In each city, the band was supported with radio and television advertising, with I.R.S. using SoundScan to monitor the resulting sales on a graph. “We also had a couple of control markets without advertising, to see how the Sting tour alone influenced sales,” adds Bolan.

Additionally, I.R.S. did retail promotions with Sound Warehouse and Tower Records in San Francisco, Camelot Music in Charlotte, N.C., and Streetside Records in St. Louis, Mo. Customers were able to win tickets and a limousine ride to the show.

In many of the cities, the band did additional late-night gigs after the Sting show. “These guys were opening in front of thousands at 8 p.m., then playing in a hot, sweaty club the same night, then they piled in the tour bus and did it all over,” says Bolan. “We supported all that with marketing, and SoundScan proved over and over with graphs that the effort was well worth it. We sold a lot of records against each performance.”

After the Sting tour finished, the band took off for its current European tour, after which the band members will begin writing songs for the next album, scheduled to be recorded in November with a release in the first quarter of 1994. “I’ve worked with a lot of bands over the years, and I can’t say enough about my admiration for the work ethic of this band,” says Bolan.
LAST WEEK'S REVELATION that Super Club Music Corp. is up for sale comes as no surprise. It's been clear for a while that the 280-unit, Atlanta-based retailer has been in a holding pattern on a competitive basis, even as its key personnel were defecting to other chains. Phillips, the Dutch conglomerate that owns Super Club, had to either give the chain a vote of confidence by infusing some cash into it or put it up for sale.

Now that Super Club is on the block, it raises a whole new set of questions. As usual, when a chain of any substantial size is put up for sale, there is meaning on the part of the label and distribution executives that the shrinking account base will eventually dwindle to two or three major players. With them, they may not like to see that it is the inevitable conclusion of most retail competition. It's as if they look in the discount department store industry, it is down to three major players: Wal-Mart, K-Mart, and Target.

So the question becomes: In the music industry, who will withstand consolidation and be around long after the competitors are only memories? According to the financial community, the major chains vying for a future include The Music Group, Tower Records/Mercury, and Phase 4. If you break out the parts of the major chains, you can see a real shakeout among the regional chains. In the electronics industry, the two main chains are Circuit City and Best Buy. The other main player, Stilo, appears to be buying problems, and consolidation continues to affect the regional chains.

That, of course, was said before Super Club came up for sale. Now, Super Club may not fit into Wherehouse's strategic growth plans. But if Wherehouse does get into the hunt for Super Club, it would be a pretty good confirmation that the Merrill Lynch move has had no adverse impact on Wherehouse. It also would be a pretty good indication that Wherehouse will continue its apparent, but not publicly stated, mission: To be one of the three surviving players.

W.H. SMITH, MEANWHILE, represents more of an enigma. Possibly, because Smith is so secretive about its plans, Retail Track hears almost as much speculation and rumors about Smith as about Blockbuster Music, another company that's not too free with information.

Smith is considering the type of move that the U.K. is not happy with The Wall's performance in this country. Moreover, at the recent Video Software Dealers Assn. convention, more people asked Track about Smith than about any other chain.

But well-informed sources tell Track that W.H. Smith is doing well, and that about six months ago, the parent company gave the U.K. arm the go-ahead to continue its expansion in the business here.

Despite that, industry sources speculate that Super Club would be a perfect fit for Smith and that it doesn't go after the chain, it would be a telltale sign about the company's direction.

Peter Bamford, president of the U.S. operation, confirms what independent sources have told Track. "Smith in the U.K. is very positive about the U.S. music chain," he says. He points out that in the U.S., Smith is in the midst of a huge project of refurbishing the chain's stores. "Anybody can work out the kind of money it costs to refurbish stores," he says. "We're spending that kind of money to make sure we get serious intention to build this thing for the future?" Bamford declines to say whether Smith is interested in Super Club, but says people shouldn't read too much into who bids for Super Club and who doesn't. "There are lots of good reasons why deals don't get done, which have nothing to do with the strategic direction of the company," he states.

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RETAIL TRACK
by Ed Christian

KIDS TRAX
ADVERTISEMENT

You Guessed It

CONTESTANT: I'LL TAKE Icons of Their Era for $400.
Answer: The answer is, she starred in 16 major motion pictures including several with screen idol Frankie Avalon.

CONTESTANT: Who is Annette Funicello?
Answer: Absolutely correct!

CONTESTANT: I'll take Great Music for $300.
Answer: The answer is, she released 15 albums during her career and had five songs hit the Top 40.

CONTESTANT: Who is Annette Funicello?
Answer: Correct again.

CONTESTANT: I'll take Great Music for $500.
Answer: The answer is, she starred in 16 major motion pictures including several with screen idol Frankie Avalon.

CONTESTANT: Who is Annette Funicello?
Answer: Yes!

CONTESTANT: I'll take Boxed Sets for $1,000.
Answer: The answer is, she starred in 16 major motion pictures including several with screen idol Frankie Avalon.

CONTESTANT: What is the box set?
Answer: Annette, the box set? You are correct!
R&B Records Keeps A Collector In Business

Selling 45s Is Labor Of Love For Pa. Shop Owner

**BY ED CHRISTMAN**

UPPER DARBY, Pa.—Val Shively, who has been hawking records since 1964, doesn’t have much use for today’s record business. Shively, who runs and owns R&B Records, a 45 specialty shop located here, says what happens in the music business doesn’t matter because “it’s not my world anymore.”

It ceased to be his world when the major labels killed the 45 business in particular, and vinyl in general. “I honestly believe that the whole thing with the CD was a copracy,” he laments. “The people still want the 45 but the labels don’t want to make it, and the chains don’t want to give it space.”

Fortunately, he says, “There are enough people out there who are upset with what happened. There will always be somebody interested in 45s.”

Consequently, there will always be stores to cater to that business. “I still believe in what I am doing,” Shively states. “There are stores like me that still give a shit about music and people.”

In order to accommodate that demand, Shively runs a retail store and mail-order house with an inventory of about 4 million 7-inch singles.

He says that about 90% of his $300,000 a year business is in 45s. The other 10% is generated by sales of LPs (he stocks 75,000); T-shirts (he carries about 1,000 titles); and cassette sets (about 500 titles).

In terms of retail business vs. mail order, he says that about 20% of R&B Records’ sales are from people who walk in off the street.

R&B Records, housed in a three-story building Shively bought three years ago, is filled mainly with inventory, with less than 5% of the company’s goods displayed so that customers can shop the store. The remainder of the inventory is behind a counter and on other floors, and whether customers get to see that stock depends largely on Shively’s whim.

Of his singles business, about 25% is reissued 45s sold to people who are into the music, with the remaining being original label, collectible 45s, sold to people who are collectors.

Reissues and current singles are mainly bought from Ardmore, Pa.-based Gotham Distributing, and its sister company, Collectibles. “If it wasn’t for Jerry Greene, the 45 business would be in bad shape,” he notes. Greene licenses current hit singles and issues 45s. His company also is the main 45 reissue supplier.

Shively, however, points out that as much credit that he gives to Greene for keeping the 45 business alive, it was for a different reason that he started carrying reissues. “When the movie Animal House became a hit, every time my door opened I was someone coming in looking for ‘Shout,’” he says. That got him to start stocking reissues for people who only cared about the music, not the label, he adds. Now, although reissue sales account for 25% of his dollar volume, it comes from about 75% of his customer base. As for the collectible part of his inventory, he says he gets a lot of business from overseas, where soul music is very big. In fact, a week doesn’t go by when someone from Europe or Japan doesn’t turn up at his store. Visiting to go through his stacks of records, he says. Some of them wind up staying at a local hotel for a week, coming to the store every day to search for cuts.

In addition to his retail and mail-order business, he also has put out reissues of his own label. “I record a lot of black harmony groups,” he says. “It if sounds like it would never sell, than I am interested in recording it.”

His current label is called Starbound Records, which records 50 vocal groups such as the Swallows, who last had a hit in 1951, but sound just as good today, says Shively. He also started another label, called Preserve, with a friend, Dave Antrell. That label is recording Gaynel Hodge and the Turks.

Shively, who was born in 1944, says he understands both parts of his business—the reissues and the collectible customers—because he started out just into the music, and saw that hobby turn into collecting.

“I started buying records when I was a kid,” Shively remembers. “The first record that knocked me off my ass was ‘Don’t Be Cruel’ by Elvis. I listened to it for hours. That [record] was the point that I knew music would be part of my life. That was in late ’56, and I started buying records like there was no tomorrow.”

At that point he just wanted the music and didn’t care what labels it was on, he says. “But then somebody offered me $10 for some records, so I had paid 25 cents for and I said, ‘Wow!’ That changed my perspective.”

That perspective was reinforced when he traveled to New York to visit Times Square Records, where they were playing records he had never heard before, “but they were killing me.”

And then he saw the prices that people were paying, and even though he thought they were nuts, he eventually became obsessed as well. “In 1964 I became like all those other people,” he admits. “All of a sudden the [original] labels started to mean as much to me as the music. I really wanted to have the best collection.”

That led to his involvement in the music business. In 1984, he landed a job at Philadelphia one-stop run by Norman Cooper. Initially, Cooper and Shively were the only ones working for that business, but eventually it grew and other employees were hired.

In 1966 he bought a mailing list for $100 from Mike Adler, who at the time ran a business called Scorpion, but wanted to leave mail order to get into cutouts.

Shively run a mail-order business until 1972 out of the back room of the one-stop. But about in 1972, the oldies business exploded, and so did his business, which led to his leaving the one-stop.

At first he tried to run the mail-order (Continued on page 44)
July reached Tower side's than decided protracted Marketing, Retail 46 Neither to sale" to Rounder Bayside last not including company's Solomon they may be by their own company.

Neither Bayside president Robin Wise, reportedly en route to Sacramento to discuss his company's future with Tower execs, nor Solomon could be reached for comment by press time.

However, Solomon previously told Billboard that Tower would not deal Bayside if the REP pact was not final-ized. This leaves Bayside's fate up in the air; some sources speculate that the company, which is virtually inactive in San Rafael at the moment, might be re-located to Sacramento and folded into Tower's in-house sales division, TRIP.

NEW OUTFITS: Caroline Records has announced the formation of Astral-works, an imprint devoted to underground dance music. First up from the company is "Tales Of Ephiphilia," an "intelligent techno" release from Amor-phantasms... Muckbile Corp., a publicly held communications company with interests in advertising, marketing, and promotion, has started up a new label, November Records, to be distributed through RED. Folk artist David Broza's album "Time Of Trains" will be the label's first release, set for Aug. 8; Philadelphia alt rock band Rural Saints, Atlantic mod-rock act Shrunken Head, and Portland, Maine-based metal unit Twisted Rodeo due up soon. Jamie Hiddle has been installed as president of the label... Rage Records has started up as a subsidiary of Munich-based Enemy Productions. The principal partners in Rage are funk/rock bassist Melvin Gibbs, who recently replaced Andrew Weiss in Rollins Band, and Enemy's Michael Knuth and Rosalie Sendel-bach. The new Long Island City, N.Y.- based label's first release will be by hardcore band A.D., due Aug. 20.

DISTRIBUTOR NEWS: Clay Paster-nack has promoted to GM/buyer at Cleveland's Action Music Sales Inc., with John AWareni hired from Telemark to fill Paster-nack's former position of operations manager. DI would like to personally congratulate Paster-nack, who has the last minute of changing better season tickets to Cleveland Indians home games from now on... Caroline Records will now carry San Francisco's Heyday Records exclu-sively. The Bay Area imprint's roster includes Penelope Houston, Barbara Manning, Flamin' Groovies, and Bed-lum Rovers. Caroline also will handle releases by Heyday's sister multimedia label, Algorithm, which has been gain-ing media exposure with its exotic "3D audio" release, "Cybergasm.

FLAG WAVING: In comparison with the fang-bare, claws-out rock 'n' roll made by such contemporaries as Babes In Toyland, the music forced by the all- female Sacramento, Cali.-based quartet Tiger Trap sounds blissfully naive and achingly romantic. And that's the way the band likes it, according to guitarist/vocalist Rose Melberg. "We're young, you know. [The members range in age from 20 to 23.] We're extremely sensitive and very prone to big crushes," says Melberg. "We're going on, we know. [The members range in age from 20 to 23.] We're going on, we know. It's a good thing to write about. And as far as our politics go, it's real personal, so we write about our feelings."

Whether a listener is of the hot grunge persuasion or not, it's hard to resist such eminently lovely Tiger Trap con-fections as "You're Sleeping," "Super Crash," "My Broken Heart," or "Pret- tiest Boy," all built on the band's self-titled debut album on Olympia, Wash.'s K Records.

This project was founded a year and a half ago by Melberg and guitarist-vocalist Angela Loy, her best friend from high school. Loy recruited bassist/vocalist Jen Braun out of a classics band, and drummer Heather Dunn came reccomended by a friend.

The band's relationship with K developed via Melberg's long-standing corres-pondence with the label. "I never talked to [K magnumate and Beat Happening leader Calvin Johnson], but I've been writing to them for a long time," Melberg says. "A lot of that music has been really influential in my life."

With typical sweetness, Melberg ad-mits still being a bit agog about Tiger Trap's newfound role as a K act. "It's fun. When you're 18 and in your teens, I'm still in awe of everything around me."

The foursome just returned from its first cross-country tour, a six-week haul in a Dodge Sportman maxiwagon. Along the way, Tiger Trap played shows with K label mates Loin and some Vel- et Sidewalk.

Of the initial response to the band by audiences in the hinterlands, Melberg says, "It's not crazy. People don't come to our shows and freak out. We're not huge, and that's good."

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MUSICLAND
(Continued from page 42)

ges caused the Minneapolis-based com-pany to report a $1.7 million net loss. That was an improvement over last year's $1.9 million deficit.

To reduce its interest burden, Music-land recently sold $10 million worth of bonds. That's just a step in a hitherto only small progress. Proceeds will be put in part to redeem $335 million of 14.75% debt. Because of the redemption, Musicland will have to take a one-time, $4 million after-tax charge against profits in the current (third) quarter. The rest of the proceeds will be used for general corporate purposes and for growth of the company. Musicland plans to open 20 more sunscreen outlets and 10 Media Play units. Media Plays are 40,000 square foot superstores that sell music, video, books, and other merchand-ise at discount prices.

The company has committed $10 mil- lion to capital expansion, most of which is expected to be financed from the com-pany's cash flow. The bonds were projected by Wall Street at $55 million-$60 million this year. But even if those estimates prove to be overly optimistic, growth goals should be achieved in 1993.

