The Reactivates
Deuui
Radiohead

"I COMES..." INCLUDES RAP
11 DIRECT TRACKS
9 INTERNATIONAL DISCS, 4 TFR, S/MAN

THE CASSETTES
THE ATTACK uNrol_i=

RAW-ROCK–BUZY"
featuring

(Continued

on page 91)
LUIS MIGUEL

Higher and Higher
"Aries" is The Sign of Fire
1 Million Shipped on Release

"AYER" #1 Single  "SUAVE" Unstoppable Beat  "HASTA QUE ME OLVIDES" Exploding Ballad
THE VOICE that gave life to the legendary Staple singers.

THE VOICE that has established her as one of the great singers in modern times.

THE VOICE

The new Mavis Staples album featuring the single and video, “The Voice” and “Blood Is Thicker Than Time.”

Management: Rick Frio for Ego Management
Paisley Park
Mariah Carey’s Stirring ‘Music Box’

Many say it’s the unmatchable power of her high-coloratura vocals that assured Mariah Carey’s success, but after hearing her new pop album ‘Music Box,’ along with Carey’s sassy, sassy, and the mother who lovingly praised Mariah’s execution of each, were the only touchpoints in Carey’s unsettling existence. Mrs. Carey and her daughter moved some time ago. (I always go to the gym for a quick swim or something, but I would take a walk by myself in the woods, wherever nobody else was, and I’d sing to myself.)

The enduringly effective pans in her singing are perhaps the most absorbing aspect of Carey’s four-octave abilities. (‘Visions Of Love,’ from her 1990 self-titled debut, ‘Make It Happen’ from 1991’s ‘Emotions’ collection, the savvy exuberance of 1992’s ‘MTV Unplugged,’ or the current ‘Dreamlover’ single, Mariah’s current interior monologue is replete with a doctrine that belief is its own domain/sanctuary.

As a conseration of this view, ‘Music Box’ is easily the most essential of her vocal eurythmics in natural sync with songs that examine the personal ferment of faith, particularly fidelity to one’s most private emotional ideals. Unlike her previous studio efforts, technical perfection has been downplayed in favor of feel and flow—a move aligned with her decision to tour this fall. ‘I’m just more personal pluck about singing because being my self and letting go,’ she says.

‘Music Box’ treats trust as a secular sacrament. Yet the album confronts an era when continuity and its sonic experiments to open up to adventures by meaness of spirit, any hint of devotional can do is: déclassé. One must venture back to the best Motown work of Tammi Terrell to find something so instinctual in its exaltation of vulnerability as (arduous) virtue.

Nonetheless, the material is marbled with admissions of ‘disillusion,’ ‘loneliness and emptiness,’ and the dread that ‘everything fades away.’ To understand why somebody would put such feelings on the public record (Carey is the lyricist and co-composer of almost all the songs), one must consider the true meaning of the verse. What’s going to happen to the singer herself?

The youngest of three children by aeronautical engineer Alfred Carey and the former Patricia Hickey, a vocal coach and one-time music student in New York City, Mariah was born on March 27, 1970. It was the fifty onset of an uneasy decade, as fighting raged in the Middle East, Simon & Garfunkel’s Bridge Over Troubled Water was the most popular song in America, and four students at Kent State Univ. were a week away from being slain by National Guardsmen during an anti-war demonstration.

Unbeknownst to the infant Mariah, the Carey household had its own troubles, her family soon to rupture into two separate camps. Mariah fated to be reared as an only child.

“My parents divorced when I was 3,” she says, “and after the divorce my older sister lived with my dad. My brother moved out when he was 16 and I was so, I grew up on my own with my mom. I was always singing around the house because she was always singing, so I would try to mimic her.” A subtle gri.” She couldn’t shut me up, I was like a little tape recorder.

Patricia Carey, Mariah’s legitimate exemplar, but the economically pressed parent preferred to regard her daughter as a cohort and comrade-in-arms. “She wouldn’t let anybody talk baby-talk around me,” Mariah says. “She had me around all her friends as a kid, and it was always like a little adult thing. All I wanted to do was sing for my mom’s friends, and I would memorize every jingle on TV, and whatever records were playing around the house, like Stevie Wonder, Aretha Franklin.”

By 17, Carey, who had been employed as a video waitress at a New York City McDonald’s, was working as a model and appeared in the New York Times Magazine’s 1989 “Year in Fashion” issue. 40

R&B

I

THE HOT 100

* CAN’T HELP FALLING IN LOVE / UB40 / VORON

ADULT CONTEMPORARY

* I DON’T WANNA FIGHT / TINA TURNER / VORON

DANCE / CLUB PLAY

* GOMMEY LITE (Bowie)
  DAVMO / RAPERS OF THE C.S.Y. / VORON

DANCE / MAXI-SINGLES SALES

* CHECK YOU SELF / ICE CUBE / VORON

LATIN

* MI TERRA / GLORIA ESTEFAN / ETC

R&B

* RIGHT HERE (HUMAN NATURE) / SWV / VORON

R&B AIRPLAY

* RIGHT HERE (HUMAN NATURE) / SWV / VORON

R&B SINGLES SALES

* CHECK YOU SELF / ICE CUBE / VORON

RAP

* RUFFNEX / MC LYTE / I BETCHA

ROCK / ALBUM ROCK TRACKS

* JOHN MELLENCAMP / MERCURY

ROCK / MODERN ROCK TRACKS

* SOUL TO SQUEEZE
  RED HOT CHILI PEPPERS / WARNER BROS

TOP 40 AIRPLAY / MAINSTREAM

* CAN’T HELP FALLING IN LOVE / UB40 / VORON

TOP 40 AIRPLAY / RHYTHM-CROSSOVER

* RIGHT HERE HUMAN NATURE / SWV / VORON

HOT 100 AIRPLAY

* DREAMLOVER / MARIAH CAREY / COLUMBIA

HOT 100 SINGLE TRACKS

* WHOOPPI (THAT 80’S GIRL) / TAG TEAM / VORON

TOP VIDEO SALES

* HOME ALONE 2
  COLUMBIA / COLUMBIA HOME VIDEO

LASERDISCS

* BRAM STOKER’S DRACULA
  COLUMBIA / COLUMBIA HOME VIDEO

MUSIC VIDEO

* COMEDY VIDEO OF THE WEEK / FRANK ZAPPA CURE VIDEO

RENTALS

* THE BODYGUARD
  WARNER HOME VIDEO

BY TIMOTHY WHITE

BOXED SETS CHALLENGE MUSIC RETAILERS

As the holiday season approaches, so does the now-familiar avalanche of hard-core releases. Retailers’ excitement about the high-ticket boxes is tempered somewhat by their concerns about racking the sets in a post-longbox era. Craig Rosen reports on their proposed solutions.

DANCE CHART SWITCHES TO SOUNDSCAN

Beginning with this issue, Billboard will use data provided by SoundScan in compiling the magazine’s Maxi-Singles Sales Chart. The panel of stores will provide sales figures for the chart currently includes 80 dance specialty outlets. Rap singles are among the first beneficiaries of the new system.

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ML \textbf{BY HOWARD D. LEIB}

The term "kids' music" is being heard more and more in the halls of major record and video companies, but what does the term mean? It makes no more sense to refer to the diverse product being produced for children under the heading "kids' music" than it does to call anything from Mantovani to Aerosmith and Randy Travis to Geto Boys and lump it all together as "adult music.

When people in the industry, including retailers, think of the kids' market start with Raffi and ends with Barney. Surely, each of these acts represents a radio in an important part of the market to which our youngest children listen; however, there is also a variety of musical styles and performers as diverse as the elements that make up "adult music." Today's "kids' music" market includes pop, rock, rap, reggae, classical, show tunes, Latin, mariachi, country & western, folk, and even opera.

"Kids' music" is hot these days. Raffi played to sold-out audiences on Broadway; Sharon, Lois & Bram will be there in December. "Chipmunks In Low Places" and Disney's "For Our Children" went gold. NARAS has finally divided the children's Grammy into two, one for spoken word and one for music (although both are given to the producer). Barney has taken the world by storm, and his first recording was released Aug 31 by EMI Records Group.

The biggest problem facing the children's market today is a lack of infrastructure to assist in selling records by artists without television or movie support. There is a single children's satellite network, which is available in 11 markets. While there is some children's radio in almost every major market in the country, few people are aware of it. There is little television support for children's music, and few people specialize in marketing, managing, or representing children's artists.

Record stores still put all product into one bin marked "children" in the same ghetto that is home to comedy and sound effects. The biggest advantage we in the "kids' music" market have is that we can tell parents there is only one type of music to listen to be "cool." Kids love all music, especially good music. They don't care if it's folk or Latin, rock or classical. They will find something to appreciate in all music.

One advantage is that with the current baby boom, parents are eager for good music the whole family can listen to together. Since most children's music is listened to in cars, the parent is a captive audience. The tape that a parent can tolerate, let alone enjoy, four times in a row is a tape that a parent will buy.

All the major record companies, and most of the independent labels, involved in this market are searching for ways to let parents know about the music of the people who will entertain their children. One strategy could be the creation of a nation-wide directory of children's radio; if a company would spend the time and money to create such a directory and give it away free, it not only would make the public aware of these vital outposts for children's music, but the company also could advertise its product in the directory and use it to help build a mailing list.

Retailers could benefit by putting the kids' classical in with the classical records. Parents might accidentally find something interesting for their kids in a single bin marked "children" in the same comfortable setting that is home to comedy and sound effects. The biggest advantage we in the "kids' music" market have is that is that for a record for themselves. Retailers, especially the larger retailers, can sponsor concerts either in-store or at another location. If the concert is at another location, the audience can be invited back to the store, where the artist will be on hand to sign copies of his/her latest release. This could help to create a new market for the children's product the retailer carries, this help draw back into the record store the upper end of the young adult market that is starting to have children.

There are endless ways in which the retailer, the artist, and the record company can jointly create marketing opportunities for kids' music. It takes more thought and creativity than selling the next Michael Jackson/Beatles album, but it also can develop consumer loyalty in a market segment that is going to grow up and have its own dollars to spend. For the retailer who intends to be around for several, if not all, of those years, it is an important investment that can show great returns in the long run.

For industry members, both on the creative side and on the retail side, may think this topic is unimportant; after all, you can create sell-billbroad records for adults. You are wrong. We in "kids' music" are creating an audience that you will want for yourselves in just a few years. The 4-year-old listening to "Karno and the Musical Medical Show" today will have a strong pro music record for years to come. If you support us, it can only work to your benefit. Take the time to find out what's being done for your children. If you are one of those who thinks that the kids' market starts with Raffi and ends with Barney, we'll knock your socks off.

In partnership with the New Music Seminar, Leib organized the first afternoon Kids' Music Seminar on July 26.

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DJ SPEAKS OUT ABOUT USED CDs

As a 14-year-old, mobile, and club, in a world of women, I strongly support of those who buy and sell used CDs. Firstly, because I purchase music on a weekly basis, being able to sell older, less popular discs allows me to purchase new product more than could otherwise afford. Secondly, when I do pick up used CD, it's usually because a new one is out of print or out of stock. To make the demand of the public, the music has to be available.

Here's the facts: the record pools do a piss-poor job of selling the club and mobile CDs. When they do, they do it in bulk. In other words, they charge us a small fortune for what the record companies give them for free. For example, in the past five years, is not the way it was. Nearly every listener still having full access to AM, all that is necessary for audience and billing results is putting on air what the audience wants and expects.

The fog of defeatism that has seeped into the AM band in the past 15 years is unwarranted. Programming AM like FM doesn't work very well; if you program AM with music then the way the audience wants it, you not only succeed, but you attract new listeners all the way to age 25.

Since more than half of all radio stations in the U.S. are still AM, I can imagine much more that is important for the telly these days than trying to counter the "big lie" about AM prospects.