The bond issue gives us a lot of flexibil-ity," says Eupster.

In the first quarter, which ended March 31, net revenues rose 21.9% to $223.7 million from $184.7 million the year before. The net loss narrowed to $2.6 million from $2.9 million.

The company's stock closed 50 cents higher, at $15 a share, in New York Stock Exchange trading at press time, just $1 below its 52-week high.

CONVENTION CAPSULES
(Continued from page 42)

of its stars as well. Near the end of the show, Tower staffers were treated to a hearty laugh when the company's senior management, including Russ Solomon, Stan Gaman, Bob Delaney, and Jennifer Birner were ushered out of the club, closing the club's owner, a Tower staffer, and dancing to the beat.

Another highlight of the show was Delaney's "Welcome To My Nightmare Video." That video comically depicted the cast of characters involved in Gibeau's video game industry. We had to wrestle with, including the transition to jewel-box merchandising, the introduction of a point-of-sale sys-tem, and the addition and expansion of product lines, such as clothing and video games.

The Tower Trade Show, put on by Rudy Danzinger, is a perennial highlight of the convention. At the trade show, suppliers put up their departmental displays to an-swer questions and handle complaints from the field, all of course, presented in a fun manner. For example, the data processing department set up a store where buyers could simulate the daily work of old cash registers. These registers are dis-liked greatly, judging by the ferociously with which they were pushed by the machines to smithereens.

When Franni Martis, assistant to the president, wit-nessed this event, she said, "I swear we gave away $200 worth of free therapy today."

One manager, watching his turn on line, asked, "How much for a chance to get a whack at a fresh register?" He was rewarded with a fresh register, as what re-mained of the one that had been under attack from the last several managers was carted to the side.

The event is hosted by Tower staffers, including Promotions Manager Jack Gallagher, who mixed his routines with material on the record business.

ALL WORK, NO PLAY? Hardly. While Tower em-ployees are known for playing hard at their convention, they also have to work very hard too, as they are sub-jected to back-to-back meetings from 8:30 a.m. onward.

Still, this year, they did manage to find some time to play, particularly with the entertainment provided by the major labels. Opening night, courtesy of Sony Mu-sic Distribution, was a night of Power playing under the stars, with Inclined providing a fine set opener. On Sunday, with help from PGD, Lucky Peterson brought down the house, followed by Allgood and X. The critic's choice award went to a couple of acoustic acts, Ashley Cleveland and Kristen Hall. At night, A.J. Croce and Buddy Guy rocked the house. The last two nights saw CEMA's Carters Brother-s doing some hot picking, and finally, Dwight Yo-akam, courtesy of WEA, closing the convention in style.

ED CHRISTIAN
Edition | Paul Verma, Chris Morris, and Edward Morris

POP

VAI
Sex & Religion
PRODUCER: Zync
Warner Bros., 43545

With this long-awaited album from his new band, the Zappa/WhitneyIO ad makes a giant stride in his already exceptional career. The record not only completes Vai's metamorphosis from guitar hero to an ensemble composer/producer, but it also introduces gifted young "creation/daughter" Devin Townsend, whose voice and image are so distinct he's guaranteed to make an impression. The rock band is rounded out by drummer Tommy Balzoni and bassist T.M. Stevens (aka Steve Vai), who combine into a rhythm section that gives album-rock, metal, and alternative outlets ample room to operate.

MUSIC FROM THE MOTION PICTURE SCENES
Conheaves
PRODUCER: Wave Music
Warner Bros., 43545

Spotlight on the new "Saturday Night Live" spinoff is feature as is as a Remmuk rock shop. Album includes party covers (Smith & Michael Monroe's "Magic Carpet," Mott the Hoople's "Can't Take My Eyes Off You," Barenaked Ladies "Fighting the Power," etc.). This is a rock band from New York, and its first project as group's musical director, although less than promising rock-outlets might want to dip in to a truck or two.

TAKE NO TIME TO KILL

CLINT BLACK

PRODUCER: James Stroud, Clint Black
RCA 66239

As lyrically and musically distinguished as Black's three previous albums have been, "No Time To Kill" outclasses them all. Black's music is complex and often internally contradictory emotions in most of his songs—a tendency that he'd prefer to be thought of as deep and precise. You can see all this at work in such thoughtful-provoking pieces as the title cut (a mature expression of age for someone so relatively young). "The Star of the West" is a perfect example.

Toni Braxton

PRODUCER: Randy Kerber
LaFace, 26007

Kid Bop siren's debut album delivers on the promise of her success on last year's "Boomerang" soundtrack. The material here—much of it written and/or produced by L.A. Reid and/or Clive Davis—ranges from midtempo R&B to rock tunes to ballads, all tailored for current top 40, R&B, and AC radio, and any track will do, but the ones that stand out are first single "Another Sad Love Song," a soft, sweet "Whole Days," and ballads "Believe" and "Breathe Again."

BAND OF SUSHIS

PRODUCER: Robert Pano
RCA, 72733

Gianni Nanni's unrelenting wall-of-guitars paradigm, it's no wonder rocker has not fallen on them the way it has on others: in brooches and headbands. His youth, who've placed as much emphasis on voices and grooves as on distorted guitars. By contrast, this New York underground act buries everything else—including voices—under a sea of guitar noise. And from the sounds of this newest record, the band intends to keep the genre it pioneered pure, raw, and unpolished by the masses.

VARIOUS ARTISTS

PRODUCERS: Various


JAZZ

DAVE KOZ


RAK

GUMBO
Droppin' Soulful 'N De The Fiber
CHICAGOJAZZ 26001

As the second group in Speicher's Life Music movement (following Arrested Development), group utilizes the ghosttrain concept of past sessions (that projects the future of rap as the album starts states, "hoping...to bring forth a difference.") In the inventive style of the genre's most avant-garde, and traditional African flavors, the trio from Milwaukee illuminates dark urban conditions with gospel singing and transcendent joy. It should go over in the mainstream as well as in the underground.

LIFERS COLLECTION

Living Proof

Buena Vista, 39400

For a group of artists, Organized Karlsson Hollywood BASSIC 61374

Although this set follows an EP, most of the tracks still sound like practice shots before the real game. Only "Short Life Of A Gangsta," with its sprightly bouncy, and "Jack U Back," which recontextualizes familiar rap breaks to an ice cube's "Jackin' For Beats," Score's new hip-hop style remain intact. Textually, the tailhouse collective furthers its mission of attempting to deter wannabe wannabe gangsters from a life of crime.

WORLD MUSIC

ALI FARKA TOURE

PRODUCERS: Nick Gold & Ali Farka Toure
Handcrafted

As if to prove that the Mississippi springs from a point somewhere in West Africa, the guitarist from Mali has connected the perfect blend of American blues and African rhythms and melodies. Acclaimedly, he's had justice: Taj Mahal and Roy McLeod to join him on a couple of tracks here ("Houkky" and "Mahini Me"). As playing alone with or with his compatriots he brings a bluesy sensibility to his African vibe, especially on the autobiographical "Defina." A beautiful record that traces two distinct forms of music to a common source.

LATIN

WILLIE ROSARIO

Tradicion Clasica

Producers: John "Gutsy" Mercado
NNT 1005

Timbalero supreme from Puerto Rico brings his 12th studio record to the audience as a performer via a jazz-tinged, swingy salsa effort that packs a punchy lyrical/musical punch touched with the fresh, zany flavor of Chili's "Heart-Lunging" "Te Amo" is a surefire hit and "Lo Que Yo Viendo." "Dos Los Osos Tira,M" and "Por Qué Será" are strong singles as well.

MILTON CORTEZ

ANNA SIN LIMÍTAS

PRODUCERS: Stan Zall, Oscar Gómez
Rhino, 2002

Likable label premiere by soulful Bolivian crooner who laces his expressive burr with a phallic paraphernalia of easily digestible love songs. Sprint, bouncy tracks such as "La Frontera Del Amor," "Amarga Alegria," and stylish remake of "El Concierto Paso" perk the ear, along with rifled, feistier rearticulated ode "Ese Quer Es Amor."

THE BLUE SKY BOYS

PRODUCERS: Daniel & Todd

Cypress Creek 01990123

Bill and Earl Bofick, the Blue Sky Boys, ranked alongside such other important brother acts in country music as the Delmore and the Louvin. These radio shows, broadcast from WGST, Atlanta, in 1946-47, are fascinating as the boys deliver more than 50 songs they contain, but also for preserving and conveying the easygoing, laidback workmanship of live country radio of that period. One hears the comic interludes and the ads as well as the songs.

VITAL REISSUES

VARIOUS ARTISTS

The Olk Rhythm & Blues Story 1949-1957

Epic-Oakhill/EMI, 1949-57

While Columbia's Olk label was somewhat esoteric in the jazz world, this documenting of the '80s period, this three-CD set pulls together the songwriting of the greatest while capturing the music's unique style and the music's unique style and the music's unique style and the music's unique style. The result is an exciting and engrossing voyage of discovery that reveals the Olk label's vital role in the genre.

VARIOUS ARTISTS

Fast & Laude/Hardcore Funk, Vol. 1 & 2


CLASSICS

NINO, IL CANTO D'ORSO

MAHLER: KANTETOEUGGER

Benny, Otto, Lipopfe, et al, Berlin Philharmonic, Abbado
Sony Classical SK 53360

A remarkable aural and written document that recaps in stark detail people put to death for opposing fascism during World War II. A statement from the Berlin Philharmonic printed in the liner notes it can all happen again if rising "soporaphobia, racism, and anti-Semitism" are permitted to go unchecked in Germany and elsewhere. The Luigi Nono piece uses as its text portions of letters from victims, and the rest of the work is an outerwork. The Mahler, which also speaks of death, is an effective companion piece. Performance and sound are excellent.

HAYDN: SYMPHONIES Nos. 103 & 104

Lassan Chamber Orchestra, Lopez-Cobos
Deutsche Grammophon 479725

Lopez-Cobos delivers classically straightforward readings. Lean and brick, without emotional overtones, he allow the music to speak naturally and without pretense. Recommendation enough for two of these masterful last symphonies in the Haydn canon. Should win adherents despite heavy catalog competition.

INTERVIEW

IAN MORE

The Sweet Life

PRODUCER: Stuart Burket & Justin Remes
Capricorn 42018

Latest ghost phenomenon to emanate from Austin, Texas, is this-striking talent. Moore appears to have it all: amazing chops that work organically with his melody, a virtuoso, bluesy sound that goes beyond the mere guitar genre, and even good looks. "Nothing," he Does It Feels, "Deliver Me," "Harlem," and "How Long" all will fulfill Moore's high-impact style at style at rock/mar. Many have been called "the next Stevie Ray." But Moore looks like the one who will be chosen.

CLASSICS

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BMG Succeeds With 'Huge' Competition
Campaign Will Spin Off Similar Yearly Promotions

By Sari Botton

NEW YORK - At the beginning of the year, BMG Distribution told its nine regional sales and marketing branches to think big. And they did. At its company convention in January, BMG sparked competition among the nine branches with a promotion and contest titled "Huge Hits & Outrageous Opportunities." The sales and marketing forces were challenged to come up with innovative tie-ins and promotions, which would be ported to all levels—to the stores, and right through the stores, to the consumer.

According to Rick Bleiweiss, BMG's senior VP of marketing, the competition resulted, indeed, in outrageous events and huge sales. He says it was such a success, the company plans to run similar promotions, although with different names and themes, at least once a year. "We had our branches doing all kinds of fun and creative promotions," Bleiweiss says, noting that the sales and marketing forces held events at which they gave away discount coupons and sampler cassettes, and gave retailers and consumers opportunities to win trips. Some of the events were done in cooperation with local retailers, and with radio tie-ins. "Our people were at 11 St. Patrick's Day parades around the country," reports Bleiweiss. "One branch held a promotion at the Dallas Cowboys' victory parade. There were fund-raisers benefiting AIDS research, the United Negro College Fund, and the environment."

Each regional division held events centered on Valentine's Day, Black History Month, and the Grammy's. "Valentine's Day was probably strongest," says Bleiweiss. Some events were tied into particular artists, such as "green jelly jumps," promoting the band Green Jelly, in which people jumped into pools filled with green gelatin. "We also had screaming contests promoting Every Mother's Nightmare," Bleiweiss says.

He went on to say that the promotion was successful "on a lot of levels. Sales were huge," Bleiweiss claims, but declines to offer figures, other than to say, "The past year was our biggest year, and that quarter was the strongest yet, so that should go to say something about the effect of Huge Hits & Outrageous Opportunities. Every store associated with the promotion said it did create incremental sales of new product, and it helped maintain the momentum of those titles already selling."

But, Bleiweiss stresses, volume increases were only one object of the game. "In marketing, you don't always find immediate results," he notes. "There are some instances in which the promotion directly sold solid product, and in other cases it will take some time. The most important thing is that we created a tone of awareness, and we are looking to dominate visibility in terms of both retailers and consumers."

He pointed out that exposure the promotion sought was for the artists on the BMG labels, rather than for BMG itself. Huge Hits & Outrageous Opportunities also was successful in getting sales and marketing in each area to combine efforts. "Sales and marketing are two sides of the same coin," says Bleiweiss. "It was important to us that they work together, and that happened."

In the end, the Chicago branch, which previously was named branch of the year at the BMG Distribution convention, was victorious over its eight rival regions. The sales and marketing crew from that area has won an expense-paid branch trip to Lake Tahoe. "The Chicago branch came in either first or second in every category," said Bleiweiss.

R&B Records Keeps Collector in Business

(Continued from page 45)

der from his home but after two months, in November 1972, he opened a store. Meanwhile, his hunger for obscure vocal groups remained unquenched. "I flew everywhere looking for records," he says. "The only reason I was selling records was so I could afford my pants—collecting 45s."

During that period his collection grew and his catalog, which he circulated to draw business, became a standard price guide, according to Shively. Today, however, he no longer puts together lists. He stokes the oldest business by advertising on a syndicated oldies radio show, in telephone books, and in price guides.

And, of course, his business continues to thrive, thanks to a twist of fate that occurred in 1975. As often happened at that time, Shively was interviewed on a business by a reporter for a Detroit newspaper. But the article never ran, and Shively forgot about it.

A few months later, after he had been away for a week's vacation, he went to the post office to collect his mail, which generally averaged about 30 pieces a day. But his box was empty, so he went looking for the postmaster.