Eric Norberg
Adult Contemporary Music Research Letter
Portland, Ore.

HEIRAGE SHOULD BE APPRECIATED

The Nashville Scene column, "Ricky Skaggs Confronts His Altar Ego" (Billboard, July 31), was verbose in its criticism of Skaggs' persona album, but it also was a hilarious homage to the country singer's strange and heretic, which happens to be Christian.

The column states, "In formal criticism, we're taught to separate the art object—the novel, the poem, the painting, the sculpture, the performance creator. If so, then what is the basis of appreciation for the art object? What is the basis of appreciation for the art object?" The column further states, "By its very nature, morality is unyielding and thus, will always create far more enemies than adherents." The author should look in the mirror.

T.J. Weaver
Program Director
WWFG-FM
Ocean City, Md.
When the #1 kids’ network comes out with home videos, it causes quite a stir in the marketplace.

More kids watch Nickelodeon than all three networks combined.* So imagine what they’d do to get their hands on the new Nickelodeon Home Video Collection — nine original tapes of some of the most popular programs on Nickelodeon. These first in a series of videos from Nickelodeon and Sony Wonder are backed by a multimillion-dollar advertising campaign, including national TV and magazine ads, movie theatre commercials, mall murals and a national P.R. campaign. And while kids may charge each other an arm and a leg (or an X-ray thereof) for a Nick Home Video, we suggest something in the range of $9.98-$14.98.

The Ren & Stimpy Show:
"The Classics" (Vol. 1) Sel# LV 49200
"The Stupidest Stories" (Vol. 2) Sel# LV 49201
"The Stinkiest Stories" (Vol. 3) Sel# LV 49202

"And Coming for Christmas:
"Have Yourself a Stinky Little Christmas" Sel# LV 49209
(Street Date: September 21, 1993.)

Rugrats: "Tales From the Crib" (Vol. 1) Sel# LV 49203
"A Baby’s Gotta Do What a Baby’s Gotta Do" (Vol. 2) Sel# LV 49204
Doug: "How Did I Get into this Mess" (Vol. 1) Sel# LV 49205
"Pattie, You’re the Mayonnaise for Me" (Vol. 2) Sel# LV 49206
SNICK: "Nick Snicks Friendship" (Vol. 1) Sel# LV 49207
"Nick Snicks The Family" (Vol. 2) Sel# LV 49208

FLOOR DISPLAY
18-count Sel# BN 57404 (prepack)
36-count Sel# BN 57405 (prepack)
60-count Sel# STK 57412 (display)

PLUS great P.O.P., including Ren & Stimpy posters, authorized dealer decals and in-store videos.

* Source: Nielsen Media Research, total U.S. kids’ ratings estimates, key sponsorship in prime-time, kids programs, other networks include ABC, CBS, NBC and syndication. Qualifications available upon request.

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Box-Office Bonanza Is
Good News For Video

Rock Manager Challenges
NARM's Anti-Thief Standard

Virgin Radio Adjuts To
Listener Feedback
More Melodies, Personality Are Seen As Key Needs
After 7 months at #1 on the New York Times bestseller list and 3 million in book sales, author Robert James Waller offers another route to a very special place...

The

Ballads

of

Madison County

The debut album from Robert James Waller

82511

A collection of standards and original songs from the heart including "The Madison County Waltz," "Tangerine," and "Autumn Leaves"

Produced by: Arif Mardin

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Radio Acceptance Eases For Hard Rap

Top 40, R&B Embrace Acts Once Shunned

BY HAVELOCK NELSON

NEW YORK—Hard-edged rap is back to the forefront of the underground, with ever-increasing sales figures, as a slew of artists are embraced by pop radio. The genre’s fan base continues to expand as radio appeals to greater numbers of mainstream R&B listeners, alternative-rock fans, and a female audience that traditionally shunned hard, or “real,” rap.

Indeed, business has never been bigger for these once-outlaw stylists. In a new edition point to several cultural and artistic reasons for the breakthroughs that have occurred, including the popularity of rap video, an increasingly competitive radio landscape, and the musical blends that characterize many recent releases.

Exec Finds Joy Of Rediscovery Working With Warner Vaults

BY MARILYN A. GILLEN

NEW YORK—Warner Bros. Records has been digging into its archives and turning up some long overlooked, underexposed, or just plain unavailable musical gems.

“We were just too good to be lost to the ages,” sums up New York-based A & VP Gregg Geller of the guiding principle behind Warner Archive, a new series of vintage reissues, fresh compilations, and boxed sets to be culled from Warner Bros. vaults. “And some of these were just never found in the first place.”

The first raft of 15 albums from the open-ended series launches Sept. 14 and includes reissues of classic recordings from Small Faces, Faces, Tower Of Power, Bill Evans, and Martin Mull’s bonus-track album from Count Basie and Lowell George, the latter boasting a previously unreleased demo and new compilations of material, some of it never before released, from the Everly Brothers, Tony Joe White, and Charles Wright & the Watts 103rd Street Rhythm Band; and a double-album reissue from Joao Gilberto. The albums span the ‘60s through the ‘80s.

“On the debut slate especially, I wanted to make available titles that I felt there were a significant demand for in the marketplace,” Geller says, pointing particularly to the Small Faces and Faces albums—“First Step,” “Long Player,” “A Nod Is As Good As A Wink To A Blind Horse,” and “Ooh La La.” “We get letters about those all the time, and it’s inexplicable why they haven’t been available.

MTV, Modern Rock Keys To Success For Capitol Bands

BY CARRIE BORZILLO

LOS ANGELES—Capitol Records, still setting in under new president/CEO Gary Gersh, is enjoying twin success stories with the debut albums by Blind Melon and Radiohead. Both records were released when the company was led by former president/CEO Hale Milgrim.

Powered by heavy play of the site players “No Rain” at modern-rock radio and MTV, Blind Melon’s self-titled debut has been the Greatest Gainer on The Billboard 200 for three consecutive weeks. During the past four weeks, the album has jumped from No. 60 to No. 28 to No. 10 to its current position at No. 7. “Blind Melon” was certified gold this month.

Radiohead’s success story lies in its first single, “Creep,” which has garnered heavy play on modern-rock, album and top 40 stations (Billboard May 19). This week it is No. 39 with a bullet on the Hot 100 Singles chart; it peaked at No. 2 on the Modern Rock chart.

Additionally, the Radiohead album, “Pablo Honey,” released in April, has been holding steady at No. 32 on The Billboard 200 for the last four weeks.

The band is not only a new act to reach the top 40 on The Billboard 200

Sony Readies Ren & Stimpy Launch

BY DEBORAH RUSSELL

LOS ANGELES—Those outlandish animated outcasts, Ren & Stimpy, begin their recording career Aug. 31, when Sony Wonder launches the Nickelodeon collection, a new audio/video line.

The duo’s debut album, “Ren & Stimpy—You Eeool,” features tunes from the popular Nickelodeon TV series, “The Ren & Stimpy Show,” which chronicles the puerile antics of Ren, a bug-eyed, scrawny chihuahua, and his glibulous feline pal Stimpy. The album includes some 15 extended and remixed tunes, heard on the show, as well as an eight-page songbook featuring original art and lyrics.

Ren & Stimpy’s audience transcends the 6-11-year-old demographic for which most nickelodeon programming is geared, as some 30% of Ren & Stimpy viewers are older than 18, according to Sony Wonder. Thus, Nickelodeon and its Sony Music partner Epic Records will combine forces to hit both markets, says Tom Ascheim, VP of Nickelodeon Enter-

tainment Products.

“The album really captures the series; it has a somewhat sophisticated message,” Ascheim says. “Its core, Nickelodeon will always go for kids. But we’re trying to hit all age groups as well.”

Virgin, Abdul Celebrate Victory In Marine Lawsuit

BY CHRIS MORRIS

LOS ANGELES—Virgin Records, which customarily mounts parties to celebrate album releases or platinum certifications, threw an uncommon bash Aug. 13 in Beverly Hills to mark the conclusion of a lawsuit.

The day before, a federal jury here had found in favor of Virgin, which had been the defendant in a suit brought by vocalist Yvette Marine. Marine claimed that she had sung co-lead vocals on two tracks of Paula Abdul’s multiplatinum 1988 album “Forever Your Girl,” and that the label had robbed her of proper credit and copyright interests.

Marine, who filed her lawsuit in April, had sought damages of $3 million-$3.5 million. The jury took barely more than three hours to decide in Virgin’s favor, thus exonerating both the label, which had been accused of “deceptive conduct” by Marine’s attorneys, and Abdul, whose credentials as a vocalist could have been besmirched irredeemably by a finding for Marine, even though she was not a defendant in the suit.

Virgin’s invitation-only celebration of the verdict, held at the trendy club Tatou, might have been mistaken for a standard industry affair by someone unfamiliar with the players involved in the legal drama: Champagne was proffered by bottle-wielding waiters, and hors d’oeuvres and desserts were served.

But Virgin’s lawyers and even a couple of invited jurors unbrou-

tly rubbed shoulders with Virgin Music Worldwide chairman/CEO Ken Berry, Virgin Records president/CEO Phil Quartararo, and other label, record business, and press invitees.

When “I Need You,” a track from “Forever Your Girl” that had been played dozens of times in Judge A. Wallace Tashima’s courtroom, blared over the club’s sound sys-

(Continued on page 87)

(Continued on page 94)
MESSAGE IN A BOX
THE COMPLETE RECORDINGS
THE POLICE

includes:
All five studio albums • Rare B-sides • Live tracks • Comprehensive 64-page booklet with many rare and unreleased photos

A compelling history of the band that created some of the most arresting music of this or any time. Trace the growth of this remarkable band from their early experiments in punk/romantic fusion (1977's independently released single "Fallout") through the subtle pop deconstructions of "Roxanne" and "Message In A Bottle" to the sophisticated blend of pop and jazz evidenced on classic songs like "Every Breath You Take."

In-Store Street Date: September 28th, 1993
"ciao def.....benvenuti american!"
News—It's The Voice before he evolved to The Chairman Of The Board.

It's Frank Sinatra's Columbia years (1943-52), which are the subject of the label's biggest pop project in history: a 12-CD boxed set due in-store Oct. 5 from its Legacy line with a list price of $249.98 (CD only).

Besides the ticket price, the boxed set is also staggering in its programming and packaging. In a complete chronological rundown of Sinatra's years with Columbia, the set includes 283 recordings, with more than half, 150, unavailable since the 78 rpm era; 25 of the tracks are previously unreleased, while three qualify as newly discovered sessions.

The discs are packaged in a blue-tint, maple-wood container with a picture of the singer that sports a frosted image of Sinatra.

As massive a project as it is, the release has not been produced as a limited edition. "It'll be a catalog item, and we'll make as many boxes as we have to," says Gary Pacicho, senior director of Columbia Legacy, who is also the set's project director and is guiding the box's marketing and sales.

Pacicho says the initial run will be about 20,000 editions. "We're just starting to take orders. Once the buzz starts and people hear this stuff for the first time in almost 50 years and get a look at the box, a lot of them will want it." Pacicho estimates the total cost of the project at $500,000, an outlay largely the result of studio time at Sony's new recording facilities in New York and the elaborate packaging.

In an accompanying 144-page book on Sinatra's life and Columbia career, New York radio personality and Sinatra guru Jonathan Schwartz has the following to say on the set's significance: "The recordings gathered here are the first mass of communication Sinatra issued as himself, unassociated with band or leader. They stretch across the 1940s as a measure of the land: America at war. America advancing to the halfway point of the 20th century."