"I found him, but before I could ask him where my mail was, he said to me, 'What the fuck did you do?' He turned around and pointed to about 20 large trays of mail stacked to the ceiling and said that all of that was my mail.'"

It turned out the reporter from Detroit had sold the article and picture of Shively holding his catalog to the National Enquirer, which ran it on the front cover. According to Shively, the article said his business was worth thousands of dollars and if you want to know how much your old records are worth, call this man," Shively remembers.

However, the catalog cost a dollar to produce and it would have broken Shively to send out 250,000 catalogs to fulfill the requests he received. So for the next two months, he and hired help answered all the mail, saying that if they wanted a catalog send $1.

Since then, Shively hasn't compiled another list—he still coasts on the customers brought in by that article, he says. "The article doesn't seem that long ago," he says. "And I have just been doing my business ever since."

"I still love my business and my hobby. I get excited when I can sell somebody a record I have been looking for 25 years. The same goes for me. Yesterday, I paid $3,000 for a record. If I could do anything in the world for a living, I would do exactly what I am doing now."
Atari Hopes To Regain Lost Glory
New Jaguar Runs On 64-Bit Horsepower

By CHRIS McGOVERN

LOS ANGELES—Atari Corp., which founded the video game industry in the early '70s, hopes to regain its past glory in that area and also establish itself as a multimedia force with the introduction of its 64-bit Atari Jaguar home entertainment system this fall. Jaguar adds to the hardware-software list being presented to video retailers interested in expanding beyond tape.

Sunnyvale, Calif.-based Atari will attempt to leapfrog the highly touted 32-bit 3DO multiplayer with Jaguar's faster 64-bit RISC processor and lower price, as well as bound ahead of 32-bit systems expected in 1994 from Nintendo, Sega, and Turbo Technologies.

The set-top Jaguar will also be competing with video players such as Mazda's CD+G and Kodak Photo CDs. If Jaguar and its CD add-on retail for around $400 total, that will be significantly cheaper than Panasonic's $700-list 3DO multiplayer bowing this fall.

It should be noted that the 3DO unit will debut with its CD-ROM drive built in—"with the ability to play back the same array of disc formats mentioned above—and it also has a number of proprietary features.

In addition, 3DO will introduce an add-on FMV (full-motion video) cartridge in 1994 that will enable the multi-player to play back CD-based digital movies conforming to the MPEG-1 compression standard. Interestingly, Time Warner is also one of the major investors in 3DO, and stands to benefit from the success of either that player or the Jaguar.

The initial Jaguar software offerings will come from Atari, which is developing new versions of old games, and creating brand-new programs. First titles will include “Cybermorph,” “Alien Vs. Predator,” and “Jaguar Formula One Racing.” Third-party publishers are currently working on titles for the system, says Atari.

Jaguar and its CD add-on will be available in the first half of '94 and also list for about $200, according to Atari chief financial officer August Liguori, which is 25% owned by Time Warner.

“Clearly, Jaguar is very important to the company,” says Liguori. “It’s one of a kind, and a true 64-bit machine. We’re known for delivering very high tech products at very affordable prices to the consumer.” He adds that “the opportunity for software developers is far-reaching in terms of what they can do with the machine.”

Jaguar will be marketed initially in New York and then rolled out nationally and in Europe through 1994. The machine features a 44-bit RISC processor, as opposed to 3DO’s 32-bit RISC CPU. Atari says Jaguar offers more than 16 million colors via its 24-bit color graphics, plus 16-bit CD-quality audio.

Jaguar also has a 32-bit expansion port that allows for future connection into cable and telephone networks, as well as a DSP port for modem use and connection to digital audio peripherals such as DAT players.

The upcoming CD-ROM peripheral includes a five-inch CD-ROM drive, D-RIP audio CDs, karaoke CD+G, and Kodak Photo CDs. If Jaguar and its CD add-on retail for around $400 total, that will be significantly cheaper than Panasonic’s $700-list 3DO multiplayer bowing this fall.

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Time Warner has a library of video clips available to Atari and its licensed publishers, for use in programs for the new system. “Having access to the Time Warner library will be truly beneficial. With 64-bit technology, the Jaguar will allow for new heights in software experiences,” says Sam Tra- mier, Atari president.

He predicts Jaguar “will revolutionize the state of home entertainment as we see it today. And we are proud that our entry into the multimedia entertainment category will be fully made in America.”

IBM will manufacture Jaguar at its Charlotte, N.C., plant. (Continued on page 53)

Video Game Reviews

Store Owners Unfazed By Vid On Demand

By DON JEFFREY

LAS VEGAS—Although video retailers were warned often at the annual VSDA convention that video-on-demand, in various forms, is inevitable, many of them say they do not perceive it as a threat.

Referring to the efforts of cable, satellite, and telephone companies to bring electronic distribution of movies and other data to homes, Robert Pfannkuch, president of Telefutures Partners, told retailers at a Video Software Dealers Assn. convention seminar: “They’re probably all going to be here in one fashion or another.”

But the VSDA and individual retailers asserted that much of the video-on-demand threat is media-generated, that the costs to the consumer of providing movies instantaneously would be prohibitive, and that the new delivery system would not replace the experience of shopping. (Continued on next page)
Home Video

VSDA's Star Turnout: Floor Moves At Confab

Movie Stars on Demand: Video Software Dealers Assn. has always handkered to have a lot of movie stars at its convention, but may think twice about it after this time around, said attendee Howard Bregstein, a San Diego store owner and unsuccessful board candidate.

"They can be extremely demanding, like wanting a suite at the Hilton after it is booked solid, or a certain, definite flight on such and such an airline," Bregstein explained. This sort of turmoil surrounded the "Hollywood Legends Cocktail Reception," a new event which this year featured the likes of Gloria DeHaven, Anne Jeffries, and Cesar Romero.

"It's been a nightmare for [convention chair] Dawn Wiener," said Bregstein.

However, Wiener, who was elected VSDA president at the show, said the effort was well worth the trouble.

Level Playing Field: Early excitement at the show was provided by exhibitors growing that the whole exhibit floor "was moved 10 feet sideways," said one studio executive.

This source reported the change resulted in a tight square, "but [as] one we're living with." Most affected were the large exhibits at the front of the show floor where the much-discussed "Store Of The Future" may have caused the snitching problems.

Lagers Of Love: George Fellstein, senior VP of MGMUA Home Video, said he hopes to have two "super special laserdisc" titles out in the fall featuring outtakes, special footage, and other material. One will be a special edition of "Benny & Joon," directed by Jeremiah Chechik, the other a special edition of Martin Scorsese's "New York, New York." The latter will also include the never-before seen "happy ending."

Dealers Pick: Speaking of different endings, New Line Home Video executive Stephen Einhorn and Michael Karrin of Chocolate Thunder Says: Former NWA center Darryl Dawkins—who once smashed two backboards just 22 days apart and gave his dunks such monikers as "In Your Face, Disgrace" and "Dunk You, Very Much"—was on hand for a Strand Home Video cocktail reception. The label is releasing "The Story Of Game," an official history of basketball, in the fourth quarter. Dawkins said Bob Lanier and Artis Gilmore were the toughest centers he ever faced. "They were as strong as me and I had a hard time pushing them around," he explained. (Continued on page 55)

Store Owners Unfazed By Video On Demand (Continued from preceding page)

Pinging in a retail store.

Don Rosenberg, executive VP of VSDA, emphasized that customers would choose face-to-face services that video stores could offer over the anonymity of electronic shopping.

John Cook, president of two-store Terrell, Texas-based Video And Turn, dismissed the stay-at-home technology: "The customer likes to browse."

More than once during the convention, retailers were urged to meet the challenges that new technology will provide and to take advantage of an already strong and loyal customer base.

Seizing upon the notion of introducing video customers to such services as electronic browsing through databases of movies, Denise Pennie, manager of an Eastman Video store in Santa Rosa, Calif., said, "We'll do it for them from the store." Referring to plans by Blockbuster Entertainment to allow the BDM to download music, games, and movies on demand in retail stores, Pennie and others said it could work "more quickly."

Kirk Davison, president of eight-store Movie Mart in Nebraska, Mo., argued that in-store shopping offers "freedom of choice. You can't get 5,000 boxes on a computer screen."

He also sounded a skeptical note about technological advancements. "They don't know what the customer wants," he said. "We've had telephones with picture screens for 10 years and nobody... (Continued on page 54)

STORE OWNERS UNFAZED BY VIDEO ON DEMAND (Continued from preceding page)

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Specialty Stores Seek Support As Vid Games Soar

BY JIM McCULLAUGH

LAS VEGAS—Video game cartridge sales and rentals are going through the roof. But now-and-then home video retailers say they usually get the short end of the stick when it comes to getting the hot titles. The large suppliers—including Sega, Nintendo, and major third-party licensees—enter mostly to such mega-accounts as Toys 'R Us and Babbage's, according to many small retailers. And this, they complain, is despite the fact that specialty home video stores vigorously support the cartridge business and diligently place prebook orders.

That was the loud and clear message during a lively Q&A session following a "Video Games 201: The Second Level Of Retailing" seminar during the 12th annual Video Software Dealers Assn. convention held July 11-14 here at the Hilton Hotel & Convention Center.

Manufacturer Doug Glen, group VP of business development for Sega Of America, moderated the panel and fielded the questions.

(Continued on next page)

Final Word On Fall's Hot Games Comes From Kids

LAS VEGAS—Want to know which hot video games home video retailers should have their control pads tuned to this fall? Ask 17-year-old Glenn Rubenstein, author of the San Francisco Examiner "At The Controls" syndicated video games column.

He was a panelist here on a "Video Games 201: The Second Level Of Retailing" seminar during the 12th annual Video Software Dealers Assn. convention held here.

According to Rubenstein, the ways kids find out about new, potentially hot games are through consumer games magazines, newspaper columns, such as his own, advertising, and "word of mouth." The latter is of critical importance.

"Listen to kids in stores," he said. "One employee should also be a game expert, read video game magazines and newspapers with game articles, and, above all, keep your ears open."

Among some of his "must have" cartridge games for the second half of the year:

- "Aladdin" for 16-bit Sega Genesis.
- "Jurassic Park" for Sega Genesis and Sega CD.
- "Mortal Kombat" from Acclaim for Sega Genesis and SNES.
- "Street Fighter 2: Hyper Fighting" for SNES from Capcom.
- "Street Fighter 2" for Sega Genesis from Capcom.

JIM McCULLAUGH

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$19.97 Suggested Retail Price

Jane Fonda's Favorite Fat Burners

Fitness superstar Jane Fonda has created one of the most effective fat burning workouts ever. Featuring:

♦ 50-minute low impact aerobic program
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Jane Fonda's Pregnancy Workout

Expectant mothers won't want to be without Jane's highly acclaimed Pregnancy Workout from PREGNANCY, BIRTH AND RECOVERY, which shows how to exercise safely and effectively during pregnancy.

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Pre-Order Date: August 31
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complaints. He claimed that his company attempts to treat all retailers equitably, but he did concede that “manufacturing limitations” are sometimes problematic, citing such products as the Sega CD and the upcoming “virtual reality” goggles add-on for the Sega Genesis. Demand sometimes outpaces supply, he said.

Glen advised smaller retailers to place as much pressure as possible on distributors and cartridge suppliers to get their message across.

“If I didn’t respect you, I wouldn’t be here,” he told retailer attendees.

Indeed, Glen emphasized that video games have become much more important to home video retailers. For most video retailers, it’s the fastest-growing and most profitable category.

Video games are a $7 billion business in the U.S., according to Glen, with rental generating about $1 billion.

“You are leaving money on the table if you are not renting games,” he told retailers. Sega, unlike Nintendo, is a strong advocate of video game rentals, he said. According to Sega research, Glen added, the average owner of a Sega Genesis 16-bit game spends about $155 during the first two years, one-third of that rentals.

There are about 83 million U.S. homes that have either Sega Genesis or 16-bit Super Nintendo Entertainment System, with some having both.

Genesis owners account for about 2.5 rentals per month. “That’s an awful lot of rental business. And game rental is healthy year-round” although most rentals and sales usually occur within 100 days of street date, he said.

Demographics of Sega Genesis owners and players are older than one might expect, added Glen. Forty percent, for example, are over 18. “That’s why you see so many sports (games) rentals,” he said.

The strategies for home video specialty stores to be major players in the video game rental business, according to Glen, are: fresh, well-planned rental inventory, broad selection of games and play genres, deep stock of the top 10 releases, knowledgeable staff, and promotions that make sense to game players.

Other panelists, including J.T. Fauber, rental and sales director for Video World; Herb Weiner, Home Video Plus; Jerry Madaio, director, product development, video games, West Coast Entertainment; and Glenn Fauberstein, syndicated games columnist for the San Francisco Examiner, also offered merchandising tips.

Some of Fauber’s retail “rules of thumb” include “differentiating yourselves from other game competition, buying multiples of at least one major title a month, and displaying previously released games for sales with rentals.”

Weiner suggested dealers follow the consumer video games magazines as a “good source” of information. He also noted that his operation “sells off a title if rentals dip under two times a week. You must watch your return on investment.”

Madaio said that “price is a key competitive tool” for a successful sell-through program. If a kid sees a new game cartridge priced at $54.96 but sees it at $49.96 elsewhere, the lower price usually wins out, he said.

“Fifty cents makes a difference in this market,” according to Madaio. “And it’s a key competitive tool. Don’t be shy about the sell-through business. Build customer awareness, advertise in local media, and mail flyers to game renters.”
Classic Promotion.

This Fabulous Furling Is Free!
Edgar the mole is now a full-sized 9" tall stuffed animal. Best of all he's free to every customer who sends in proof-of-purchase with shipping/handling charges. Offer expires January 31, 1994.

$5.00 Consumer Rebate
In addition to a free Furling, customers will also get a $5.00 rebate by mail with purchase of any one of these partner titles:
Home Alone • FernGully • Dr. Dolittle

Advertising That Will Make Customers Run For The Forest!
- National TV with spots on Saturday mornings and weekday afternoons
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48-Unit Pre-Pack Shipper (cat# 0695) and 24-Unit Pre-Pack Shipper (cat# 0694)
Single Unit (cat# 8501)
Pre-Pack Order: 8/11/93
Single Unit Order: 8/25/93
Will Call Date: 9/21/93
National Advertised Availability Date: 9/24/93

$12.99 Retail Value!

PICTURE THIS
(Continued from page 49)

proft arm.