Sinatra's Columbia Years
Celebrated In 12-CD Box

By Irv Lichtman

Los Angeles—Proud Proclamation. The Proclaimers—Charles Reid, Iain, and Craig Reid—display their Popular Uprisings T-shirt awards, earned for reaching the top of the Heatseekers chart with the 1989 album, "Sunshine On Leith."
The Chrysalis/ERG title was revived when the song "I'm Gonna Be (500 Miles)" was featured in the movie "Benny & Joon." (Photo: Glenn Waggoner/BPI)

Los Angeles—While a federal court judge here has dismissed racketeering charges lodged by rapper Eazy-E against Sony Music, Solar Records, and former N.W.A. partner Dr. Dre and his record label, Death Row Records, the action is not the end of the line for Eazy-E's case.

On Aug. 9, U.S. District Court Judge William J. Rea, acting on a motion by the defendants, dismissed charges related to the Rackets Influenced & Corrupt Organization statute. The charges were made in the third amended complaint of a suit first filed by Eazy-E (Eric Wright) in October 1992 (Billboard, Oct. 24).

The defendants also included Sony Music Entertainment president Tommoty Motolla and West Coast senior VP of business affairs Craig Sussman; Epic Records president Dave Glew and senior VP of black music Hank Caldwell; Solar owners Dick Griffey and Virgil Roberts; Death Row executive Marion "Suge" Knight; and artists the D.O.C. (Tracy Curry) and Michel'I (Michelle Tousant).

The racketeering counts alleged that the defendants had conspired with Dre (Andre Young) to break his contract and others held by Eazy-E's Compton Records, better known as Ruthless Records.

Rea dismissed five racketeering claims with prejudice, meaning the ruling would have to be appealed in the Ninth Circuit Court of Appeals. Eazy-E's attorney, Michael (Continued on page 74)
"Dazzling...the concert began in overdrive and ended out in the ionosphere"—TIME

The 30th Anniversary Concert Celebration

The Band • Booker T and The M.G.'s* • Mary-Chapin Carpenter/Rosanne Cash/Shawn Colvin • June Carter Cash/Johnny Cash • Tracy Chapman • The Clancy Brothers and Robbie O'Connell with special guest Tommy Makem • Eric Clapton • Bob Dylan • Nancy Griffith with Carolyn Hester* • George Harrison • Richie Havens • Chrissie Hynde • Kris Kristofferson • Roger McGuinn • John Mellencamp • Willie Nelson • Sinéad O'Connor* • The O'Jays • Tom Petty & The Heartbreakers • Lou Reed • Eddie Vedder/Mike McCready • Johnny Winter • Stevie Wonder • Ron Wood • Neil Young

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* Indicates bonus performances included on video and laser disc only. • Album produced by Jeff Reese and Bob Bullock/Executive Producers: Jeff Cracron and Kevin Wall • "Columbia" Reg. U.S. Pat. & TM Off.Marca Registrada © 1993 Sony Music Entertainment Inc.
Artists & Music

‘Kerosene’ May Light Cracker’s Fire

New Virgin Set Fuses Grooves, Rock Vibe

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—With its second album, Cracker has matured from “Twee Angel,” its chart-topping 1992 modern-rock hit, to slower, jangly grooves intermingled with energetic romps on the band’s new Virgin Records album, “Kerosene Hat.”

To capture that sound, the band and producer Don Smith headed to one of front man David Lowery’s old hangouts: the dusty desert community of Pioneertown, Calif., where an abandoned soundstage served as recording site for five weeks.

“There was a whole different vibe, and I think the result is a record that has a real desert-rock spirit,” says Mark Williams, Virgin VP of A&R, who had signed Lowery’s former band, Camper Van Beethoven, to Virgin and continued the relationship with Cracker.

Virgin is preceding the album, due Tuesday (24), with the single “Low,” which Williams says is a fitting representation of the band’s more guitar-driven sound. The label is targeting college and alternative radio, with album rock on the horizon.

Although he had not yet heard the single, Kevin Stapleford, OM for San Francisco alternative station XETRA, says the group’s past records have done very well at the station and he has high hopes for the new material.

“We like them. We played a lot of Camper Van Beethoven and out of all the alternative stations, we’re one of the most rock-leaning, which is why Cracker did so well for us before,” he says.

In June, Cracker and Jellyfish played a free concert sponsored by XETRA that drew more than 500 people, according to Lowery.

Recording “Kerosene Hat” in a desert town seemed a natural for Lowery, who abandoned the silver-lined pressure of L.A. three years ago for the isolation of central Virginia.

“I just got tired of hearing about what the next big thing was going to be from all my friends who were either in the music business or musicians,” he says. “What’s really great about living in Virginia is that I don’t feel out of touch with anything musically, but all the balls are in the hat.”

However, Lowery did solicit a Hollywood figure, Sandra Bernhard, when it came time to shoot the video for “Low.” Filmed by “Teen Angel” director Carlos Grasso, it features Lowery engaged in a boxing match with Bernhard, whom he describes as “my feminine counterpart.”

Lowery’s relocation has also made it easier for an interesting songwriting partnership with guitarist Jon Biondi, who still resides on the West Coast. (Continued on page 18)

Columbia Lights The Light

On Nyro’s Studio Comeback

BY JIM BESSMAN

NEW YORK—It’s been almost 10 years since Laura Nyro’s last studio album, but her forthcoming reissue of “Walk The Dog & Light The Light” showcases the pre-eminent singer-songwriter’s dedication to her craft, as well as an effort to perform her virtually patented blend of jazz/R&B-influenced pop.

The Columbia artist has spent the last year and a half working meticulously on the Gary Katz-produced project, which is set for a Sept. 7 release. The album features all originals, except for opener “Oh Yeah, Maybe Baby,” by Phil Spector and Hank Hunter, and the closing soul-soul cover of “I’m So Proud” and “Dedicated To The One I Love.”

“We double-checked everything,” Nyro says. “Like I told Gary, I ain’t no chick singer who just coms in and sings and that’s it. There were a lot of odds and ends involved in completing the project, and it took a real commitment.”

Nyro, whose ’60s catalog provided smash hits for the likes of Blood, Sweat and Tears, the Fifth Dimension, and Barbra Streisand, says the record also signifies a renewed commitment to her songwriting. “I’m more disciplined with my writing now,” she says.

“It’s back at the top of my list, along with concentrating on my show and putting it together. But everything takes time.”

Work on “Walk The Dog” commenced after a five-year period of playing smaller venues throughout the country. These included New York’s Bottom Line, where she recorded her 1989 album, “Laura—Nyro Live At The Bottom Line,” released on Cypress Records.

“It wasn’t time for me to go back into the studio, but to just go out and sing like when I was a teen, all these years later—at 40, basically—and be a musician and really feel it, without getting too cerebral,” Nyro says. “The powers-that-be at Columbia at the time didn’t want to put [the live album] out, but after a heart-to-heart, they let me do it for another label.”

That album’s “To A Child” has been rerecorded for “Walk The Dog,” and reflects Nyro’s devotion to raising her son, who is now a teenager. During this period she became as concerned with “not throwing microwaves into the oven” as with any of her other career endeavors. (Continued on page 15)

Def, Dumb, And Dead; Time Out For Tee; Capitol Shuffles Schedule; An Odd-yssey

BY EMILY BERNSTEIN

DEB AND BURIED: The Rev. Al Sharpton will lay the “Deb” in the Def American label to rest on Friday (27), when the record company officially changes its name to American Records. “The Death Of Def” as the funeral service is being called, will take place at the Chapel of the Presidents of Hollywood Memorial Park Cemetery before 500 of the label’s friends and artists. American Records founder-owner Rick Rubin has arranged for a funeral procession, complete with a New Orleans-style funeral marching band, to lead the Def casket to its final resting place in the cemetery. Afterwards a party, loud enough to raise the dead, will occur, will be held at a nearby bowling alley. Rubin says he’s ditching “def” because the term has become a cliché. The name change does not signify a shift in direction for the label, according to a spokesperson. New Greenfields include Skinny Pappy and MC 900 Foot Jesus.

TEE TIME: On Saturday (28), New York’s Lonestar Roadhouse will host a tribute to keyboardist Richard Tee, who died of cancer July 21 (Billboard, July 31). A founding member of the R&B outfit Stuff, Tee also played keyboards with Paul Simon for several years. Worked with Marvin Gaye, Billy Joel, Aretha Franklin, Roberta Flack, Phoebe Snow, Barbra Streisand, and others. The evening will reunite the def, we’re sad to report. Cornell Dupree (who organized the event), Gordon Edwards, Eric Gale, Chris Parker and Steve Gadd. Special guests are also expected for the show. Tickets are $20. A spokesman for Warner Bros, says there are no plans to release either of Stuff’s two releases, recorded for the label in the late ’70s, by year’s end.

MOVE ‘EM BACK: In order to give the new regime time to acquaint itself with the artists and releases, Capitol Records has pushed back several albums into next year. Originally scheduled for September, records by Crowded House and Richard Thompson are now scheduled for early January. A fall Richard Marx project also has been moved to 1994. Although Mazzy Star’s album will come out this year, the November release originally was slated for this summer.

WHO COULD POSSIBLY THINK of mounting a musical based on Homer’s “Odyssey”? The only two possible choices are Andrew Lloyd Webber or formerly Prince. For those of you playing along at home, the songwriting legend of formerly Prince, "Glam Slam Ulysses," an interactive version, that is, was scheduled for opening Aug. 21 at Los Angeles’ Glam Slam nightclub. The four-hour event showcased 13 new songs by formerly Prince (we still don’t know how to pronounce that symbol, goshdrumit), including "Come," "Dark," "Dolphin," and other one-word titles. The show, in which formerly Prince does not appear, features 15 dancers and, in what must be an acting stretch, stars Paisley Park artist Carmen Electra as Ulysses’ gal pal Penelope. According to a source, who says these tunes do not sound radically different from the old Prince’s material, there are no current plans to release any of these songs on CD—so the only way to hear them is to attend the show. "Glam Slam Ulysses" will run in L.A. through Sept. 3, and will play at formerly Prince’s Minneapolis Glam Slam club in the fall. CAA is looking into the feasibility of booking the show at other clubs around the country.

THIS AND THAT: Contrary to earlier reports, Madonna will bring her "Girlie Show" tour to the U.S., perhaps as early as October… Rykodisc will release "Born To Choose," a compilation album that will benefit pro-choice groups, on Oct. 28. The collection includes rare and previously unreleased tracks from such artists as Cowboy Junkies, Matthew Sweet, John Trudell, NBRO, Mekons, Pavement, Tom Waits, Lucinda Williams, Helmet, Megadeth, Soundgarden, Sugar, and R.E.M. with Natalie Merchant. Proceeds from the album will go to the National Abortion Rights Action League, the Brooklyn Women’s Anti-Rape Exchange, and Women’s Health Action and Mobilization… Eric Clapton garnered three nominations for the 1993 Jukebox Awards, to be presented Oct. 22 by the Amusement & Music Operators Assn. Clapton is up for the Jukebox living legend award, while his song "Layla" is vying for Jukebox single of the year and the nominated song for Jukebox Pop CD of the Year. Artists with two nominations include Whitney Houston, The Blues Brothers, Ugly Kid Joe, Spin Doctors, Mary J. Blige, Arrested Development, and Michael Bolton… Capitol Records artist Dave Koz makes his movie debut in a scene in the upcoming "Wayne’s World II."
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Thanks Everybody, for another Alan Jackson smash!

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Mickey Mouse Club Targets Teens With Oct. Album Release

BY DEBORAH RUSSELL

LOS ANGELES—More than three decades after quintessential Mouseketeer Annette Funicello left her mark on the Billboard Hot 100 Singles chart, Walt Disney Records will release "MMC," an album by members of the new "Mickey Mouse Club" TV series. The Sept. 14 release targets teens with its mix of R&B, funk, and hip-hop tunes, and the label is gearing up for a cross-promotional blitz that taps the Disney Channel, the Target retail chain, the teen magazine industry, and conventional radio, video, and club outlets.