BUDDY-BUDDY: Stop & Shop, the supermarket chain establishing stand-alone video stores (Billboard, July 24), has a view of the market that will endear it to VSDA. Pour points emphasized in a "position paper" that's part of a brochure outlining S& S's super video center concept:
- Studies need to maintain a window between cassette release and PPV/video on demand. Rentals "will continue to ensure the profitability (or, at least, loss minimization) of those films not successful at the theatrical box office."
- Promotional pricing should be offered to "traditional, day-in and day-out" video retailers (supermarkets among them) before "nontraditional retailers."
- Co-op rules and regs are too demanding and confuse the consumer, who has to fight through a jungle of logos and copyright lines. S&S calls for an industry standard.
- Retailers should be required to label "previously used tapes" as exactly that. S&S, with its first stand-alone in Westport, Conn., plans to add more in New England, New York, and New Jersey. Tape isn't everything: "We ask all manufacturers to keep us in mind when testing/entering into new formats and media."

ATARI'S NEW JAGUAR
(Continued from page 49)

represents one of IBM's first entries into manufacturing for the mass consumer electronics market. "With this, we'll show that we can competitively build a sophisticated consumer product," says Herbert Watkins, director of Application Solutions Manufacturing at IBM Charlotte.

Atari was founded in 1972 by videogame pioneer Nolan Bushnell, who introduced "Pong," the first video arcade game, and also helped launch the personal-computer industry. Apple co-founder Steve Jobs was among those who worked at Atari before starting their own companies. Atari dominated the video-game business in the '70s, and in 1976 it purchased Warner Communications, but its fortunes fell drastically in the early '80s, as did those of the entire video-game business.

Jack Tramiel, founder of Commodore Business Machines, purchased the Atari computer and home-video game hardware divisions, with Warner retaining a 25% share. Not included was the company's arcade division, Atari Games, which became a subsidiary of Namco.

Atari regained its footing in the late '80s and introduced new personal computer lines, a graphics workstation, the Falcon 030 integrated media system, and new video-game units.

Currently, Nintendo and Sega have the lion's share of the 16-bit cartridge business in the U.S., while CD-ROM drives for Macintosh computers and IBM-compatible PCs, and Sega CD players dominate hardware sales in the CD-ROM market. Panasonic will bow its "PZ-3 REAL 3DO Interactive Multiplexer" in September.
The $70 million box office epic adventure and an audio cassette of the original motion picture soundtrack together in one great package!

FOR ONLY $24.98*
SUGGESTED RETAIL

32 Unit Floor or Counter Display Cat#9604

16 Unit Floor or Counter Display Cat#9625

TELEVISION ADVERTISING CAMPAIGN

DEALER ORDER DATE: AUGUST 6, 1993
STREET DATE: SEPTEMBER 8, 1993

*LIMITED TIME OFFER ENDS JANUARY 15, 1994. VIDEOCASSETTE NOT SOLD SEPARATELY.
To be inserted
Image Belatedly Bowing ‘Beauty’; Does ‘T2’ Plus THX = ?

I"mage will release the full-length theatrical version of “Beauty And The Beast” on laserdisc Sept. 29, and the Walt Disney animated film looks to be one of the year’s biggest-selling titles on disc. Retailers have only one day, July 25, to place their orders.
Video Previews
EDITED BY CATHERINE APPLEFD

MUSIC

Neil Young, "Unplugged," Warner Reprise Video, 111 minutes, $19.98. Neil Young has been experimenting with the varying effects of cranking up the volume or turning it way down throughout his career and long before there was an MTV. So there's something particularly inspiring about his "Unplugged" segment, which is being released simultaneously in the audio and video formats. Recorded at L.A.'s Universal Amphitheatre last winter, Young cherrypicks from his extensive roster to deliver a well-rounded set with something for everyone. Standouts from this stellar 14-song collection include the beautifully orchestrated "Like A Hurricane," "Look Out For Love," "Mr. Soul," from his early Buffalo Springfield days, and "From Hank To Hendrix," from his most recent studio album, "Harvest Moon." Noel Lofgren lends a hand on vocals, guitar, and accordion, and Nicolette Larson and Young's sister Astrid Young provide backup vocals—particularly shining on the song "Harvest Moon." Simply splendid.

Modern-rock unit fronted by cover boy Evan Dando kicks back and lets the camera roll in this video postcard from a recent visit to Australia. The working holiday, chronicled on film by former Lemonheads' present video director Jesse Peretz, finds the band doing in-store appearances, performing live, and hanging out on the road. Majority of the longform, the band's first, comprises clips of songs ranging from breakthrough hit "It's A Shame About Ray," "Being Around," and "Rockin' Stroll" to "Mrs. Robinson" remake and Juliana Hatfield-inspired "It's About Time." As for insight into the band members' lives, with the exception of a few brief moments—bassist David Ryan running through his list of no-thank-yous and bassist Nic Dalton discussing what it's like to return to his native Canada and a "Dano" hand, Dando discusses the tour, the band, inspiration for some of his songs, and personal philosophies, and proves an amiable host. Morrissey, "The Malady Lingers On," Warner Reprise Video, 28 minutes, $14.98. Steven Patrick Morrissey has taken it on the cheek for his pouty, highly personal method of song delivery. But the ex-Smiths front man continues to have the last laugh with a growing legion of fans who will eat up this video as they do everything else the singer touches. Morrissey's second longform (his "Hulmerist" has been certified gold by the RIAA) is a visual interpretation of vignettes primarily culled from his "Vocal Slavery," with some tracks from "Kill Uncle" thrown in for good measure. Hatfield-inspired "The Room," highlighted by its sounds-like-the-real-thing-accents and overly colored clothing.

PRACTICAL

"Coovert Bailey: Fit Or Fat," PBS Video Home/ Pacific Artica Video (800-282-8765), 40 minutes each, $9.95 each, $79.95 for boxed set. Health-and-fitness motivator Bailey has authored a million-selling book, and become a PBS staple with his frank, often humorous method of reaching out. On the heels of 1992's release "Fit Or Fat For The 90's," Bailey is bringing his program to video with the release of 13 area-specific titles. Topics range from "How To Get Fit Fast," in which Bailey explains the benefits of weight training, aero, spraying, and more; "Pottshelles & Thigh Thugs," where he decipher the reasons men and women gain weight so differently; and "Food And Fitness Foolishness," in which he discusses health fad dieties dieters may be hearing from others or telling themselves. A proven winner, Bailey will appeal most to those looking for that extra push to get them on the road to fitness.

THEATRICAL

"Nasafarata," 44 minutes; "Vampyre," 75 minutes. Kino On Video (800-562-3320), $29.95 each. Collector's Edition packages, the three-volume "How The West Was Lost" is the lesson in American History most of us were never taught. Through the recounting of events by historians and members of several Native American tribes (including descendants of such legends as Cheyenne and Crazy Horse), archival photos, and historical documentation methodically and movingly dispels the myth of the "discovery" of America by Europeans and details the tragic effects of the Native Americans during the white man's push westward. An informational and educational treat.

THEATRICAL

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"Covert Bailey: Fit Or Fat," PBS Video Home/ Pacific Artica Video (800-282-8765), 40 minutes each, $9.95 each, $79.95 for boxed set. Health-and-fitness motivator Bailey has authored a million-selling book, and become a PBS staple with his frank, often humorous method of reaching out. On the heels of 1992's release "Fit Or Fat For The 90's," Bailey is bringing his program to video with the release of 13 area-specific titles. Topics range from "How To Get Fit Fast," in which Bailey explains the benefits of weight training, aero, spraying, and more; "Pottshelles & Thigh Thugs," where he decipher the reasons men and women gain weight so differently; and "Food And Fitness Foolishness," in which he discusses health fad dieties dieters may be hearing from others or telling themselves. A proven winner, Bailey will appeal most to those looking for that extra push to get them on the road to fitness.
While veteran Greek rock acts such as Vassilis Paxopasoustou (top photo, right) continue to draw fans, a new generation of Greek bands such as Losk Symphonía (center photo) and Pyx Lax (bottom) display a new raw energy and attitude, which major labels have begun to tap.

domestic, Eleftherotypia, called the act Last Drive "the most European of Greek groups today."

The comment is a sharp reminder that for the past 10 years or so, in the opinion of genuine rock fans, Greek rock'n'roll has been melting into a syrupy form of Mediterranean pop, abetted by the main labels who want to spread the release of new albums as widely as possible. That strategy started as the major labels' response to the stagnant sales that have plagued Greece's music industry since the early '80s, but some observers say it may be the cause of the weak market.

GREEK LYRICS

Observers note that the new groups, without hesitation, choose Greek as the language of their lyrics, gone are the days when local rockers had to compete, in ersatz-English, with established international acts at the expense of an audience. Though some music executives, that Greek was unsuited to the cadences of rock. But as the new groups have shown, nothing is further from the truth. Most of the groups are centered on the inner-Athens district of Exarhia, known as a hangout for drug users and fringe youth. One club, the An, hosts several eager youngsters

MTV EUROPE IS ON THE MOVE

(Continued from page 8)

EMI's history of nurturing Greek rock dates back to the '70s. Xydous cites the fourteen known as Frazz as his early inspiration, followed by the tougher stuff that flowered after the Greek invasion of the national scene. "I remember the cru..."
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BILLBOARD JULY 31, 1993
PIRLZ AMERICA OPENS PRODUCTION PLANT

Goal Is 40 Million Output Within 2 Years

BY MARILYN A. GILLEN

NEW YORK—The United States compact disc replication market has just gotten a little bit bigger with the opening of Pilz America, the U.S. subsidiary of the privately owned, Kranzberg, Germany-based Pirlz Group, opened a $12 million CD production plant and distribution center July 9 in Concorville, Pa. The move marks Pilz’s first foray into the U.S. manufacturing market.

Among Pilz America’s initial customers is Nacon of America, the Cherry Hill, N.J.-based U.S. arm of the Nacon budget-priced CD label. Hacking so close that environmental health inspectors imposed a maximum SPL of 96 dBa at the disk.

Production manager Melvin Born and stage manager Steve Chusey headed the Glasgow Fleadh production team, one of whom 15-minute changeovers topped the list of demands—from with very stringent sound spillage constraints.

The latter, in particular, made the Glasgow Green site a challenging task for Sheffield-based PA rental company Roadstar. Although convenient for local fans (a few minutes’ walk from Glasgow city center), houses and residential blocks blocked huddle so close that environmental health inspectors imposed a maximum SPL of 96 dBa at the disk.

Roadstar brought in its proprietary Mirror PA, 40% of the rig comprising the FOH system currently touring with the company’s longstanding client Runrig, and supplemented it for the occasion by further Roadstar stock. That made 45 midhigh cabinets and 32 base bins in all. “About 850 in real terms,” said Roadstar managing director Robin Stillingls. Subcontracted Electrovoice MT-2 cabins served as delay arrays.

Another major contributor to the fest was Souscract, whose Europa (and other) consoles featured both in Glasgow and on Runrig’s tour.

Commenting Stillingls, “We’ve done our best here to avoid spillage of sound beyond the site. There are very few box pointing in those critical directions, and we made a contained ‘sound curd’ down the field by flying most of the PA and curling the arrays well back, aimed at the front of the arena.”

(Continued on next page)

U.K. KICKS OFF FESTIVAL SEASON

Roadstar Makes Scotland Stop

BY MIKE LETHBY

GLASGOW—The “Fleadh” festival in June here heralded the commencement of this year’s event-packed European outdoor summer festival circuit. For London-based promoter Vince Power, the one-day concert also marked the first event of a season that sees his Mean Fielder Organization staging more festivals than any other U.K. promoter.

After Glasgow, Power also promoted spirituals Last Exit to London’s Finsbury Park, as he has in three previous years, and another in Waterford. (“Fleadh,” pronounced “thur,” is Gaelic for “festival.”)

In mid-July he was to stage the first Phoenix three-day festival at Long Marn inon airfield near Stratford Upon Avon, headlined by Faith No More, the Black Crowes, and Sonic Youth. And—following a widely publicized battle with Harri and Barbara Polln—secured the license for the traditional August Bank Holiday weekend Reading Feisti.

For Scotland, the lineup included Lindsarney, Mark Black, Ate Cameron, the Pogues, Dougie McClean, and Van Mor-

ors—with Runrig headlining. Like the London Fleadh, headlined by Bob Dylan, the qualifications for performers: “Irishness” at the Glasgow event seemed reason-ably flexible.

However, Runrig—a straight-ahead rock band tinged with that certain Celtic epic guitar grandness—was an apt choice for the show since they boast a large and loyal following in their native Scotland.

A major contributor to the Glasgow Fleadh fest was Soundcraft, whose Europa (and other) consoles were featured prominently. (Photo: Mike Lethby)

INTERSCOPE RECORDING

RECORDING: the Storm has been in Battery Studios working on its upcoming album. Nigel Green produced the project, which was mixed on the SSL 1064 E/G Series console and recorded onto the Alesis 9414.

At Quad Studios, Darryl Hall has been working on an upcoming project with Nickolas David Morales. John Lopico engineered, with Wes Nastus, Jesse Torres, and Kenny Ortiz assisting behind the SSL 1064 E/G input console.

Sony recording artist Tony Bennett has been recording his upcoming tribute album featuring David Morales, John Lopico engineered, with Wes Nastus, Jesse Torres, and Kenny Ortiz assisting behind the SSL 1064 E/G input console.

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At Audio Track NYC.

GEORGE MICHAEL was spotted recently at Westlake Recording, working with engineer Jon “J.D.” Dickinson. Second engineer Andrew Pagdett worked on the Digidesign eight-channel ProTools editing system.

On another project, we’ve got our cutting tracks at Hollywood Sound Recorders with producer Humphrey Riley. Engineer Martin Schmelzle sat behind the Neve 9066 in.

At Image Recording, Virgin recording artist John Wolton has been working on a project with producer Ron Nevison. Chris Lord-Alge engineered behind the SSL E with G Series computer.

Warner Bros. artist Tevin Campbell has been in Larabee Sound with producers Babafeye and Darryl Simmons and engineer Dave Way. Campbell was recorded through the SSL 1064 G console.

At Signet Sound Studios, Branford Marsalis and band have been recording their next project for Sony Music. Marsalis is acting as producer, with engineer Rob Hunter working on the New 672 input VRF with Flying Faders.

At Ground Control Studios, War has been working on a new project for Avenue Records with producer Jerry Goldstein. Engineering was handled by Larry Gets, with the able assistance of Eric Behrend, working on the SSL 1060 E with G series computer.

COLUMBIA RECORDING artist Peabo Bryson has been working on his upcoming project at Bennett House studios in nearby Franklin, Tenn. Leigh Thomas produced, with Billy Whittington engineering and mixing the project using the Calrec UA8000 64-input console onto the Sony PCM 3348 digital recorder.

Producer/engineer/studio owner/Atlantic recording artist Ray Kennedy has been wearing all those hats lately, remixing and rerecording material from his first two records for an upcoming country dance compilation on Atlantic. Working in his own Room & Board studio, Kennedy mixed through the CAD Maxon console.

Another at Jack’s Tracks, Garth Brooks’ upcoming release is in the mixing stage. Producer on the project is Allen Reynolds. Engineer Mark Miller and second engineer Richard Aspinwall worked behind the Coronado Quad 8 console.

Producer Tony Brown has been in Masterfonic working with Steven Stue and Timothy B. Schmidt. The former Eagle is contributing background vocals to his “I Can’t Tell You Why,” which is Gill’s contribution to the upcoming Eagles tribute album.

AT THE HIT SHACK in Austin, Texas, Watermelon recording artist Alejandro Escovedo has begun work on his next project with producer Stephen Bruton. Engineer Dave McNair recorded Escovedo through the Soundcraft T812i megaconsole.

At Philadelphia’s Sigma Sound Studios, John Mellencamp drummer Kenny Aronoff was in recently cutting drum tracks for Blood recording artist Pat Godwin. Producer/engineer David Ivory worked on the classic sound-of-Neve console.

At Sound Techniques in Boston, Nuno Bettencourt and Extreme have been in cutting their version of Kiss’ “Strutter” for an upcoming tribute album.

A&M recording artist David Wilcox has been mixing his upcoming record at Beartracks studios in Suffern, N.Y., with producers Jeffrey Lesser and Richard Gottehrer. Lesser also engineered the project with the assistance of Stephen Regina. Wilcox was recorded through the SSL 1060E/G and recorded on the SSL 1064 A/B with the ATR-24 track-recorder.

All material for the Audio Track column should be sent to Peter Crowin, Billboard, Fifth Floor, 59 Music Square W., Nashville, Tenn. 37204.
U.K. FESTIVAL SEASON
(Continued from preceding page)

Runrig house mixer Worton describes the Runrig sound as "very varied." "Some numbers are very melodic, some more rocky," he says. "I go for a full sound, and I always aim for hi-fi clarity, particularly at the top end. It has the potential to be very rocky but when they pull back to just piano and vocals it's really sweet. The Mirror system is great for that—it's very dynamic."

He adds, "I've enjoyed mixing the band for 10 years because there's so much to do throughout the set. It's a challenging show to mix."

Roadstar, 12 years on the road, got its first major break on an early Eurythmics tour. Various off-the-shelf rigs were used before the company opted in 1984 to design and build its own PA—the Mirror system. Now a smaller box-box tropical...system, the Roadstar Q System, is going into production. So, too, are proprietary consoles because, says Worton, "We can't find anything quite dynamic enough out there in the market."

Roadstar's hi-wire monitor wedges and sidefills also are of their own design and new models to complement the Q System are under development.

Here, the day's stage setup comprised 120 lines running to P18, with Kevin "Jef" Dancer mixing monitors via Kustom and TAC 6500 boards.

FOH technician Duncan Hare took credit for the MB control system flip-flopping between acts on the out front desks, patching, EQs, effects, and processing. Other Roadstar crew included technical consultant Rob Short and PA technicians Guy Gillan, Ian Newton, and George "Doof" Cockburn.

On the mix riser, the house consoles consisted of a 48-channel Europa and a 48-channel 8000 add-on "stretch" desk. To keep changeovers simple and with the flip-flop boards comprised a second 48-channel Europa, another 48-channel 8000 and a 200—latter procuring extra effects return channels.

Worton, "The stretch desk takes all the keyboards separately, because I've never found a keyboard player who can do his own mix well; and by keeping everything separate we can put appropriate effects on individual instruments."

"We have drums, percussion, bass, keyboards, guitar and acoustic guitar, and four vocals. It's quite complicated. For a start, there's lots of drum channels—39 for the kit 14 for percussion. Because we've got so many drum channels, I have to have a whole rack full of gates. One of the Europa's great advantages is all those gates are right in front of you, built in to every desk channel."

Having been big news in Scandinavia and Denmark, Worton observed that for Runrig, "Germany has taken off incredibly. Last time there we played big clubs and small theaters; this time around, we sold out Dusseldorf Musikhalle with 5,000 people—and the promoter's already asking us to come back. Meanwhile, Roadstar is set to remain on the road with Runrig, its Europa, and its Mirror system through Christmas '88.

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The new CS2000 digital control studio system from Euphonix leads the industry in computer aided mix management. With the powerful Version 2.0 software the CS2000 incorporates features that take it beyond any other system on the market.

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The system includes SnapShot Recall, for instantly resetting everything on the console, and an updated Total Automation™ mixing package.

Total Automation has many new and innovative features. Play back a mix and all console settings are instantly recalled together with the dynamic automation. Over 99 levels of undo are instantly available to the engineer in the form of mix passes.

The new template software allows the engineer to preset the level of automation for every control on the console. Those familiar with conventional systems can simply start by automating lower faders and mutes, moving on to upper fader, pan, aux send, and input gain automation when the session demands it.

For total control and creative flexibility, no other system competes with the CS2000.
Pro Audio

Multimedia Filters In To Audio Business
95th AES To Focus On Integrated Technologies

NEW YORK—The audio business has heard the clarion call of multimedia.

With the new business sector looming large in terms of potential, the Audio Engineering Society has responded with "Audio In The Age Of Multimedia," the theme for the 95th AES Convention, to be held Oct. 7-10 here.

"It is becoming impossible to consider audio as its own specialty," says Leonard Feldman, convention chairman. "The buzzwords of home theater, multimedia, HDTV, and desktop video all involve audio as an essential element along with video and computers. As a result, this slogan seemed to reflect a convention theme that places audio in the context of many new and emerging integrated technologies."

A number of technical sessions will be devoted to the subject, including "Multichannel And HDTV Sound," which will address surround-sound sweetening for HDTV, optimum rear loudspeaker height for HDTV audio reproduction, and more.

Additionally, multimedia-themed technical papers will address subjects as synchronization in a multimedia application and future human interfaces for computer-control-

led sound systems. A workshop/seminar series, boasting representatives from Aware, Apple, Silicon Graphics, Microsoft, IBM, and Philips, also is planned.

The theme will extend to the exhibit floor, where a record number of computer and multimedia manufacturers are expected to launch their products in the audio marketplace.

And speaking of records, the AES already is proclaiming the upcoming 95th show its "biggest ever," with exhibit space booked currently running some 15% above last year's staging in San Francisco.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 24, 1993)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>RAP</th>
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<tr>
<td>TITLE</td>
<td>Artist/Producer (Label)</td>
<td>CAN'T HELP FALLING IN LOVE US40/US40 (Virgin)</td>
<td>LATELY Jodeci/D.Swing/Uptown</td>
<td>CRYVIN' Aerosmith/B.Fairbank (Geffen)</td>
<td>SLAM Onyx/C.Parker (Rebel/Chaos)</td>
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<tr>
<td>RECORDED</td>
<td>STUDIO(S) Engineer(s)</td>
<td>ABBATIOR (Birmingham ENGLAND)</td>
<td>UNIQUE/RIGHT TRACK (New York) Paul J. Logan, Jr.</td>
<td>THE CASTLE (Nashville) John Kelton Bill Weston</td>
<td>LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas APOLO (New York) Troy Hightower</td>
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<td>CONSOLE(S)</td>
<td>SSL 4564G/456G</td>
<td>SSL 456G</td>
<td>SSL 4048E/G</td>
<td>Neve V With Flying Faders</td>
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<td>UREI 813 Yamaha NS10</td>
<td>UREI 813C/Yamaha NS10</td>
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<td>SSL 4056G SSL 4000E/G Computer</td>
<td>Neve V With Flying Faders</td>
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<td>UREI 813B Tamony DMT-12</td>
<td>Yamaha NS10 UREI 813 Yamaha NS10</td>
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<td>CAN AMI (Los Angeles) Brendan O'Brien APOLO (New York) Troy Hightower Norman Bullard</td>
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<td>STERLING SOUND Jose Rodriguez</td>
<td>MASTERMIX Hank Williams</td>
<td>MASTERDISK Greg Fulginiti MASTERDISK Tony Dawsey</td>
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<td>Uni Manufacturing</td>
<td>Sonopress Uni Manufacturing</td>
<td>Sony Manufacturing</td>
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(Continued on page 64)
For most retailers, the greatest blow has been a severe drop in store traf- fic—partly as a result of swamped bridges and roads and perhaps because their customers were more concerned with surviving than shopping.

However, the news was not all bad. Relatively few stores were physically damaged, and new product was being delivered even to the most isolated lo- cations.

BOOM IN BLOOMING

One category that has shown no loss was fresh flowers. "Our business ac- tually improved during the flood," says Jack Reeder, vice president of VP Florist.

"For whatever reason," says Lee Schoen- feld, senior VP of marketing for the 111-year-old Reeder Bros. Florist in Bloomington, "our business seems to be up— in software and other categories—in the markets where we have the most severe flooding, specifically in Iowa.

"I don’t have any good explanation for that, other than a theory that a lot of people are out of work and everyday is more like a weekend."

Jackie Hoyt, senior buyer for CML Inc. in St. Louis, says the flood has had only moderately Chisholmian effects on the record chain.

CML has a network of 17 Music Biz and Music Vision stores, and their most-affected store, in the Festus, Mo., outlet, has been adversely affected only in that "everyone is out sandbagging instead of shopping."

He says the West Side area of the Pestus area was flooded, which "sort of did away with the mass-merchandiser approach. But we’ve discovered that everybody, as a community, in the time that’s passed, feels that where they need to be is helping people whose busi- ness are going to be hurt."

CML’s president, Michael Stewart, adds that the main access route to Arnold, Mo., which has one Music Vision outlet, has been affected. And there’s been a similar problem, he con- tinues, for the Troy, Mo., outlet. How- ever, the stores are difficult as the others in the chain, have maintained regular hours.

"We’re probably in the epicenter of this whole mess," says Jack Maynis, manager of CML’s Music Biz No. 17 in Quincy, Ill.

"At first, there were no bridges across the Mississippi between St. Louis and Davenport, Iowa. Quincy was the only bridge gapping a 500-mile stretch, and they’ve been down for two nights (July 16). But even before then, it was still greatly hammering our mar- ket because Quincy always been the key of this center to this tri-state area that includes Hannibal, Mo., and Keokuk, Iowa. When these bridges went down, it put a strain on everybody."

Maynis says, some of the nearby towns, he stresses, “just don’t exist anymore.

Supply as well as demand has been affected, Maynis points out. “There was a seven-day period where I re- ceived zero product. Now, says Maynis, shipments are being moved in by way of Springfield, Ill.

“Besides, the flood has been very bad. It’s really affected the waterways. And the next day you’re back doing some- thing. This is several months of work that has been probably completely destroyed in a few weeks before people are able to get back and really start rebuilding or get- ting back to normal with their lives.”

At Jam Productions, Chicago execu- tive VP Jerry Mickelson says the flood has caused him no cancellations but some serious disruptions. “We had the Lollapalooza show in St. Paul [Minne- sota]. I’ve read all the stuff from St. Paul that says they did all the moving of the shows indoors, but it was no indoor. It was nothing. We had an indoor area in St. Paul to use.”

Carlos Villanueva, “We’ve done shows in the Quad Cities on the western- most edge of Illinois, and we’ve done shows where there was flooding right across the river from where we were. That probably affected it somewhat, because I’m sure we didn’t draw people from down that way into the river.

“We did both Bon Jovi and Def Leppard, and at the Bon Jovi show we gave away free tickets to people that brought up sandbags and donated them to the flood relief. That was in Moline [III]. There were a lot of sandbags.”

Assistant in preparing this story was provided by Earl Paige and Peter Crow.
Radio

AC Displays A Growing Optimism

Format Trends Studied At Midwest Conclave

BY ERIC BOEHLERT

MINNEAPOLIS—While the flood waters rising nearby and scores of conversations, most broadcasters gathered here for the annual Upper Midwest Communications Conclave speaking of more familiar industry matters, such as what songs stations should be spinning, what the length and last of station commercials will be, and how ratings can be improved.

One of the more interesting format break-out sessions was at the AC con-

fah, where a sense of growing opti-

mism was apparent. Randy James, PD at WMMX-FM Dayton, Ohio, re-

called how in the '80s AC stations go-

ding, and "dissed" as a musical nonentity. To-

day, with fewer top 40 stations, the parameters of AC playlists have owner-

up. Said James, "I can play songs we couldn't five years ago."

And because of the "gaping hole" left by the top 40, "We're on the crest of something special."

Not that there aren't hiccups. Gary Nolen, PD at WLTE Minneapolis, pointed out that just a few weeks back AC was an artist-driven format, which made selecting and adding sin-

gles from established artists relativ-

ely easy. However, the format has gradually become song-driven, mean-

ing, for instance, not every Michael Bolton single tests well with the audi-

tence, he said.

One topic of particular interest was the recent move by Billboard to moni-

tor AC stations via Broadcast Data Systems, Billboard's sister company. Many PDs, including WLWT New York's Kurt Johnson, welcomed the move. Johnson did, however, lament the fact that gold-based stations, such as his own, are not included in the panel.

With the introduction of AC moni-

toring, label promoters such as Leslie Marques, national director of pop promotion at Capitol, expressed the frustration those in top 40 promotion have been grappling with of late: seeing a single that's dominating one particular AC station, but not having that station report the song in other tradesh.

Radio's Changing Face

Looking to radio's future, includ-

ing drop-in, syndication, and the de-

parture of young listeners, was the task given to Richard Harker, presi-

dent of Harker Research; Simon Baker, PD of WMMX-FM Dayton, Ohio; and Gary Nolen, PD of WLTE Minneapolis.

Simon Baker declared, "In a world where all young listeners are not available, the future of the industry as a result of the current consolidation trend, Sillerman offered a "bold prediction" based on the premise that advertisers will be turned off by television as its number of channels multiply, as they are expected to do in the next several years.