"With 'Beauty & The Beast' and 'Aladdin,' we put our foot back into the pop marketplace," says Mark Jaffe, VP of Walt Disney Records. The soundtrack albums peaked at No. 19 and No. 6 on The Billboard 200 respectively, and generated the top 10 pop single "Beauty & The Beast" and the No. 1 hit "A Whole New World."

"This album fits right in with our [catalog] of family-oriented titles and pop-driven soundtracks," Jaffe notes. While "MMC" may not have a blockbuster film to push it up the charts, the title will benefit from "full support" via the Disney Channel's "Mickey Mouse Club" program, which stars the eight artists featured on the album. The popular series was revived six years ago, and has been the network's highest-rated afternoon series for the past four years. About 1 million viewers tune in to each weekday broadcast.

"We're going to start with the Disney Channel fan base and go from there," says Jaffe. Music videos, short live performances, and a live concert special will air during the fall season in conjunction with the TV show. The Disney Channel also will launch a viewer sweepstakes soon after the album release.

The album track "Flava" hits clubs concurrent with the album release, and the dance-oriented cut lays the groundwork for the Oct. 25 pop single release of "Talk." Views of the "Mickey Mouse Club" program will begin seeing the "Real Talk" video Aug. 30, and mainstream music outlets will receive the video soon after. Four additional singles and videos are penciled in for fall release.

(Cracker's Fire)

"Basically we were on tour for nine months and then we took a few months off and then I went out there about a week before recording," says Lowery. "We really don't work things out until we're in the studio."

While in Pioneertown, Lowery kept playing the Grateful Dead song "The Loner." "We were just doing it for a B side," he says, "but then we had the tape and played it for our friends, and everyone kept flipping out about it so we decided we'd put it on the album."

"David, with Camper and Cracker, has always had an aesthetic similar to the Dead," says Williams. "It's an American phenomenon and they put on a great show."

As with the first album, touring will play a major role in exposing "Kerosene Hat." Williams says: "A special focus will be the West Coast, where Cracker spent less time playing last time out."

Before the tour starts in October, Lowery and Hickman have to find a new bass player and drummer. "It's kind of like a floating lineup," says Lowery, explaining the band has had four different drummers, and bassist Davey Fargher, who played on both albums, wanted to take time off to spend with his family.

Despite the round of auditions that lies ahead, Lowery is looking forward to touring. "Making records is sort of a hassle for me because I like the playing part better," he explains. "I think a lot of people can make a good record, but it's really hard to make a good record and be a good live band. There are a lot of people who are not good entertainers."

By way of warm up, Lowery and Hickman did a segment on the West Virginia radio show "Mountain Stage" and last week played an acoustic gig in Athens, Ga.

"I try not to get too excited about things, but I'm really excited about this record coming out," says Lowery. "It's just a feeling I have."

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**Music Row Rumblings; Museum Tracks TV Tunes**

**NEW DEALS & BIG WHEELS:**
There’s a flurry of comings and goings at publishing houses on Music Row.

Kevin Lamb, who headed Maypop Music for the past eight years, has been named VP of peermusic. He will be replaced by Noel Fox, who will hold the title of VPGM at Maypop.

Fox, once a member of the Oak Ridge Boys, subsequently developed and operated that group’s Silverline/Goldline publishing companies and later served as VP of MCMusic.

**Nashville,** More recently, Fox has been involved in artist management, with Lionel Cartwright and Giant Records’ Rhonda Vincent among his clients.

Under Lamb’s leadership, Maypop had top hits with such songs as “I Know How He Feels,” “What I’d Say,” “Lonely Alone,” “Hit Me On Texas,” “Money in the Bank,” “Mirror, Mirror,” “Fellin’ Again,” “I Saw It On Down,” “Take A Little Trip,” and “Down Home.” Maypop is owned by members of the group Alabama and is one of the most active of Nashville’s few remaining large indies.

There has also been an executive turnover at Famous Music/Nashville. Susan Burns, who had served as the company’s senior creative director, is out, as is creative director Anthony Von Dollen.

Moving in as the company’s VP of Nashville operations is Randy Hart. Chuck Bedwell has been tapped as director of talent acquisition.

Before his move to Famous, Hart was director of publishing for Gary Morris Music, and Bedwell was VP of Nashville operations for NEM Entertainment.

Street talk is that NEM will close its Nashville office soon, and that BMG Music will then administer its catalog.

Jerry Flowers, executive director of the Opryland Music Group, has been elected to the board of directors of the National Music Publishers Assn. Flowers has worked in various capacities on Music Row since 1970, including artist management, recording, and publishing. At Opryland Music Group, he oversees day-to-day operations, international publishing, and business planning.

And, finally, a sustained round of applause for veteran Music Row celebrity Dennis Linde. The writer of “Blowing Love,” “Long Long Texas Road,” and other standards is still on the charts big-time via such current projects as “Janie Baker’s Love Slave” (Shindery) and “It Snows Is Monday” (Mark Chesnutt). Up next for Linde is his single for Sammy Kershaw, “Queen Of My Double-Wide Trailer.”

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**O R I G I N A L M U S I C A L S have been television’s trump card over the last 45 years, although some great writers, such as, Rodgers & Hammerstein, Cole Porter, Arthur Schwartz, Richard Adler, Burton Lane and Stephen Sondheim, have, with (alas) only occasional fresh storyline, tried to adapt their talents to TV’s inherent limitations. But their contributions need to be preserved and made available to lovers of the musical, for reasons of scholarship and pure entertainment. Some, of course, did live on as TV-cast audio releases and, in some cases, on video (“Peter Pan” and the 1957 remake of R&H’s “Cinderella” are the two major examples).

So it’s nice to know that much of what survives will be playing at the Museum of Television & Radio in New York from Sept. 21 to March 6. This year, in a series called “From Kern To Sonenberg—American Musical Theatre On Television,” the network has chosen to focus on the 50s—often known as the TV heyday for everything that was culturally worthwhile—television regularly mounted lavish video revivals of Broadway shows and most of the original shows worth mentioning, such as Porter’s “Aladdin” and Sondheim’s “Evening Primrose,” Arthur Schwartz and Maxwell Anderson’s “High Tor” starring Bing Crosby, and the aforementioned “Cinderella,” with an under-rated R&H score brimming with infectious Rodgers waltzes.

Yet another step, “Words & Music” feels is to test out some of the routine delights put on by television, and offer them on home video and/or CD. If they’re still around, what about starting with Rodgers & Hart’s early charmers from the 30s, “Dearest Enemy” and “A Connecticut Yankee,” and their collections of Frank Sinatra and Ethel Merman. As for the Rodgers & Hart shows, the network has promised to present performances of virtually every song of both productions—at least—packaged to keep the 50s censors from the door.

**D E A L S:** The Rake’s Progress, the New York City band, has signed a co-publishing deal with Sony Music Publishing, according to creative director Pati de Vries.

**P R I N T O N P R I N T:** The following are the best selling folios from Hal Leonard Publications:
1. Nneuma, Nervine
2. Mary-Chapin Carpenter, Come On, Come On
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**A S S I S T A N C E:** In preparing this column provided by Ed Morris in Nashville.
CROW’S MUSIC CLUB

While some artists toi endlessly in the studio, A&M artist Sheryl Crow’s debut came about more organically. The aptly named “Tuesday Night Music Club,” released Aug. 1, is the offspring of weekly jam sessions at the Los Angeles studio of producer Bill Bottrell. The evenings brought together Crow, Bottrell, and their friends, including David Baerwald, and David Ricketts; among the agenda, as she puts it, “to drink and smoke and make music.” They would jam, play, write, and record, trying to complete one song each time.

Crow’s voice and style occupy a unique niche somewhere between the approaches of Rickie Lee Jones and Bonnie Raitt. Her singing has landed her on tours backing Michael Jackson and Don Henley, and she has done album work for George Harrison, Iod Stewart, and Foreigner. Still, it’s her songwriting and storytelling that makes “Tuesday Night Music Club” so appealing.

Many of the songs embrace the lives of women. “I can’t help but write from a female point of view,” she says. “I am aware of it and it was important to me to write about it. It’s an important topic for women, worldwide.”

Marilyn Pastor, product manager at A&M, agrees that songwriting is one of Crow’s strong suits. “The music is solid, and really compelling on the first listen,” she says. “When that happens, you know you’ve got it.”

(Continued on next page)

MMC ALBUM

(Continued from page 18)

The MMC troupe hits the road Oct. 2 for a 10-city national tour sponsored by the Target retail chain. Dates are planned for every weekend except Thanksgiving through Dec. 12. MMC will perform four free shows per weekend in the parking lots of Target outlets from Minneapolis to Los Angeles. An August preview date in Cleveland attracted some 10,000 fans.

A print campaign focusing on the teen magazine industry also is timed to coincide with the album release and tour schedule.

The album should reap further cross-promotion benefits from the current Touchstone film, “My Boyfriend’s Back,” which features the MMC track “Hanging On For Dear Life,” available only on the MMC album.

“MMC” follows three album releases by the Hollywood Records act. The Party, whose members had been in the program but disassociated themselves from the show and Disney Channel to pursue their recording careers, says O’Halloran, who reports brisk early sales of the Rounder-distributed release. The BoTown record chief says he’s now negotiating to get members of Aerosmith involved in a cover project featuring songs by the city’s favorite headbangers.

GREG REIHMAN

Continental Drift

PITTSBURGH: Locals aren’t sure what to make of Water Shed. Pittsburgh, after all, is not exactly a hotbed of avant-garde music. Ask natives who Tim Berne is, and they’re likely to say, “You mean David Byrne.” Talk about New York’s Knitting Factory, and they’ll mention all the factories closed down. Nevertheless, Water Shed’s dissident, post-modern melting of free jazz, rock, and funk has gained a following in rock- and folk-oriented clubs like the Bloomfield Bridge Tavern, the Arctic, Luciano’s, and the Electric Banana. The band’s new full-length CD, “Dark Bill Hammer,” released on avant-entrepreneur Manny Theiner’s Pop Bus label, is getting heavy airplay on no major Pittsburgh college stations, WPTS and WJCT and has seen favorable reviews in the local papers.

“The music has a groove; it’s serious, not ponderous. “I know we’ll never draw as many people as the biggest bands in town, like the Affordables or the Floors,” says composer/saxophonist Ben Opie. “But we’ve got a steady and growing following here, and I think we stand a better chance of being heard than some of the pop bands.” Water Shed is made up of guitarist Daryl Fleming; cellist Erin Snyder; bassist Jeff Stringer; drummer Jay Matula; and Opie, who plays alto sax, as well as tenor, soprano, and clarinet. Most attended the music program at one of the city’s large colleges: the Univ. of Pittsburgh, Carnegie-Mellon, and Duquesne. Stringer studied engineering and music at Cleveland’s Case Western Reserve. And, yes, Water Shed would love to gain the respect of its peers in the New York scene. The band once opened for David Riket at a show in a Brooklyn loft—narsest attended, unfortunately. They’re now working on a booking at the Knitting Factory.

BLOOMINGTON, IND.: Mention “crows” and “Bloomington” in the same sentence, and the first things that come to mind are sold-out Indiana Univ. basketball games. But this week, beginning Friday (27), the action will be on the stage rather than on the court, as Hoosierfest ’93 takes over Morton Street for three days of music by Bloomington-based acts. Kicking off the Festival’s eighth year on Friday will be alternative-rock acts El Nino, Speed Luxury, and Arson Garden, which has toured 36 states and gotten rave reviews in British music publications; the David Miller Jazz Quartet; and the R&B-influenced Dynamics. Saturday’s roster includes country-rock act the Neon Ramblins, the acoustic classic-rock band Brain Dead Hoosiers, and the Larry Camp Band. Sunday’s final feature duets the funk band Johnny Socko, alternative band Situation Grey, and the Chosen Few, a classic-rock act. “There is wide support for the variety of music found in Bloomington,” says Hoosierfest VP Talisha Coppack. “We have many venues for showcasing local artists, and the opportunity for the bands to get to play before sizable crowds of approximately 3,500 people per night.”