Faced with too many small-screen choices, those advertisers will in-

crease their spending with radio, he

when they arrive in the mail, Arbor-

tron is considering several possibili-

ties, including using cream-colored envelopes with a four-color "The Port of Ratings" logo, delivering diaries by Federal Express or in boxes rath-

er than envelopes, or including a ra-

dio hologram on the envelope. Ano-

ther possibility includes entering people into a $5,000 sweepstakes upon com-

pleting a diary.

Despite some broadcasters being unable to attend because of the floods, total attendance at this year's conclave was 237, up slightly from last year's 235.

Texas Roundup. Capricorn artist Ian Moore recently made the rounds of Texas radio stations supporting his new, self-titled album. Pictured, from left, are KFXM-FM Lubbock, Texas, DJ Peri Black; MD Kidd Manning; Moore; and production manager Michael X-Ray.

N/T Format Chalks Up Surprising Gains

M Street Says Country Still Tops With 75 New Outlets

BY PHYLIS STARK

NEW YORK—An advance look at the format counts in the soon-to-be-

published M Street Radio Directory reveals a few surprises, particularly the stunning growth of N/T.

That format has added a whopping 225 outlets since last year—more ad-

ditions than any other format—and moved from fourth to third most-pro-

grammed format. There are now 986 N/T outlets in the country, trailing coun-

try's 2,601 stations and main-

stream AC's 1,167 outlets. M Street publisher Robert Unmacht credits N/T's growth to "inexpensive, available programming,

mostly by satellite. It's gotten a healthy kick in the tail from the [all-

sports format]," he says. Sports out-

lets were up from an estimated 45-50 stations a year ago to 85 full-time sports stations today.

Country remains the top format, but added just 75 outlets in the last year. More interesting, the AM/FM balance in the country genre has shifted to favor the FM side. Last year, country's 2,556 outlets were evenly split between AMs and FMs. This year, 56% of country outlets are FM.

"I wasn't expecting such a dramatic shift in the last year," says Un-

macht, who credits the change to AM

operators being squeezed out of the format by well-financed FM opera-

tors, who are adding third and fourth FM outlets in country markets in major areas.

"There are a lot of stations leaving the format and a lot of new ones signing on... trudging in, if you will, to new locations," he says.

According to Unmacht, the major-

ity of the former country AMs have switched to N/T and southern gos-

pel.

Mainstream AC remained in sec-

ond place, but lost 103 outlets from last year's total. Many of those were former full-service outlets that have now fully evolved into N/T stations, according to Unmacht.

Interestingly, M Street, which sep-

arates mainstream AC from soft AC, reports 22 new soft AC outlets in the last year, for a total of 544. Many of the latter were "nearby," which are former easy-listening stations that have evolved in a contemporary direction, Unmacht says. Easy listening lost 68 stations in the last year, and now to-

als 129.

Religious dropped from third to fourth most-programmed format, but added 19 new stations and now totals 796. Three other breakthroughs of the reli-

gious format, contemporary Chri-


tian, southern gospel, and black gospel—all counted separately in M Street—showed healthy gains. Con-

temporary Christian added 27 new stations for a total of 210. Southern gospel added a staggering 79 new stations, and now counts 153. Black gospel, meanwhile, added 24 new con-

verts and now totals 112 stations.

The whole world of Christian music programming is growing," says Unmacht. "It's very viable [and] there is great interest in the music."

Oldies took the fifth spot this year with 727 stations, 16 more than last year.

The troubled top 40 format, which dropped below the 600 mark in com-

mercial outlets last month (Billboard, June 19), is now down to 452 commer-

cial outlets and a total of 2,025 outlets altogether. That format has lost a to-

tal of 107 stations since last year, 155 of which were commercial.

FCC Rules On Share Data; Fairness Doctrine On Hold

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, in a last-ditch ruling on radio station ownership changes involving market share/audience data in determining commission grants, has said the mar-

ket-share data must be based on the "most recent audience-share data available at the time the application is filed."

It added the judgment will be made on the appropriate data, even if new audience information changes the figure.

The case is the first commission de-

cision involving the reliance on the audience-share data section of the new ownership rules of the Al Sikemer FCC.

The commission granted the an-

nouncement of the licenses of WCWA-WFVA Charleston, W.Va., from Franklin Communications Part-

nership; West Virginia Radio Corp. and denied a petition to deny the assignment filed by Bristol Broadcasting Inc.

Franklin already owns one AM/FM combo in the market, but the spring 1992 Arbitron data it submitted indicated the total number of

stations did not include a combined audience share of 25% or more, which is the new commission cutoff per-

centage in markets with more than 15 or more commercial stations. The combined percentage was 16.8%.

The petitioners argued that the commission should have evaluated the assignment on the basis of the fall 1992 Arbitron survey, in which the combined market share was 27.2%.

Franklin and V.W.R.C. argued that such data was neither published nor available from Arbitron at the time of the filing.

The FCC concluded the data sub-

mitted was acceptable, and that the petitioners were "sufficiently significant to raise a substan-

tial and material question of fact." It also turned down Bristol's allega-

tions of premature control of the combo and age discrimination prac-

tices.

(Continued on page 71)
¡Viva Betty!

WRTO's
Betty Pino;
recipient of an
unparalleled 4
nominations for
the 1993 Billboard
Radio Awards...

Betty Pino-
Radio Air Personality
Of The Year

Betty Pino-
Music Director
Of The Year

Betty Pino-
Program/Operations
Director Of The Year

WRTO Miami-
Radio Station
Of The Year

Good Luck!
from your co-workers, friends,
and thousands of loyal listeners...

RADIO RITMO
WRTO 98.3 FM
VIVA AMERICA MEDIA GROUP
Fans Rush For Lunch Listening; NPR, Denon Team For Promo

LOS ANGELES—Hundreds of "ditto heads"—the less-than-flattering name for fans of conservative syndicated talker Rush Limbaugh—are flocking to restaurants nationwide to sit in on a "Rush Room."

Launched by local restaurants with support from affiliate stations, "Rush Rooms" are separate rooms in restaurants where Limbaugh’s syndicated EFM Media show is broadcast to the lunch crowd. Instead of fans having to eat lunch in their cars or at their desks in order to listen to Limbaugh’s midday show, they can congregate at the restaurant to hear the show and mingle with fellow fans.

Some "Rush Rooms" are held in stranger places: A Virginia cab driver does a roving "Rush Room," and a hardware store on the West Coast puts out a coffee urn and a radio and calls itself a "Rush Room."

Kit Carson, Limbaugh’s chief of staff, isn’t quite sure where the first "Rush Room" was launched, but he is sure that recently there has been increased interest in affiliates wanting to open one. He estimates that somewhere between 100 and 300 stations are now tied in with "Rush Rooms."

"It’s hard to keep track of them because they started locally, not through us," says Carson. "And, like any promotion, there’s a beginning, middle, and end, so they are always opening and closing."

Aside from making Limbaugh an even more common household name, stations benefit from "Rush Rooms" by getting their call letters in restaurants, potentially increasing listenership, and in some cases, promoting other personalities on the station.

WMAL, Washington, D.C., began its "Rush Room" June 14 in a series of Blackie’s House of Beef that seats 150 patrons.

"It’s such a simple idea but it’s so effective," says WMAL director of advertising and promotion Amy Rosen Musher. (Blackie’s also has a "Davis Room" for WWCJ nick Rapidaves.)

The restaurant buys a schedule on the station and, in turn, the station promotes the "Rush Room" on the air several times a day. Like most of the stations affiliated with "Rush Rooms," the station places signage in the room.

Musher says the station plans to open other "Rush Rooms" in the tri-state area.

WWDB Philadelphia uses the "Rush Room" in its listening area not only to promote Limbaugh’s midday show, but to introduce the station’s other personalities to Limbaugh’s audience.

Morning host Paul W. Smith and overnighter Dom Giordano hosted the opening of the "Rush Room" at the Shark Tavern in a Seafood Shanty restaurant. PD David Rimmer says the station plans to have several of its personalities host periodically at the "Rush Room."

WWDB also took the promotion one step further and made special menus with the station’s logo on it for the restaurant and plans to distribute bumper stickers in the room shortly. WWDB also airs contests in which free lunches are given away in the room.

WABH-AM Allentown, Pa., also ties in the station’s logo to the promotion. Its morning host, Bobby Gunther Walsh, hosted a bus trip giveaway, in which 44 listeners and clients were driven to New York to watch a taping of Limbaugh’s television show. Prior to departure, the winners went to the opening of the "Rush Room" at Applebee’s restaurant.

The station set up point-of-purchase displays for customers to enter to win the trip at various client locations.

"It’s a great way to increase awareness of the show," says WABB promotion director Barbara O’Reilly.

Addi Carson, "It’s not a political statement on the restaurant’s part. It just draws in a lot of people to the restaurant."

Limbaugh's show is now heard on 610 stations and reaches approximately 20 million listeners, according to Carson.

NPR and Denon Records Unite

In an effort to make on-air fundraising more effective, National Public Radio and classical/jazz label Denon Records are teaming (Continued on page 70)
Amidst the changing landscape of radio, Arbitrend's make waves. On WQRR, a station traditionally noted for its choice in music, a new format is introduced, a format that challenges the traditionalAdult Contemporary chart. The station, now under the leadership of Lisa McKay, has decided to focus on what some might call the "ATM" format—Adult Contemporary Music. McKay's decision was driven not just by the desire to stay relevant in a rapidly changing music scene, but also by the recognition of a demographic that utilizes radio as a significant source of music discovery.

This move is not without its challenges. McKay, who has a reputation for bringing fresh air to radio, has to navigate the expectations of listeners who have grown accustomed to the Adult Contemporary format. The challenge is heightened by the fact that the station's success is closely tied to the performance of its showcased artists.

Despite these challenges, McKay is confident. Her strategy is clear: focus on quality over quantity, and provide a platform for artists who are not yet household names. McKay's approach is a testament to her belief in the power of music to connect with listeners on an emotional level.

The Arbitrend's format is a perfect example of the kind of innovation that is necessary in the music industry. It shows that there is room for experimentation even in a genre that is known for its stability. McKay's decision to introduce an "ATM" format is not just a move to stay relevant; it's a commitment to the music and the listeners who love it.

In a world where music consumption is increasingly fragmented, Arbitrend's decision demonstrates that traditional radio can still be a force for innovation and relevance. McKay's leadership is a reminder that the power of music is not just in its ability to entertain, but in its ability to bring people together and provide a haven for emotional expression.

As we look towards the future of radio, Arbitrend's success story serves as a beacon of hope for all those who believe in the transformative power of music. It's a story of perseverance, innovation, and a deep understanding of what it means to be a part of a community. McKay's leadership is a testament to the fact that, in the end, it's not about the format or the name on the station sign; it's about the music and the people who love it.

In the words of McKay herself, "It's about the music and the people who love it."
Radio

Promotions and Marketing (Continued from page 68)

up to give listeners CDs as premiums, or thank-yous, for donations to support the public radio network.

The promotion will run from Oct. 23-29 on approximately 100 stations, including WNYC-FM New York, WBUR Boston, and KUHF Houston.

Denon is donating 5,000 CDs by up-and-coming classical artists such as violinist Cheung PFn, baritone Hugues Grimaud, clarinet player Paul Meyer, and the Carmina Quartet, along with digitally remastered selections from the recently-revived Savoy jazz collection.

Idea Mix: KROQ's Poor Fest

KROQ Los Angeles’ “Laveline” co-host Jim “Poorman” Trenton has organized the first annual “Poor Fest” for those who can’t afford the pricey Lollapalooza ticket. The Aug. 4 event at the Whisky-A-Go-Go will feature Gilt Lily, Virtual Image, the Shout, Stiklttiky, the Skelelons, No Doubt, and Bob Rule (a side project of Mary’s Danish family). Free T-shirts, CDs, and cassette will be given away.

What better publicity than having your call letters, air personalities, and upper station management plugged on the “Arsenio Hall Show”? WLUP-AM Chicago evening jock Bonaduce (aka Danny Partridge) appeared on the show July 18 to promote the addition of “The Partridge Family” TV show on Nick At Nite. However, this publicity wasn’t exactly free. GM Larry Wert offered to pay Bonaduce $200 each time he plugged a fellow WLUP jock or flashed the station’s logo, $1,000 for mention of parent Evergreen Media Co. Jim deCastro and CEO/owner Scott Ginsburg, and either $500 or $5,000 — there are conflicting reports on this one—to show the tattoo on his rear which bears the station’s old logo along with the names Johnny B.,

Kev, and Mr. Wert. The final tally: Bonaduce received approximately $10,000 from Wert for various mentions. He plans to donate most of the money to charity.

KDBW Minneapolis has collected more than 10,000 gallons of drinking water for those flood victims of Iowa. Morning man Dave Ryan delivered the water in a 25-foot truck he drove for 650 miles... KSFH St. Louis and Pepsi helped out flood victims by asking for $20 donations at the various sites the station broadcast from on July 18. Contributors received free concert tickets, CDs, cassettes, and Pepsi products.

KHS Los Angeles launched its "Ball's O'Summer" campaign, listeners win by picking a specially marked small Nerf ball from a bag at van stops, by registering to win, and by participating in various ball events at clubs and parks. Prizes include a weekly fly-away to see concerts in other cities. Listeners are using the balls to decorate their car antennas, ear phones, and rear-view mirrors.

WRIF Detroit and Stolichnaya Russian vodka have launched a rock band competition called "Stoli Rocks To Russia," which will send a winning band to Moscow to perform for one week at local clubs... WDAS Philadelphia is offering two trips to African-Americans to visit that continent. This is the fifth year of the station's "Family Heritage Tours" series.

Promotions

Nancy Cambino joins WDRE Long Island, N.Y., as director of sales promotions. She was previously a promotion director at WNLK/WFEX Stamford, Ct.
In other format news, album rock was up 14 stations for a total of 292. Classic rock, meanwhile, remained relatively steady. Its two new outlets brought the total up to 311.

Modern rock added 37 new outlets and now has 376. U.M.A. says most of rock's growth is in areas where the main holes are all plugged. It seems to be limited to larger markets. Modern rock is often

The format of desperation. There are two reasons [broadcasters] get into it. It's either the music they love, or everything else is taken. That's why it's so difficult to do on a national scale.

Spanish added 28 stations for a total of 230. Although it's not 200% of Los Angeles' dramatic "worst to first" story in the fall Arbitron book brought a lot of attention to the format. Umacht says that station was not solely responsible for its growth.