RUSSELL SHAW

Boston: Back in 1988, booking agent Mickey O’Halloran and journalist A.J. Wachtel thought they had stumbled onto a sure thing when they put together a double LP of Beatles covers performed by Boston bands. “BoTown Does The Beatles,” on O’Halloran’s BoTown Records, soon sold out its 5,000-unit pressing. BoTown went on to assemble a follow-up, “BoTown Does Motown.” But the less-focused Motown cover project was a commercial flop, selling fewer than 1,000 units. Three years later, O’Halloran is back with his third compilation, “Boston Gets Stones.” Available on CD and cassette, the 19-track collection features locales like Swinging Steaks, Robin Lane, John Lennon Wright, the Count, Lynx, and even rappers Posse NFX playing Rolling Stones tunes. Adding to the project’s credibility, O’Halloran lined up veteran Stones producer Jimmy Miller to produce some tracks and to master the entire collection. “Having Miller on board has made all the difference,” says O’Halloran, who reports brisk early sales of the Rounder-distributed release. The BoTown record chief says he’s now negotiating to get members of Aerosmith involved in a cover project featuring songs by the city’s favorite headbangers.

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ARTIST DEVELOPMENTS
(Continued from preceding page)

something, you just try to give it the best exposure as you can. We know how hard it is to break new artists, especially new female artists, at a rock format.

“We’re working at the [adult alternative] format and AOR,” Pastor says. “We’re looking for those stations that really care about new music. The other emphasis is on Sheryl herself and on touring. She’s preparing a band right now, and we plan on getting her on the road in front of as many different audiences as possible.” Crow has moved back from L.A. to St. Louis, where she taught school before entering music professionally. Adding to her desire to return to the Midwest, Crow decided that her music would be best served if she started playing out, which made more sense in a developing music region.

Two songs from Crow’s album—“Strong Enough” and “No One Said It Would Be Easy”—will be featured in the upcoming feature film “California,” starring Juliette Lewis and Brad Pitt. Pastor says a direct-marketing plan will put two-song samplers in consumers’ hands at screenings of the film.

“It’s hard to classify Sheryl,” Pastor says. “Just as it’s hard to classify the Gin Blossoms. With that kind of variety, you’ve got to try as many different things as you need to, to get it out there. Once they’ve heard it, you’ve won half the battle. I think a lot of people really get this record, there’s a good buzz going already. The music is good, and it communicates something that’s strong, the strong point of view that she delivers.

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ARTISTS IN ACTION
(Continued from page 19)

...a show-opening overture that featured snippets of “The Royal Storm,” “Peg,” and “Aja.” But the excitement quickly ebbed as the sets became jazzier in temperament and headed into less-familiar Fagen and Becker terrain; the second set ended with a three-song suite from “Kamakiriad,” a rather restrained way to close. And the crowd didn’t come to its feet until the encore, “My Old School” and “FM.”

On the plus side were some fine performances, both by the ensemble and by various soloists. Guitarist Drew Zingg and saxophonist Chris Potter shined throughout the show, while Becker’s tasteful guitar solos provided a more measured counterpart to Zingg’s speedier playing. And the rhythm section—celebrated drummer Peter Erskine and bassist Tom Barney—stayed solidly in the pocket all night, providing a necessary bedrock for the other musicians’ improvisations.

“With marketing, you try to narrowcast so you can focus on who you’re trying to reach, but when you’ve got an artist who’s got a wide range of appeal, you’ve got to try that many different things.”

BRIAN Q. NEWCOMB

COLUMBIA LIGHTS THE LIGHT ON NYRO SET
(Continued from page 16)

But now, as the new album attests, she’s reached another stage.

“I’m at a point where I see more clearly and better understand life,” says the native New Yorker and current Connecticut resident. “I’m growing spiritually, and have more compassion. And I’m a better singer now.”

That sentiment is seconded by Mason Munoz, Columbia’s director of marketing and Nyro’s product manager.

“She sounds better than ever,” he says. “It’s hard to believe, but her voice has improved over the years. It’s important that we get people out to her shows.”

Nyro recently has done a few solo gigs, and plans to continue, either solo or with a band, throughout the fall. “We expect a tremendous amount of press coverage, because of her big fan base and the amazing body of work she’s generated over the years,” Munoz adds. “There’s also great interest at A/C radio, and at the adult-oriented commercial alternatives that aren’t playing the Red Hot Chili Peppers or Belly.”

The target, adds Munoz, is “the upper demo [that is] still relevant and vital and cool, who want more than A/C. We expect a lot of public-radio exposure, since those stations are presenting music that isn’t necessarily mainstream these days, like Dylan’s last album and Leonard Cohen’s. Hopefully Laura will do a ‘Columbia Radio Hour’ special, which does very well in syndication on those kinds of stations.”

The album’s first focus track, the midtempo “A Woman Of The World,” is infused with the mature self-confidence Nyro has attained. However, the album always looks outward, with such tracks as “Broken Rainbow,” Nyro’s theme for the 1985 Oscar-winning documentary about Navajo Indians, and “Light A Flame (The Animal Rights Song).”

“I have complete freedom as a songwriter, which is a very good feeling,” Nyro says. “I can take a ‘Mother Earth’ approach to its children, write about the environment, about peace. I look at my music as ‘soul talk,’ a healing using the language of love, and I think there’s more of that kind of feeling in it now.”
NEW AND TRADITIONAL MIX IN CANADIAN MARITIMES
(Continued from page 1)

even spoons or a bodhran drum.

In a region where one can order a McLobster sandwich at McDonald's, the juxtaposition of traditional and contemporary is apparent; here, alternative bands play three-chord songs jangled with distortion, while fiddlers bring the new life into music centuries old.

A renewed interest in the Maritime music scene within the Canadian record industry was sparked by last year's American signings of Halifax-based grunge rockers Sloan to Geffen, and the barrier East Trip and Jale to Sub Pop. Additionally, there were the Canadian-based signings of two Cape Breton Island traditional folk-style family groups: the Rankin Family to EMI Music Canada, and the Barra MacNeils to PolyGram Canada. The Geffen and Sub Pop signings kicked off a short-lived but enthusiastic Canadian media blitz that hyped Halifax as the "Seattle of the East." Wary of any "flavor-of-the-month" syndrome, most locals distanced themselves from such speculation. Nevertheless, it's been great as far as pointing the finger in this direction," says producer/studio owner Terry Pulliam. "Not just the grunge bands or alternative bands, but other bands have benefited as well. It's also shown there's more than just traditional music down here."

The fierce pride and passion for Scottish and Irish-derived traditional music remains strong here, swelling more in the region than rock or alternative music. The Rankin Family, the Barra MacNeils, and Halifax's Keep alive the spirit of traditional ballads, airs, and lamentas, and the instrumental forms of the strathspeys, jigs, and reels. Also specializing in the form are Piggy Duff, Tickle Harbour, and Davey Ashby's 

THE BARRA MACNEILS

writer Shirley Elzark ("Something to Talk About Today") have made their marks internationally.

Within Canada, a number of Maritime acts have achieved recognition, both locally and nationally. Some, like Robertson, the Robertson Brothers, the Robertson Family, and folk rockers The East & West have sold out major concert venues across the country. Others, like The Rankin Family, have sold out the majority of their Canadian shows. The Rankin Family's 1987 album, "Flying On Your Own," reached the No. 1 position on the Canadian charts.

THE RANKIN FAMILY

Outside Canada, Anne Murray, Rock Lobster, and The North Shore, all Carter remain the best-known artists originating from the Canadian Maritimes, but Rita MacNeil, Sarah McLachlan, Holly Cole, and other artists have achieved international success through their work in films, television, and recordings.

BEYOND CANADA

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THE RANKIN FAMILY

Alternative Flurry

Halifax's alternative scene has grown significantly in recent years, with the rise of bands like Sloan, The Rankin Family, and The Barra MacNeils. These bands have received critical acclaim and have enjoyed commercial success, with many of their songs reaching the Top 10 on the Canadian charts.

THE RANKIN FAMILY

The Rankin Family's "At the Corner of the World" reached No. 1 in Canada and was a Top 10 hit in the United States.

THE RANKIN FAMILY

Their album, "The Last Waltz," reached No. 1 in Canada and was a Top 10 hit in the United States.

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Box Top. New Detroit rap trio the DBGqz had the most-requested video on pay-per-view channel The Box for the week ending Aug. 13, with its derriere-focused body. Its debut album bows Aug. 17, marking the Bust It label's switch from CEMA to indie distribution. The DBGqz were showcased recently at Jack The Rapper.

**Screen Gem:** Matador/Atlantic act Bettye Everett is getting Hollywood exposure from the Fine Line Features film, "Amongst Friends." The Dutch alternative act has the lead single, "Kid's Alright," from that film's Atlantic soundtrack. Information about the soundtrack will be mentioned in the movie's ad campaign, with spots airing on MTV's "Saturday Night Live," VH1, and CNN. A video is also being prepared for "Kid's Alright," which also appears on the band's album, "Palomine," which was released by Atlantic after going through independent channels—first Matador, and later through Alternative Distribution Alliance. Atlantic is taking a cue from SBK and Milan, labels that spanned hit soundtracks from two decidedly offbeat films.

Atlantic is getting a boost from Minamori's "The Crying Game" and MGM's "Benny & Joon," both spawned successful soundtracks and generated hit singles for acts not exactly known for recent hot hits. Atlantic's Keith, The Proclaimers, is getting active in the video market by releasing "Palomine," and "The Voice," and Atlantic will be releasing an eight-song compilation of R&B/Pop hits, A&M's "Damn The Machine," starting Sept. 10. Prior to that, the Quebec, Canada-based band plays four tour up-dates in Arizona and California. Meanwhile, RCA is working with "The Outer Limits" with a $3.08 list on the casette and a $10.08 equivalent on the CD—and even at those low prices, fans get 3D glasses to enjoy the packaging's 3D artwork. The label also has unleashed a display contest, which encourages metal-storing stores—both independents and chain stores—to play the 3D graphics...Nouvau cabaret stylist Holly Cole primped her new Manhattan/Blue Note album, "Don't Smoke In Bed," due Sept. 7, with a showcase at Los Angeles' Upside Down Club featuring her trio and a 17-piece band. She also shot a video in Costa Rica for the Johnny Nash song "I Can See Clearly Now," a single aimed at adult-skewed radio formats.

**In Development:** Do you know Joe? Mercury swoons that if you don't you will soon. The 20-year-old rapper, whose first album came out earlier this month, completed a tour with hot Tony! Toni! Toné!, has seen his "I'm In Love" on NBC's "Friday Night Videos," and debuts this week on Hot 100 Singles. He is the subject of a "Who Is Joe?" daytime contest, and has done interviews for upcoming features in hip-hop mags World Up! and Right On...Hurt rocking Voivod is gearing up to headline an eight-day tour, opening for A&M's "Damn The Machine," starting Sept. 10. Prior to that, the Quebec, Canada-based band plays four tour up-dates in Arizona and California. Meanwhile, RCA is working with "The Outer Limits" with a $3.08 list on the cassette and a $10.08 equivalent on the CD—and even at those low prices, fans get 3D glasses to enjoy the packaging's 3D artwork. The label also has unleashed a display contest, which encourages metal-storing stores—both independents and chain stores—to play the 3D graphics...Nouvau cabaret stylist Holly Cole primped her new Manhattan/Blue Note album, "Don't Smoke In Bed," due Sept. 7, with a showcase at Los Angeles' Upside Down Club featuring her trio and a 17-piece band. She also shot a video in Costa Rica for the Johnny Nash song "I Can See Clearly Now," a single aimed at adult-skewed radio formats.
Mercenary Songwriters Go (Soda) Pop
Nona Hendryx Is Back; Twin Cities Awards Expo

A COKE AND A SMILE: Keith Washington better watch out—Coca-Cola is moving in on the songwriting/production team that provided him with “Kissing You.” Mercenary Productions (Terry Coffey, Jon Nettlesby, and Michael Hudson) has composed the “Always Coca-Cola” song for the Coca-Cola Co. It’s already being broadcast daily around the world on TV and radio. Folks are raving because the tune sounds like a “real song”—not like a jingle.