We're seeing growth across all Spanish media," he says. This format is basically learning how to do radio. It's now become big business. The Telenovas and others in the field have bought the standards up. I'm predicting 30% growth in this really big growth in the next three to five years.

Urban also remains relatively flat at 247 stations, just one less than last year. Urban AC was up eight outlets to 105. Adult standards was off by just one outlet and now has a total of 416. Classical lost 11 outlets, and now totals 918 stations. Adult alternative remained relatively static.

The children's radio format, bolstered by two new networks, climbed from three to 11 outlets in the last year.

There are now a total of 11,305 operating stations in the United States, 260 more than this time last year. Of the total operating stations, 9,492 are commercial and 1,813 are noncommercial, and 50% of the total stations are FM. Ten percent (1,145 stations) air a full-time simulcast of another station, the same simulcast percent-

age as a year ago.

"There is less original programming," says Umacht. Despite what the [National Assn. of Broadcasters] says about localism, there is less to go, there is a pretty good case being made for networks simulcasting on a more consistent basis.

The most repeated format is classic, where 22% of the outlets are similar with another. The M Street Radio Directory is an annual publication from the editors of the weekly newsletter, The M Street Journal. Complete format information will be published in the 1993-94 edition of the directory, which will be available in mid-August.

N/T CHALKS UP SURPRISING GAINS

(Continued from page 66)

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WASHINGTO ROUNDUP

(Continued from page 66)

FAIRNESS DOCTRINE STALLED

House discussion of the administra-
tion's campaign-reform legislation is holding up further consideration of the fairness doctrine reinstatement, which is part of the Senate version, passed June 30.

With no new House committee hearings scheduled on a proposed package, and the August adjournment now weeks away, broadcaster opponents now say the tug-of-war to have the fairness doctrine provision dropped will have to wait until next year.

Should the provision be included in a reform package passed by House lawmakers, the broadcasters' community has threatened to challenge the constitutionality of the measure in court.

INFINITY COMPLAINT IN LIMBO

Although sources at the FCC said this spring that stations were investi-
gating another indecency complaint against Infinity Broadcasting, commercial complaints and licensing division gears are apparently grind-
ing slowly.

The FCC would not comment on the existence of an ongoing investiga-
tion, but a spokesperson said "if there is none, there still won't be an announcement" concerning the Indecency 
forfeiture for the next few weeks.

The reason: "The person who would deal with something like that is on vaca-

tion."

NAB ASKS FCC FOR FEDERAL TOWER RECS

Concerns about local and state laws and restrictions on transmission towers and rooftop radio and TV an-
tennas, the National Assn. of Broad-
casters has petitioned the FCC to beef up its federal rules and guide-
lines.

NAB said the absence of such pre-
emptive measures could impede the growth of digital radio and high-def-
inition TV.

JOB QUESTS OK AT NAB RADIO SHOW

The NAB will operate a new comprehensive employment contact service at its Radio Show Sept. 8-11 at the Dallas Convention Center. To be named Job Quest '93, the NAB's Job Center is aimed at radio managers who are in the job market.

"It's an appropriate place to facili-
tate these contacts," said Jim Thomp-
son, chairman of the show's steering committee.

Industry employers are encour-
gaged to list their openings with Job Quest. Unless registrants request otherwise, listings remaining after the show will be entered into the NAB's Employment Clearinghouse database.
Ebert Files Petition To Block WHFS Sale: WGST's Hot B'cast; Casey Lands WOOF Gig

BY PHYLLIS STARK WITH ERIC BOCHTOL & CARIE BORSILLO

Spanish WSSH-AM Boston is now si-lent... WMEX Boston, which had been simulcasting AC WMXJ, splits off from noon to 6 a.m. to Creole and French ethnic programming.

WFXB St. Louis continues to evolve from AC to album alternative, with Dennis Constantine qualitative. J. Cunningham & Associates.

XHBM (The Flash) San Diego APD/midday jock David Chadwick is up to director of operations. Also, Dwight Arnold joins XHBM as VP of market-ing and Michael Garner joins as promotions manager. Both were most recently at creative RSLX.

KYIS Oklahoma City (98.1FM/morning) man Max Hayden exits. Former KFJY-FM Phoenix MD Jon Zellner joins KYIS as PD. Formerly jock cliff Chidester moves to mornings.

Paul Johnson takes over as PD at WSRS Winton, N.C., replacing Andy Thomas. Johnson had been working in research at sister station WYUR.

Also, WSJS/WGTR ND Bob Coonter adds APD stripes at WSJS. Filling in Thomas' midday shift is WSJS traffic director Chris Parram.

At KSWS Dayton, Ohio, morning man Nick Roberts adds PD duties, replacing Russ Schaefier, now at WCLT-FM Columbus, Ohio. Felder joins the station as morning co-host and news and public affairs director, replacing Shannon Fox, who exits. Anderson previously hosted middays at crosstown WDJK.

Jocks Curt Chaplin and Jimmy Buff, who brokered the free-form "Radium New York" evening show on WNNW, have ended their association with the station after almost a year on the air and are looking for a new opportunity. They can be reached through their attorney, Roger Haber, at 212-307-1800.

At WQJY Miami becomes WTXP (positioned as "Tropics 106.7... South Florida's new smooth FM"), but keeps the format. The new logo features a col orful, textured weirdly perched atop the "tropics" design.

Doug Montgomery has been upped from PD at WGTQ South Bend, Ind., to PD for current company Summit Broadcasting System. Phil Ferro is upped to PD at WDJX Miami, replacing Gino "Latino" Reyes, who exits.

Spanish WSSH-AM Boston is now si-lent... WMEX Boston, which had been simulcasting AC WMXJ, splits off from noon to 6 a.m. to Creole and French ethnic programming.

WFXB St. Louis continues to evolve from AC to album alternative, with Dennis Constantine qualitative. J. Cunningham & Associates.
RIVALS AWAIT BLOCKBUSTER’S NEXT MOVE

(Continued from page 8)

of relief over the takeover. "WJB was

the franchise in my region and was

not building up the territory," says a

source with stores in the Ohio Valley.

"Now maybe they will go on to this

playground thing... and not bother to

build out in my area after all."

Not everyone is happy to lose

WJB, which also grew through acquisi-
tion. "They were paying top dollar

for stores, often four and five times

cash flow," says a retailer. "Block-
buster won’t pay that kind of money.

It was cash, too, not stock. Now they

have taken out a major player."

Blockbuster is getting ready to ab-
sorb 209-store WJB, based in Spar-
tanburg, S.C., and Denver-based UI

Video Holdings, with 112 outlets, for

approximately $248 million in cash

and stock. Once the purchase is com-

pleted, probably within 30 days, Block-
buster’s 3,170-store network will con-
sist of 2,350 company-owned outlets

and 820 franchised units.

"That tilts the scale a little bit" in favor

of corporate, says senior VP Gregory

Fairbanks, "but we’re not actively seek-
ing to buy out franchisees.

Nevertheless, notes one fran-

chisee, "they don’t mind buying

them," particularly those in financial

trouble. The largest remaining fran-

chisee is Dallas-based Capital Be-

t_PACKET, which operates about 55

locations.

WJB decided to come aboard, ac-

cording to Fairbanks, because it

faced "limited growth" in its fran-

chise market and saw better return

on investment, from ownership of 7

million shares of Blockbuster stock.

No cash changed hands.

Just weeks before, WJB head

George Johnson agreed to buy UI

Video for $92 million in cash, a deal

that Blockbuster says it will complete

on similar terms.

Johnson now moves to Blockbuster

headquarters in Fort Lauderdale, Fl.,
to become president of the newly

formed Consumer Division, over-

seeing domestic music and video re-
tailing and the 60 Discovery Zone

ForCenter franchisees the company

expects to open. Blockbuster has a

20% stake in Discovery Zone.

Senior VP of operations Gerald

Weber will report to Johnson, says

Fairbanks, who adds that WJB con-
tinues to run its 50 FunCenters at

least until a corporate reorganization

is concluded.

EARL PAGE and SETH GOLDSTEIN

Reach For The STARS!

MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
The string of hits from Snow's hot-selling debut peaks into Veda's new "Everything-N-More," a collection of catchy pop radio tracks. Engineers, producers, and rappers agree that "Snow in the City," with its catchy melody and catchy beats, has the potential to become a hit on radio and retail levels.

**NEW & NOTEWORTHY**

**BOW WA DIS FEATURING BURROO BANTON**

Boasting a strong vocal performance, "Bow Wa Dis" features the talents of Burroo Banton. With his dynamic voice and catchy hook, the song is expected to captivate listeners.

**ARIZONA FEATURING ZEITA SLIDE**

Slide on the rhythm of "Slide." The song features ZEITA's smooth vocals and the catchy beat, making it a perfect choice for dance floors.

**RAUPUL**

"Raupul," featuring Shade Johnson, is a soulful and emotional track that will surely resonate with listeners. The powerful vocals and emotional lyrics make it a standout track.

**MC CHER**

"Copper Walls" is a powerful track that showcases the singer's range. The song's emotional depth and catchy melody make it a memorable listen.

**DONNA DELORIO**

"Think It Over" is a thought-provoking track that delves into the complexities of relationships. The song's clever lyrics and catchy melody are sure to catch on.

**MICHAEL MCDONALD**

"Stand By You" is a timeless love song that celebrates the enduring power of love. The song's emotional depth and catchy melody make it a classic.

**NICKI D.**

"Don't Go" is a soulful track that showcases Nicki D.'s emotional range. The song's catchy melody and powerful vocals make it a standout.

**RECKLESS ABANDON**

"From The Can" is a powerful track that delivers a message of rebellion and defiance. The song's powerful lyrics and catchy melody make it a memorable listen.
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<tr>
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**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY**

**FOR WEEK ENDING**

**JULY 31, 1993**
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*TOP ALBUMS A.Z. (LISTED BY ARTIST)*

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*Top Artists of 1993*
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### HOT 100 Recurrent Airplay

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Note: The table lists the top songs in sales, airplay, and recurrent airplay. The numbers indicate the position of the song in the respective chart.
ABDUL JURY SEES ‘TOTAL RECALL’
(Continued from page 9)

BABYFACE, OLIVER LEBER, DOUG COCHRANE, AND GLENN BARRON.

She said she was ostensibly called in to sing a vocal role for "Opposition Sites Attract," and that Cochran cut Marine singing "I Need You." Such is her story. He intended to use her voice, "meeting maybe five to 10 parts of the song to fit Abdul's pitch.

Asked about why she hesitated to file suit because being cited as a background vocalist, Marine replied, "I wasn't sure there was anything I could do about it. I was just 22 years old at the time. I didn't know I had any rights at the time. I was so young and unassuming.

During his cross-examination, Yann leunished a barrage of audio and videotapes to poke holes in Marine's story.

Playing the CD and a different DAT mix of "Opposition Sites," Yann got Marine to admit that she couldn't tell if her voice was present on the DAT copy.

The most startling part of Yann's presentation involved the playing of a Crudey shot videotape of the 1991 re-release, introduced but unplugged in court by Marine's attorneys. The tape, which when played showed a VU level for Abdul's vocal that appeared distinctly higher than that of any other singer involved, was taped by Yanny Brown could be heard on the tape saying that Marine and Abdul were singing "equal portions" of the song.

Pouting on the difference between the two vocals, Yanny asked Marine, "Is that what you saw on the tape when you heard it?" Marine was visibly flustered by the question.

Earlier in the day, producer Abdul's former manager, Dan Brennan, testified that Abdul was very sick and "just wasn't cuttin' it" at the session for "Oppositions Attract.

After Marine "killed it" on her background vocals, Brennan said, "We said, 'Well, let's have Yvette do the leads."

Brennan testified that after a rough mix was delivered to Virgin, he received a phone call from an "irate" Abdul.

CAROLINE OF COOL Byrne, and CAROLINE

Caroline of concocting a "secret plan, over a greater than two-year period, to exploit Sub Pop out of more than $1 million.

The action alleges that in the spring of 1991, when Sub Pop entered negotiations with Caroline for the exclusive manufacturing and distribution of the label's records, Caroline produced a schedule representing what it would receive as the distributor price for each level of retail list price.

At that time, according to the suit, Caroline said that the distributor price on a $13.98 list CD was between $7 and $7.30.

Sub Pop, which pact for distribution with Caroline in July 1991, now claims that the price representation was "wholly unknowingly false when made," and that Caroline received more than $9 per unit during the life of the distributor agreement.

"Nothing... suggested to Sub Pop that [Caroline] would skim approximately 19% of the receipts off the top before forwarding to Sub Pop, making the share of the proceeds," according to the suit.

Sub Pop charges that Caroline fraudulently reported its receipts to the label from the commencement of the agreement through its most recent report, dated Feb. 28, 1993.

"The result of Caroline's alleged fraud, the distributor withheld approximately $1,531,537 due the label. Over the punitive damages of $50 million more than it was entitled to in distribution fees, and an additional $166,076 in unauthorized discounts, during the time period.

Sub Pop says it only became aware of Caroline's alleged scheme in "late June 1993." On July 12, the suit says, Caroline wrote to Sub Pop explaining, "I have paid the monies it owed to label within 15 days and confirm within three days the valid termination of the distribution agreement.

Sub Pop's action seeks compensatory damages of more than $3 million in addition to a declaration that Sub Pop was entitled to cancel the distribution agreement.

Bernie Fischbach, an attorney for Caroline, says of the action, "We deny the charges, and we will vigorously defend against the complaint."

CHRIIS MORRIS

CONTENDERS VIE FOR '93 MERCURY PRIZE
(Continued from page 9)

Yet," Gavin Bryars (Point Music/Phi- lips Classics);
• "New Wave," the Auteurs (Hut Records/4th & Baggot St.); .
• "Roof Of My Heart," Jools Holland (Island);
• "Connected," the Stereo MC's (4th & Baggot St.);

"For me, [the shortlist] reflects the spirit and color of the last 12 months of British music," said Frith.

A single winner of the competition, which includes a prize of $38,750 (20,000 pounds at $1.51 to the pound), will be announced Sept. 8.

For its second year, the Mercury Music Prize was established by the British Phonographic Industry (BPI) and is sponsored by Mercury Communications (and BARD) and is sponsored by Mercury Communications, the telecommunications company. It has aimed for critical credibility, through its use of an independent 10-member judging panel of writers and broadcasters, and for commercial impact through retail campaigns launched with the shortlist appointment.