Mercenary has cut a variety of different versions of the song—urban, Latin, country, jazz, symphonic, rock, acoustic. Could this be the start of a new trend? Will Pepsi soon be going to Teddy Riley? Or Pepper to Gang Starr’s DJ Premiere? Canady Dry to Eddie IPS? Snuggle to Wolf & Epic? Many companies enlist recording stars for their famous names and faces: En Vogue for Converse, Kris Kross for Sprite. Buy Area duo Foster & McClary produced the theme to the TV show "Love," which is sung by En Vogue. How many other R&B or hip-hop producers are out there doing things like this? Call and tell me.

Mercenary’s gig is a case of producers expanding their horizons, pushing their art into other lucrative and creatively stimulating markets. There is even talk of the song—a “jingle”—being released as a single. Wait! Is anybody drawing lines anywhere anymore? Congrats, Mercenary. And continued success.

Do IT, LADIES: She put herself on the back burner for a minute, but Nona Hendryx has been busy recently. Some of her songs will be featured on the upcoming Lisa Lisa project, and she’s hooked up with Gang Starr’s Guru as well as David Werner and Junior Vasquez on the songwriting tip. Look for bits of Hendryx to show up on upcoming albums from Lisa Fischer, Patti LaBelle, and Vanessa Williams. Rumor has it Hendryx is going to sign a publishing deal with PolyGram. . . . Also, Miss Busy herself, Rosie Perez, is set to direct Lissette Melendez’ video for “Goody Goody,” the first single from her as-yet-untitled Fever/R&B Chaos album. Pumped up after the swell response she received for her 1991 pop-styled “Together Forever,” Melendez is back—this time more on the searing diva tip. The album’s due in October. This will be Perez first shot as a music video director.

SO YOU KNOW: The Minneapolis Black Music Awards Expo ’93 is all set for Sept. 2-4. There will be awards presented to Motown, LaFace, Perspective, Def Jam/R&B, Uptown Records. Hosted by comedienne Marsha Warfield with How-Leged Louis and Paul Anthony of Full Force, the Expo will pay a special tribute to Lee Bailey—commemorating the 10th anniversary of Bailey Broadcasting. It’s still the only black-owned syndicated program . . . Solar Records, previously distributed by Sony Music, now will be worked by Dick Griffith’s newly formed J. Hines Co. and distributed through INDI . . . Frankie “Mr. Lucky” Halfacre writes to remind me that he hosts “Lucky’s Soul Kitchen Part II,” an “adult urban sound & souvenir” show on WMPR Youngstown. The station serves the northeast Ohio and western Pennsylvania markets with adult urban contemporary jazz, blues, Latin, and African music. Alert promo people will be plugging into Mr. Lucky’s outlet, I’m sure . . . Anita Baker is in Detroit working on her new album with Joe Sample.

Listen Up, You Just Might Win: As mentioned here last week, the Billboard Music Video Awards competition is happening right now. Announcements have been mailed to labels requesting submissions for the awards in 10 different genres—including, of course, top pop R&B. If you haven’t received a submission form, call Melissa Sultach at Billboard, 212-586-2016. The deadline is Sept. 1, and the awards will be presented at the Billboard Music Video Conference, Nov. 3-4, in Los Angeles.

Pumping It Up: Columbia recording artist Prince Markie Dee was one of the stars at the kick-off reception for Club-B, an incentive program for New York City public high school students, held at Manhattan’s Reboek Station. With Markie Dee, from left, are Andrea Andrews, executive director of Club-B; Uptown recording artist Nesto Velaquzquez, and Leighton Newlin, GM of Reboek Station.
In Memory Of Hank Wylie

Who Will Always Be Remembered

For The Strength Of His Spirit

The Breadth Of His Generosity

And The Warmth Of His Soul
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<tr>
<th>WEEKS</th>
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<tr>
<td>2</td>
<td>1</td>
<td>Right Here (Human Nature/Downtown)</td>
<td>Toni Braxton</td>
<td>SWV</td>
<td>(^{<strong>} ) No. 1 (^{</strong>} )</td>
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| 2 | 3 | Power Pick/Airplay | MC Hoon | 1.0%

### Billboard Hot R&B Singles

**Week Ending August 28, 1993**

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<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>WEEK 2</th>
<th>WEEK 3</th>
<th>WEEK 4</th>
<th>WEEK 5</th>
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<td>6</td>
<td>Right Here (Human Nature/Downtown)</td>
<td>Toni Braxton</td>
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</tbody>
</table>
| 1 | 4 | 5 | 6 | 7 | 8 | Power Pick/Airplay | MC Hoon | 1.0%

**New Entries**

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<th>WEEK</th>
<th>RANK</th>
<th>TITLE</th>
<th>ARTIST</th>
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| 4 | 11 | Alright | KRS Kross Featuring Supercat | 1.0%
| 3 | 12 | Dreamlover | Mariah Carey | 1.0%

**Returning Titles**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>RANK</th>
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<td>2</td>
<td>1</td>
<td>Right Here (Human Nature/Downtown)</td>
<td>Toni Braxton</td>
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</table>
| 2 | 3 | Power Pick/Airplay | MC Hoon | 1.0%

**Trends**

- **New Entries**
- **Returning Titles**
- **Power Pick/Airplay**

**Sample Track**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>Alright</td>
<td>KRS Kross Featuring Supercat</td>
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</table>

**Notes**

- Compiled from a national sample of R&B radio play data monitored by Broadcast Data Systems, R&B radio playlists, and retail single sales collected, and provided by SoundScan.
- Records with the greatest airplay and sales gains take up to 3 weeks to appear in the chart.
- **Power Pick/Airplay**
- **Hot Shot Debut**

**Additional Details**

- **R&B Sales**
- **R&BsendKeys**
- **Top 100**
- **Airplay**

**Industry Notes**

- **Industry Sales**
- **Industry Airplay**
- **Industry Radio**

**Contact Information**

For more information, visit Billboard.com.
If you service record retailers or sell them your products - this is the directory for you.

The 1993 Record Retailing Directory is the only, complete, fully-up-to-date listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just $99! (plus shipping & handling, $8 for international orders).

To order your copy call 1-800-344-7119 or 1-908-363-4156.

Or send check or money order with this ad to: BILLBOARD DIRECTORIES, P.O. Box 2016, Lakewood, NJ 08701. (NY, NJ, CA, TN, MA, IL, PA, & D.C. residents please add applicable sales tax.)

Order bulk copies for your entire staff and marketing team - call for special rates!
Since we Knocked the Boots earlier this summer, and went Platinum with a number 1 single now its time to Lick U Up

H TOWN

© 1993 LUKE RECORDS, INC., BOO YEAH AND ASSOCIATES, LYNCH CAY, FL 33136
DISTRIBUTED BY NELSON MUSIC DISTRIBUTION INC., JERRY BASSIN DISTRIBUTORS, SELECT CHITS, ASSOCIATED DISTRIBUTORS, JFL DISTRIBUTORS, NOVA ONE, INC., HL DISTRIBUTORS AND DOLPHIN MUSIC DISTRIBUTORS.
AT THE TOPI: Right Here/Human Nature," by SWV (RCA), hardly becomes this week's No. 1 single. Sales increased by 7.8% and airplay increased another 9%. The song ranks No. 1 at four stations, including WGCW Chicago and WPENG Charlotte, N.C. The airplay points on "Downtown" are included in the total points for this record because both songs are on single compilation records. "Right Here" is so strong that it has sufficient points to be No. 1 on its own. Airplay for "Downtown" surges, gaining 27%. It moves up the airplay chart 40-30. It is No. 1 at KMJY Shreveport, La., and top five at six other stations, including WOWI Norfolk, Va., and KDKA-FM Dallas. "Another Sad Love Song," by Tien Hrason (LaFace), moves to the challenger's position with No. 1 airplay at 14 stations, including WJBL Detroit, WXYY Baltimore, and WQKX Nashville.

REAL BIG MOVES: "Heaven Knows," by Luther Vandross (LJ/Epic), gains 125% in airplay points. It advances 84-51 on the Hot R&B Singles chart and 69-42 on the airplay chart. Sales points thurst "Hey Mr. D.J.," by Zhanne (Flava), 32-16 on the singles chart and it enter the sales chart at No. 27. Zhanne's No. 1 at radio include WBLB New York, WZIP Richmond, Va., and WBKL Buffalo, N.Y.

LESS DOUBLE-SIDED NEWS: Two singles lose the listing of the other side, because now there is airplay only on one song, "The Bonnie & Clyde Theme" by Yo Yo (EastWest) and "Back Seat of My Jeep" by L.L. Cool J" (Bof Jam) have both proven to be the winner's sides... Singles by Big Daddy Kane and Lords Of The Underground both gained points, but were caught in a highly competitive part of the chart.

SYNCHRONICITY (THE FLAVA OF THE FURY): Two movements are under way, challenging the media to become more responsible in the types of messages it sends to the public. The U.S. Congress will return to debate legislation that proposes to limit violence on public broadcasting outlets. Recordings and music videos that include acts of violence or that degrade women also are being assaulted by a powerful and influential women's organization, the National Political Congress of Black Women Inc., chaired by Dr. C. Dolores Tucker. Arguments supporting negative rap music's right to be aired range from freedom of speech to the need to show life's realities. But the messages those arguments would allow punk defeat into America's psyche and meanwhile do nothing to alleviate the degradation of women and young people. If it all ends in wasted lives. Broadcasters may not have created social problems, but the media reinforce, and through repetition, make negative images a familiar and, eventually, an acceptable part of our lives. I, along with Dr. Tucker's organization, want Americans to enjoy the highest legal rights. Black folks definitely need more rights: the right to work, proper health care, to education, and to die a natural death. To commit violent acts, whether at a music convention or at a McDonald's, is not an acceptable right. The media is a big target, but it is only a place to start. Federal and local governments, educators, and the like must be taken to task, most strongly, for the way young minds are shaped. It is not necessary for artists to stop creating their art. But can we at least lower the profile? Americans are afraid. United, concerned Americans can reclaim their rights without fear of violence, and young women can aspirate to be something more than a bitch or a ho. Is anybody listening?

BUBBLING UNDER

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<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
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<tr>
<td>1</td>
<td>3 MAKIN MY DAY (LaFace)</td>
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<td>2</td>
<td>EMMY WRIGHT (REAL SEDUCTION)</td>
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<td>3</td>
<td>BONNIE WILLIAMS (Re-Records)</td>
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<td>4</td>
<td>SHELBY (WARNER BROS)</td>
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<td>5</td>
<td>INDO SMOKE (HAPPENSTAIL)</td>
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<td>6</td>
<td>TEAR (ATLANTIC)</td>
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<tr>
<td>7</td>
<td>JADE x THE GRAND SLAM (NORTHWEST)</td>
</tr>
<tr>
<td>8</td>
<td>I DON'T WANT TO DO ANYTHING (UPMC/ATOMIC)</td>
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<tr>
<td>9</td>
<td>SOMETHING SPECIAL (PRINCE MARSHA(COLUMBIA))</td>
</tr>
<tr>
<td>10</td>
<td>YOU WOULD LIKE TO DANCE MAN AT LARGE (EASTWEST)</td>
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<tr>
<td>11</td>
<td>SHEILA BY THE POOND (Danco)</td>
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<tr>
<td>12</td>
<td>WHIST: HERE IT IS (THE ANSWER)</td>
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<td>13</td>
<td>NICKEL BAGS (ORITE)</td>
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BABYFACE'S NEXT PROJECT

"Tell Me You Love Me (The Answer)"

Recommended releases by the top 25 singles under No. 100 which have not yet charted.

R&B ARTISTS & MUSIC

ARTIST DEVELOPMENTS

JUST DO IT

"This record is not too political, not very hardcore. It ain't droppin' crazy science. It's basically me just kickin' shit that's on my own juicy funk grooves; every song is about me or something that I feel."

Chilly Tee is talking about "Get Off Mine," his debut album on MCA Records. It was put together by Hank Shocklee (whose previous producer credits include tracks for Public Enemy and Slick Rick), and it's due Aug. 31. The set's first single is the bouncy title track, which dropped July 13. Club and mix-show jocks have been serviced with an edgier Dr. Zeus remix of the song.

Drawing inspiration from acts such as Run-D.M.C and Eric B. & Rakim, Tee, 19, was turned to rap by a friend 10 years ago. He says he steered deeper and deeper into rap, even as others tried to deter him elsewhere.

Hailing from Portland, Ore., not exactly a rap mecca -- he says many of his friends and teachers couldn't understand why he wanted to rap. "They think it's basically a black or Hispanic thing, and that I had no business doing it," he says. "They thought I should be thinking about going to Stanford or Harvard, studying business and trying to follow in my father's footsteps. My response to that is 'Get Off Mine.' This is my dream, and I'm pursing it."

After being indoctrinated into hip-hop culture, Tee says he expanded his knowledge of rap art by "trial and error," putting beats together on a four-track recorder and composing rhymes. Two years ago, when he was a high school senior, he composed a rap song detailing the Civil Rights struggle for a class project.

"That's the demo that I sent to labels," he says. "MCA heard it and thought it was cool." The label signed him. When they mentioned Shocklee would be producing him, he hugged, "because he's one of my musical heroes."

Because of Tee's ethnicity -- and the fact that his dad is Philip Knight, the co-founder and chairman of Nike Inc., the giant sneaker and sportswear manufacturer -- one might think that Tee would be catching flack from residents of black inner cities as well as inhabitants of his provincial hometown. But so far he hasn't been charged with co-opting or exploiting black culture, possibly because his career is so young. Brute Bailey, MCA's national director of rap music promotions, says, "People are responding to Chilly's voice and the beats on his record. The video, which shipped after the single did, might spark something later."

If it does, Chilly has a comeback in the form of "Frenzied Identity," another cut from the album. Explaining his stance, he says, "Rap is something that really moves me. It has been a part of me for a long time. I'm not trying to be something I'm not. In the song I'm sayin' I don't have an identity crisis, and that you should check yourself before you criticize me."

Since June 21, MCA's street promotion team has been building a base for Tee on the bricks, at college radio, on mix shows and in the clubs. The company is presently planning a promo tour for the artist that will include performances "wherever possible," as well as visits to retail, radio, and video outlets. The tour will kick off on the West Coast.

HAYLOCK NELSON

Golden Girls. Giant recording group Jade's debut album, "Jade To The Max," was RIAA-certified gold, so executives at Giant were celebrating. Pictured at Giant's offices, from left, are Rob Sides, head of sales; Joel Marshall of Jade; Cassandra Mills, president of black music; Tony Kelly of Jade; John Brodie, head of promotions and sales; Jean Johnson, national director of pop promotion; Steve Backer, head of marketing; Ardenia Brown, head of black promotion; Ray Carlton, head of pop promotion; Irving Azoff, chairman, Giant Records; Di Reed of Jade; and Susan Markheim, head of Giant's international division.

BABYFACE'S NEXT PROJECT (Continued from page 13)

changed." Edmonds mentions upcoming sessions with After 7 and Karyn White, and possibly with Vanessa Williams (like Edmonds, managed by Ramon Hervey), as the first projects he'll be undertaking as sole producer. Epic's Caldwell notes that continuous promotion at radio and satellite are key in the label's commitment to "For The Cool In You."

"We're geared towards Babyface gaining his own identity as an artist," he says. "Overall, 'Face appeals to a young adult demographic, although with this album, we see the potential for a response from all ages."

An international promotional tour is also in the works for Babyface, who will be appearing on an upcoming "Arsenic Hall" show and will be the subject of a half-hour BET special in October.
VIRGIN CELEBRATES VICTORY IN MARINE LAWSUIT

(Continued from page 10)

tem, one Virgin attorney cringed visibly and groaned, “Here it comes.”

The guest of honor was Abdul, who acknowledged the guests’ applausenunderneath a large banner reading “Congratulations Paula! You’re Forever Our Girl.” She lauded the label’s legal team (“They kicked major butt” and Virgin itself, “which proved its commitment to the entire record industry.”

Abdul’s statement reflects the fact that more hung in the balance during the case than just one singer’s reputation.

Virgin had always publicly maintained that if Marine’s lawsuit, filed in April 1991, was found in her favor, it would open the door to costly claims against Virgin and other labels by work-for-hire producers in the industry, from vocalists to studio musicians.

Although one juror said he was leaning toward Marine’s side in early deliberations, the panel quickly decided, in the words of an attorney representing some Virgin and other labels, “It’s a long shot.”

And to her work.”

The outcome was apparently not in doubt for long. A juror said that the panel was polled only a couple of times; another said that some sang along with tracks from the album in the jury room, while at least one juror danced during the deliberations.

In the courthouse halls following the reading of the verdict, a red-eyed, weeping Abdul hugged some friends, saying to one, “Thank you” in a voice husky with emotion.

She told reporters, “Now I can go on working without feeling anything in the back of my head [about the case]...I don’t wish this on anyone.”

Virgin attorney Joseph Yanny said the verdict sends a message to record companies to other people who would try to claim things and collect on them.”

“It’s possible that the industry won’t be in such a rush to settle these lawsuits,” said Virgin’s Berry, who later characterized Marine’s suit as “a waste of everyone’s time and effort. The whole thing should never have gone to trial.”

Marine herself was not present when the verdict was read and could not be reached for comment by press time.

Her attorney, Steven Ames Brown, who appeared distracted during the reading of the last, declined comment on the outcome of the case. He did say, however, that Marine would still pursue a defamation lawsuit filed against Abdul, Yanny, former Virgin co-chairman Jeff Ayeroff, and Abdul’s former manager Larry Tolin in state court.

Also still pending are class action lawsuits filed in L.A. and Cook County, Ill., alleging that Virgin falsified the packaging of “Forever Your Girl” by not listing Marine as a co-lead vocalist. Virgin attorney Bernie Fischbach predicted that these suits would be rapidly dismissed.

The Big Apple May Be Rotting At The Corps; Ruthless, Relativity Look To ‘Future Profits’

WHOOPI! (THREE IT IS): Ruthless Records has inked a distribution deal with Relativity Entertainment Distribution. The first release under the arrangement will be Blood Of Abraham’s “Future Profits,” due Oct. 26. Relativity is half-owned by Sony Music, a company with which Ruthless president Eric “Kazy” E. Wright is still in litigation... like “O. P. P.” and “Baby Got Back” before it; “Deez Nutz” is a hop-hop song, yes, but it has popped onto the bards (and chesty, by way of T-shirts) of everyone. But I’m confused. What does this latest catchphrase—it’s from Dr. Dre’s multiple platinum “The Chronic”—mean when out of the black church across the rest of black America, and they end up playing on many rap records.” It’s the contributions of these new, young musicians that have helped broaden rap’s appeal across the demographic board and assisted in its overwhelming ac
cception at radio. It’s this new breed of musicians leading toward a new frontier. Rap may have started in New York, but it has kept on the move elsewhere.

Rap is the real deal. It’s the real deal. It’s the real deal...
Lougheed’s Album Fulfills Single’s Promise; A New Ming Dynasty; K7’s 2-Sided Come-On

It’s always nice when a new artist fulfills the promise of a cool first single with a creatively satisfying album—especially since it happens so rarely. This past spring, Canadian ingenue Lisa Lougheed offered an unexpected treat in the form of “Won’t Give Up My Music,” a sweet R&B pop house confection on Warner Music Canada, although the Mike “Hitman” Wilson production never went beyond it to a highly coveted import status in the U.S., it laid the foundation for “Peace + Harmony,” a solid 10-song collection that positions the singer for a major club and radio breakthrough.

Bolstered by the writing and production participation of David Morales, Andy Marvel, and up-and-coming team Paul Scott and Shank Thompson, among others, Lougheed playfully twists and contorts a charming voice that resides somewhere between Madonna and Cathy Dennis in tone and timbre. This is perhaps most evident during the title cut, on which she weaves a lyrically ambitious call for unity into a shimmering house groove with an even, convincing hand. Lougheed is joined on that track by noted New Jersey barker Joey Washington, who also adds his smoky talk to the funk-fortified shiny “Little Things.”

Raised in a multi-racial household (her mother is African-American, and her dad is Scottish), Lougheed claims a musical background that is as rich and diverse as her heritage. A succession of dancing and singing gigs that took her around much of the world eventually led to a spot as the featured voice on an animated series, “The Son’s manager) led her into the studio to record “Won’t Give Up My Music.”

Part of what makes “Peace + Harmony” work so well is Lougheed’s apparent willingness to explore a variety of pop, R&B, and hip-hop idioms. And yet, it does not smack of blatant formulating. The set glides along at a gentle pace, dipping in and out of various moods at a comfortable and logical pace.

On the core, “Peace + Harmony” never strays far from its dance roots. Even the midtempo cuts are accessible to dancefloors, and since much of the material is crafted and performed by members of the club community, it also makes an important statement about the creative reach of our writers.

Given her obvious talent and the high quality of this project, it is hard to believe that Lougheed is still not signed to a major deal outside of Canada. With a little luck, and the support of U.S. jocks, perhaps that will change soon.

Ming Calling: Ever-genius production and remix team Steve Anderson and Dave Seaman, better known as the U.K.’s Brothers In Rhythm, don their underground alter ego, Brothers Love Dubs, for “That’s What I Call Ming, Volume One” (Stress, U.K.). The package has four remixes apiece of the duo’s two highly successful instrumental tracks, “The Mighty Ming” and “Ming’s Incredible Disco Machine.”

Once you get past the goofy titles (a bit of a task at first), delve into the mixes, and you are in for a reason to be completely contagious twirlers, which are a nice blend of retro references and trendy trance and house. Intensely groove a producers Snavis ISP are, Sabres Of Paradise, and the Playboys are among the folks twirling the tracks to great effect. Wacky good fun for all.

By the by, while the endlessly delayed Brothers In Rhythm album wafts about in limbo, Anderson and Seaman have chosen to tease the masses by issuing a mere 25 copies of “Forever & A Day,” a track of the album was composed with venerable sire Charvonni before she flew the coop to join Black Box. It is a bright and gorgeous ray of disco sunshine, framed by a cute pop hook and a wonderfully uplifting chorus. Charvonni is a diva supreme here, sounding far better on this recording than on anything we have heard from the Black Box sessions so far. She is surrounded by dramatic piano riffs, swirling strings, and percolating percussion.

At this point, the Brothers are still seeking a replacement for Charvonni, which may explain the limited availability of this track. Still, music this good should be off the market.

(Continued on page 34)

Maxi-Singles Sales Chart Switches To SoundScan

NEW YORK—Effective this issue, Billboard will begin using SoundScan’s POS research in compiling its Maxi-Singles Sales Chart.

The chart will continue to track the combined sales of 12-inch vinyl, maxi-cassettes, and maxi-CDs. At this point, the reporting panel of stores consists of more than 90 dance specialty outlets. Dance chart manager Ricardo Compassoni says stores are still being solicited, and will be added to the panel in the coming weeks.

“This chart is the culmination of much time and effort, and thanks to the cooperation of many dance retail outlets, we are now able to provide the dance community with an accurate picture of what is selling,” he says.