"As the public begins to take it seriously, and as the music industry takes it seriously, the natural momentum of only impact from the Mercury competition will build up in the same way the Grammys sells records," said George Martin, director of Island Records in London, which produced three of the nominated albums.

The Mercury Music Prize was first proposed to the BPI and BARD some three years ago by Jon Webster, then managing director of Virgin Records U.K., with the support of David Terrell, marketing director for HMV U.K. Webster was the idea for the prize form, proposed in part, by "the frustration of trying to break in single-sellings acts in the U.K." Thus the competition's focus on the best album of the year.

Reta Duffield, BARD, and a way to create retail store traffic during a traditionally slow period of the year, prior to the release of major product in the fall. The Mercury Music Prize, a relatively young company competing against the monolith of British Tele- com, was attracted, as a sponsor, to the nature of the competition, which, where albums on small independent labels are judged equally against major label releases.

In the first year of the Mercury Music Prize in 1992, that judging procedure led to some surprises, with lesser-known releases such as "Celebration" by South African pianist Bhekile Mambela on the tiny World Circuit label nominated alongside "Ach- tung Baby," by U2.

One of the 1992 Mercury Music Prize was "Screamedalica" by Primal Scream on Creation Records.
WARNER RESHAPES JAZZ AGENDA
(Continued from page 1)

[Ostin] and [president] Lenny [Warner]... leave creative people to do what they best. They understand artists, which is quite different from other executives who manufacture press releases for public relations. Yes, we want to sell, but the roster reflects a generous view of what our various artists have to offer."

Quick perusal of the chart reinforces the label's eclectic vision via its Reprise, Warner Bros., and Qwest imprints. Although some of the acts and albums occupied several spots among the Top Jazz Albums (that is, the traditional entries), this week's chart includes a series of new entries which have been promoted on this wide array of artists. There has been a movement in recent years by a number of labels towards acoustic jazz. We now look at a selected group of those whose music reflects that trend. The fact is, Mo and Lenny made a renewed commitment to this music one solid year ago. And, as you can see on the chart, there's been a new balance. Interestingly, that balance has spilled over into a new creative push even among the Top Jazz Albums.

Schultz cites Sample as a perfect case in point, and it's easy to understand why. "Ivanization" involves a desire to see jazz reach a wide audience. One of those artists is 26-year-old Taprepair, who has sold well with Warner in 1990, and now has three albums to his credit. "When I came on board I didn't know about any of these (artists) in the jazz field," says, "so when we brought Steal [Klugh] here, we had to put them in a different way."

The emphasis and title track on the EP, "Runaway Love," will be released to radio Aug. 25, as the video single. The recording was made in L.A., and it shot in a few weeks. No director has been named for the clip.

Rhine says the video single places En Vogue "among a small group of artists who have put out this kind of thing—it puts them with the Madonna and the Michael Jacksons. This is not a longform video, it's a single, and it's very prestigious thing for the girls to do image-wise. They are committed to their sound and their image-wise.

There's no budget set for the video release. The single will be released Sept. 22 and will be priced at $5.98 cassette and 12.98 CD. "A tremendous value," says Rhine. The tour is tentatively set to begin Sept. 12 in Miami.

The other news song on the EP, "Whatta Man, is actually a Salt-N-Pepa song featuring En Vogue performing a prominently placed chorus. The song, produced by long-time Salt-N-Pepa collaborator Herbie Luv Bug, was included in the EP as a great promotional piece. From its forthcoming Next Plateau, London album, and En Vogue will appear as a special guest on Salt-N-Pepa's album. This is the first time En Vogue will appear in any artist's project other than their own.

Also included on the EP are four other cuts: a extended version of "Runaway Love;" "Desire" as re-mixed by rogue producer Dave Keil; a duet with the Stones; and an up-tempo recording artist Terrior Fabulous; "Hip Hop Lover" as remixed by Quincy Jones Jr.; and "What Is Love" as re-worked by Bobbi Brown.

Merlin Bobb, EastWest's senior VP of A&R, says it was necessary to put together the EP to secure the spot on the Vansbros tour. "The promoters wanted to make sure En Vogue had a current single out while they were on tour." Bobb says EastWest considered putting out a single, but came up with a better idea. "We put together a project that includes new mixes of album cuts we'd anticipated releasing as singles.

Rhine says he was her decision not to release the "Runaway Love" track as a single, because it was a little out of character. "It's a beautiful but heavier record and it's hard for most labels to get behind projects that smack of experimentation."

"My experience," he says, "is that you've got a bit of a daredevil if you want to tap into your various identities. If you're known as a guitarist, or an R&B singer, or a ballad singer, or a powerhouse," he adds, "we are going to be setting up TV appearances and other things just as if we were releasing an album. The girls will be accessible.

EN VOGUE'S SEPTEMBER SONGS SONG ON EP
(Continued from page 1)

Sylvia Rhone, chairman/CEO of EastWest, describes the EP as "a bridge between the current album, "Shades of Diva," and the next." Rhine adds, "There probably won't be another En Vogue album for more than a year, and there isn't one under way.

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Three out of the four girls sing lead and they all did some nice things in the background."

The lyrics, he says, are about dealing with tumultuous emotions. "Tommy [McElroy] and I were able to write a song about letting your feelings get the better of you—a run-away train. I feel like it's one of their best songs. It covers a lot of demographics—urban/hip-hop and adult."

Rhine says there will be plenty go- ing on in the band, with the double album. Of course, the 75 dates with Vandross, and I believe the girls will have a number of MTV video award nominations. (En Vogue, from "Free Your Mind," had nominations for the "Free Your Mind" clip). All of this coupled with the fan base that has been growing and everything."

Bobb adds, "We are going to be setting up TV appearances and other things just as if we were releasing an album. The girls will be accessible.

STARS AID FLOOD VICTIMS
(Continued from page 1)

benefits, such as make donations to local charities, arrange for a portion of the Red Cross, and use ticket give-aways as a way to encourage resi- dents to help fill stands. In addi- tion, Bon Jovi plans to make every stop on the rest of its U.S. tour—scheduled to finish Aug. 9 in Colum- bia, S.C.—a benefit. "We want to make every stop a benefit," says Bobb. "A portion of the proceeds will go to the Red Cross, according to the Mercury source."

On the countryside, Clint Black will donate his earnings from an up- coming performance with Wynonna in Des Moines to Operation Heart- land, an offspring of disaster relief orga- nization Operation U.S.A. The singer held a press conference in New York July 22 to announce his concert plans. "We are encouraging others to do the same."

Black told Billboard, "Rather than try to put together a benefit show, as I have, you can solicit donations and give what you would do it take all the pro- ceeds from the Aug. 27 show of the "Black & Wy Tour," including the commissions I pay to my manage- ment agency and so forth, and give it

Continued on next page

Continued on next page
list Jesse Valenzuela puts it, "it's just been a serious year of shaking hands and saying howdy.

Now, all the quintet's hard work is generating a lot of heat. Its full-length label debut, "New Misable Experience," spent 22 weeks on Billboard chart, reaching No. 24. It's a success story with sales over 200,000, before it even hit the stands. It's a remarkable achievement for a band that has shipped more than $350,000 units.

Much of the project's success comes from the quintet's reception to "Hey Jealousy," the first single from the album that A&M began working more than a year ago. The jangly pop tune, which is the album's Rock Tracks chart, andbulletts No. 87 in its second week on the Hot 100. On the video, front, "Hey Jealousy" enters its third week as an MTV Buzz Bin clip.

The story of the Gin Blossoms' successive success is one of progress made in fits and starts with the label changing whatever wasn't working. In this case, it meant creating a new album cover after shipping more than 120,000 copies with the old one and shooting three videos for "Hey Jealousy" before MTV began playing it.

The Tempe, Ariz.-based Gin Blossoms were signed by A&M's VP of A&R John Hampton. "Hey Jealousy," the band's third single, has gained invaluable experience. "We wanted some kind of incubation period, to let the band fumble a little," says Hampton. "And it worked. We went home and realized this stuff was terrible," says Valenzuela. "We just knew Bryan was going to drop us." Instead, Huttonhower recommended they cut a self-produced EP: 1991's "Up And Crumbling.

In the end, in a pattern that became habitual over the next two years, the Gin Blossoms hit the road in a van. "We took a small amount of tour support from A&M and went out on a world tour on our own," says Valenzuela. "Money from our publisher and we did a tour which took us everywhere and we played for no one," says Valenzuela.

Regardless of how many people the band was drawing, A&M felt the Gin Blossoms' rise was the beginning of something invaluable. They idemired the strong songwriting on the band's self-released 1989 project "Dusted." He brought the band to A&M, in an ill-fated October 1990, to record a new album. "We got home and realized this stuff was terrible," says Valenzuela. "We just knew Bryan was going to drop us." Instead, Huttonhower recommended they cut a self-produced EP: 1991's "Up And Crumbling.

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ACTS GIVE ASIA A LOCAL TOUCH

Asia, that ever-growing market for music, is getting special, and some might say very specific, attention in major releases by Western stars. In the latest example, the Asian re-release of James Ingram's new Warner Bros. album, "Always You," has a bonus track, "I Believe In Love," featuring his duet with Hong Kong's Sally Ye. Like

wise, Kenny G featured an Asian-only track, "Jasmine Flower," on his current Arista smash, "Breathless." As is Ingram, he's through the region for promotion in recent weeks; Kenny G will tour there before Christmas.

I FOR THE HOME & I FOR THE ROAD

Mercury Records will introduce a special concept this winter, combining a CD and a cassette of the same title in a discount-price package. Mercury director of marketing Daniel Savage says the concept is for consumers who listen to CDs at home and cassettes in the car or in a portable player. The label hopes to put the concept into practice with new releases by Oleta Adams, Lionel Richie, and John Mellencamp. Printing and packaging strategy hasn't been fully worked out yet.

SONY MILLS STARS PACT ORDER

Sony Music's position at press time, a spokesman says, was "still being evaluated." It has agreed to deal with Britain's High Court over hand over contracts of some of its biggest stars. The contracts are sought as evidence in George Michael's action against Sony U.K. to nullify his contract and give to him his masters. Sony's deals with Barbra Streisand, Bruce Springsteen, Michael Jackson, and the Rolling Stones are among the items requiring Courts in the U.S. would have to agree to such an order.

BAER REPLACING MARTINOVICH

Connie Baer, formerly a partner in the Gary Group PR firm, will become Sony Music Nashville's VP of marketing Aug. 2. She will replace current marketing VP Mike Martinovich, who is leaving the label. EMI America's managing director is Erich Krafenbacher, replacing Hans Reinisch, who resigned unexpectedly earlier this year. Lucian Grainge is switching from PolyGram Music Publishing U.K. managing director to senior director/GM at Polydor Records.

MIDEM SETS RETAIL, DISTRIBUTION MEET

MIDEM plans to hold a conference on distribution and retailing at its January 1994 exhibition in Cannes. It's to be mounted by U.K. retailer group BARD and Germany's Record Dealers Assn.

BMC BUYS AUSTRIA BUDGET DISTRIBUT

BMC Ariola Austria has bought budget distributor Inpar, which is said to have almost half the country's budget market. Inpar will merge with BMG's affiliate, Vienna-based Music Service Center. Inpar founders Gabriele and Kurt Schweiger continue to manage the company.

Oh Brother, It's A Hot 100 Trend

The Proclaimers walk into the No. 4 position on the Hot 100 with "I'm Gonna Be (500 Miles)." That makes Craig and Charlie Reed the first set of identical twins to have a top five hit since Gunnar and Matthew Nelson took "Can't Love Without Your Love And Affection" to the top in 1990.

If one wanted to turn this week's chart into a movie, it would have to be called "Brother War." In addition to the Reed twins, there are four other sets of brothers in the top 11, including another set of twins.

Robin Campbell and his younger brother Ali make up one-quarter of UB40, the British reggae outfit that remains No. 1 for a second week with "Can't Help Falling In Love." There are two sets of brothers in the group with the No. 7 song, "Lately." Jodeci consists of Joel "Jode" and Cedric "K-Ci" Hailey and Dalvin and Donald "Devante Swing" DeGrate Jr. Houston-based trio H-Town drops to No. 9 this week with the platinum single "Knockin' Da Boots." The three members are Dino Conner and twins Shazam and Darryl Jackson. And moving up five places to No. 11 is Tony "Toni" Tennison with "If I Had No Lovin'." The Toni Tennison brothers Raphael and Dwayne Wiggins and their cousin, Timothy Christian.

The Proclaimers may not make the Hot R&B Singles chart, but identical twins Tom "Ft. Lauderdale" and Tommy "The Lion Sleeps Tonight" of the Whispers, are represented there, moving to No. 82 with "Sticks And Stones."

If you consider Nelson a group and not a duo, there is only one set of identical twins to have a top 40 hit in the rock era, according to Rob Durkee of "American Top 40." Herbert and Harold Kain, known appropriately as the Kain Twins, went to No. 5 with "When" in 1956.

U AGAIN: UB40 and U2 continue their reigns.

"Can't Help Falling In Love" is the seventh single in the rock era to debut at No. 100 and go all the way to No. 1. The last time it happened was 20 years ago; it was "My Way" by Frank Sinatra.

"Win" is the third single to make this 59-point move are "Kanye West" and "She's All I Need" by Mark Dinning, "Michael" by the Highwaymen, "Go Away Little Girl" by Steve Lawrence, and "When A Man Loves A Woman" by Percy Sledge. UB40 also debuted at No. 100 with "The Way You Do The Things You Do," which peaked at No. 6 in 1990.

"Can't Help Falling In Love" is the third No. 1 single in the rock era to peak at No. 2 in an earlier version. Elvis Presley went to No. 2 with the song in 1962. "MacArthur Park" was No. 2 for Richard Harris before Donna Summer took it to No. 1 and "Groovy Kind Of Love" was a No. 2 hit for The Mindbenders 22 years before Phil Collins made "Groovy Kind Of Love" into an American Top 5 hit.

In addition to Hugo Peretti and Luigi Creatore having the longest songwriter chart span in the rock era, George David Weiss also should get credit. He was the No. 1 song for the "Monkees' ""The Lion Sleeps Tonight" and 31 years and seven months later he is No. 1 again with "Can't Help Falling In Love."
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BLINK OF AN EYE (4/2-45293)
featuring "I Stand For You"
(7/4/2-18469)

Michael McDonald

Produced by 1992 Grammy-winner Russ Titelman and Michael McDonald
Mixed by Tom Lord-Alge  Representation: Craig Fruin/HK Management
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