In its first week, the new Maxi-Singles Sales Chart shows a notable upward surge of hip-hop records. For example, Ice Cube’s multi-format hit “Check Yo Self” is No. 1 on the current chart, up from No. 19 on the last pre-SoundScan survey. “Chief Rocka” by Lords Of The Underground also takes a huge jump, advancing from No. 38 to No. 17. (Note that on this week’s chart, the columns showing rankings for last week and two weeks ago as well as weeks on the chart are based on test charts that SoundScan has compiled for the past eight weeks, rather than the published Billboard charts.

This is done to offer a more consistent picture of each record’s progress. Though there are fewer club-rooted singles in the upper regions of the chart right now, many major label executives view the change as a healthy challenge—not only to the material they are releasing, but also to their methods of promotion.

“I think it will continue to help establish new acts at street level,” says Delora Petlon, national manager of promotion/temporary music at Warner Bros. “And it will reflect what’s really going on out there, and not what’s being hyped.”

Frank Cereso, director of dance music at Epic, agrees. “It will also be interesting to see how it affects the 12-inch single. (The chart) may solidify its future, or completely shut it out of the game.”

Others see the use of SoundScan data in compiling the Maxi-Singles Sales Chart as a means of proving that dance music singles do sell.

“It is obvious that the records getting played on radio are going to stand out on the sales chart due to the wider exposure that allows,” says Bobby Shaw, VP of dance music at MCA Records. “However, there are records currently breaking out of the clubs without the aid of radio. Hopefully, that will get the attention of the higher-ups at the major, and create some much-needed respect for dance music.

Because SoundScan’s primary method of gathering data is via product bar codes, Compassoni urges the indie dance community to begin including such information on its releases.

Laurie Roth In House

Spin the Smash Explosive Hit Single “In My House” from 4X Recording Artist Laurie Roth.

KICK IT!

Featured from her Promotions Release “Always Best Friends.”

IN MY HOUSE AVAILABLE ON CASSETTE 3333 33592-2CD and CASSETTE 3333 33592-4AC.

C FOURS RECORDS 206 454 9515

Laurel Roth

I.N.HOUSE RECORDS

CTC 3333 33592-4AC

ALWAYS BEST FRIENDS

CA 30 03 33592-2CD AND CASSETTE 3333 33592-4AC.

C-Four Records 206 454 9515

32
Always on the cutting edge, Billboard presents the second annual report on the ever-expanding world of dance music. Dance is proving itself an extremely innovative and popular genre of music with “hot-spots” such as New York, Miami, San Francisco, Brazil, London, Italy and Germany leading the way. Special features will focus on the nightclub scene, DJ's and the labels, in those trend-setting territories.

This is the editorial centerpiece on dance music for the entire industry. Join Billboard “on the tip” and show a worldwide audience that you are a player.

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**DANCE TRAX**
(Continued from page 12)

Dance

**TID-BEATS:** If you thought you were hearing a lot of remixes from the fab DJs Digit and EFX, get ready for a virtual clubland invasion from the San Francisco-based team. In the coming weeks you can expect post-production on “Reach Out To Me” by Michael Damian (from that song), “Demolition Man” by Sting, “I’m Beautiful, Damn It!” by Uncanny Alliance (you’re not ready for the act’s upcoming album on A&M), and "Shake That Ass" by the Movement. Also on the agenda are tracks on Strictly Rhythm and Nervous Records. Plus, they are planning on expanding their own NuFusion label to include vocal jams. The first will be from Shawn Benson. Who!? ... Eric “G-Smooove” Miller also is keeping busy. At the top of his laundry list is a delicious revamping of “The Power,” by Nu Colours (Polydor). The combination of the act’s flawless harmonies, the song's tidy structure, and Eric's grooves makes for a jam that we believe can easily be a multi-format smash (given an appropriate dose of promotional elbow-grease from the label). Miller also has contributed to our net-so-secret wish for a club mix of “Love Your Girl,” from Laura Branigan’s brand new Atlantic opus, “Over My Heart.” We’re sitting in breathless anticipation... Congratulations to “Little” Louie Vega and Kenny “Dope” Gonzalez, aka Masters At Work, for momentously shedding off their recognizable house and hip-hop sound for “The Nervous Track,” which they have recorded under the name Nu Yorican. The record (on New York’s Nervous Records, natch) is a refreshing foray into jazz and funk, etched with hearty live drums and bustin’ trombones. Just when you thought you had ‘em figured out.

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**BDBG3043**
Titanic Trio. Steve Miller, Paul Rodgers, and Slash of Guns N’ Roses are congratulated on their shows at Los Angeles’ Greek Theatre by Marie and Shirley Dixon, the widow and daughter, respectively, of the late bluesman Willie Dixon. Miller is on a headline tour in support of his Polydor/PLG album “Wide River;” with Paul Rodgers & Co. as special guest on the tour. Rodgers is promoting his Victory/PLG album “A Tribute To Muddy Waters: Muddy Water Blues.” Slash joined in at the Greek Theatre but was not part of the tour. The Dixons came along to see the show. Shown, from left, are Miller, Marie Dixon, Rodgers, Shirley Dixon, and Slash.

Famous Non Blondes. Members of Interscope recording group 4 Non Blondes celebrate their new worldwide music publishing agreement with Famous Music at New York’s CBGB. The band has hit the top 20 of The Billboard 200 with its debut album, “Bigger, Better, Faster, More!,” and the top 20 of the Hot 100 with its single “What’s Up.” Shown, from left, are band member Dawn Richardson, Famous director of A&R Jerry Love, band members Linda Perry and Roger Rocha, Famous chairman/CEO Irwin Robinson, band member Christa Hillhouse, and Famous creative manager Michael Barmak.

Earache At Columbia. Earache Records founder Digby Pearson signs a long-term agreement among Earache, Columbia, and Sony Music Distribution. The first U.S. releases under the agreement will be by English bands Cathedral and Fudge Tunnel, and Stockholm band Erntombed. Shown in front row, from left, are Don Henley, president, Columbia; Pearson; and Jim Welch, director of A&R, Columbia. In back are Jeff Walker, senior counsel, Sony Music Entertainment; attorneys Richard Grabel and Elliot Gottman of Grubman, Indursky, Schindler & Goldstein; Michele Anthony, executive VP, Sony Music; Ron Wilcox, senior VP of business affairs, Sony Music; Josh Sarubin, manager of A&R, Columbia; Bridget Roy, associate director of marketing, East Coast, Columbia; David Kahne, senior VP of A&R, Columbia; and John Ingrassia, director of business affairs, Sony Music.

Surfing In Seattle. Kurt Cobain of Nirvana, left, compliments Paul Leary of the Butthole Surfers following the Surfers’ performance at Seattle Arena. The show was part of the current Butthole Surfers/Stone Temple Pilots tour.

Newsmakers

Townshend’s In Town. Atlantic recording artist Pete Townshend, left, chats with Atlantic co-chairman/co-CEO Ahmet Ertegun backstage at the Beacon Theater, where Townshend appeared as part of his first solo tour of North America. In his show, Townshend performed songs from his new album “PsychoDerrick,” including the singles “English Boy” and “Don’t Try To Make Me Real.”

Alger Rhythm. Cherry Lane Music president Peter Primont and creative manager Len Handler present a plaque to songwriter Pat Alger to commemorate the release of Cherry Lane’s new publication, “Once In A Very Blue Moon—A Pat Alger Songbook.” The presentation was made at the recent National Assn. of Music Merchants convention in Nashville. Shown, from left, are producer Jim Rooney; Terrell Ketchum, president of Forerunner Music, Alger’s publishing company; Handler; Alger; and Primont.

El Disco Nuevo De Gloria. Epic Records president Dave Glew, left, and Sony Music president Tommy Mottola welcome Epic artist Gloria Estefan to a gala reception at New York’s Copacabana, celebrating the release of her new Spanish-language album, “Mi Tierra.”

The Autograph Season. Atlantic artist Marc Cohn, front, relaxes after doing an in-store performance and signing autographs at HMV West Side in New York. Cohn performed songs from his new album, “The Rainy Season,” including the single “Paper Walls,” and from his Grammy-winning debut album. Shown in back, from left, are Atlantic Northeast regional marketing manager Bill Hendrickson; WEA VP/New York branch manager Peter Stocke; HMV U.S.A. marketing manager Kathy Angslad; HMV U.S.A. VP of marketing Robert Williams; and Atlantic local promotion rep Steve Ellis.

Notable Keynoter. Edward Murphy, president/CEO of the National Music Publishers Assn. and the Harry Fox Agency, left, and Famous Music’s Irwin Robinson, chairman of NMPA/HFA, right, thank Senator Dennis DeConcini (D-Ariz.) after his keynote speech at the annual NMPA/HFA meeting. The senator played a key role in the passage of the Audio Home Recording Act of 1992.
WE GOTTA GIVE CREDIT WHERE CREDIT IS DUE, WE THANK GOD FOR YOU.

SAWYER BROWN
NOMINEE FOR CMA GROUP OF THE YEAR

THANK YOU CMA FOR THE RECOGNITION.
O'Connor Assembles Stellar Cast
‘Heroes’ Pays Tribute To Famed Fiddlers

by Edward Morris

NASHVILLE—It seemed unlikely that master fiddler Mark O’Connor could ever top the cast of musical all-stars he assembled for his Grammy-winning “Cats.” But he’s done it with his new self-produced Warner Bros. album, “Heroes.”

In this tribute to his major musical inspirations, O’Connor performs with fiddle/violin stylists Stephanie Grappelli, Jean-Luc Ponty, Doug Kerr, Shaw, Charlie Daniels, L. Shankar, Vassar Clements, Johnny Gimbel, Byron Berline, Buddy Spicher, Kenny Baker, Terry Morris, James Texas Shontelle, Benny Thomasson, and Pinchaz Zukerman.

Because of the diversity of musical styles represented on the album, Western swing, bluegrass, rock, Cajun, classic R&B, Indian, and others—Warner Bros. will promote it to several different radio formats.

The main push, however, will be country, beginning with the Sept. 21 release of the first single, “The Devil Comes Back To Georgia,” a soaring update of the 1979 Charlie Daniels Band hit, “The Devil Went Down To Georgia.”

Danieles, Johnny Cash, Travis Tritt, and many other Nashville artists were those who perform with O’Connor on the single, and all of them are expected to be in the music video version, which begins shooting Sept. 7. The album will be in stores Sept. 14.

“Heroes” has an accompanying 28-page booklet of background notes, most written by O’Connor and based on his own interviews with the artists.

“It took about a year and a half to put [the album] together,” says O’Connor.

“I started with the idea of getting a fiddler who was really a big influence on me,” he says. It’s a project I’ve been working on for a long time. It’s a way to honor some of the people who have inspired me. It’s also a chance to bring together some of the best musicians in the world.

“I wanted to do something that would be really special. I thought it would be a great way to celebrate the legacy of these fiddlers. I wanted to make sure that their music would live on.

“I’ve been working on this for a long time. I wanted to make sure that it was done right. I wanted to make sure that the songs were done in a way that honored the original versions.

“I wanted to make sure that the arrangements were done in a way that was true to the original music. I wanted to make sure that the musicians were treated with respect.

“Heroes” is a tribute to the fiddlers who have inspired me over the years. It’s a way to honor them and their music. It’s a way to keep their legacy alive. It’s a way to show that their music is still relevant today.

“I’m really proud of this album. I think it’s going to be something special. I think it’s going to be something that people will enjoy for a long time.”

RCA’s Labor Day Promo Targets ‘Working Man’

NASHVILLE—The level of American education willlich up a few degrees on Labor Day, according to RCA Records and the National Association of Country Radio. The promotion, which will run from Sept. 5-9, will feature a variety of contests and giveaways. The promotion, based on the album of the same name, will be conducted through radio stations in 20 major markets.

The album is called “The Devil Went Down To Georgia.”

In keeping with the blue-collar theme, each station’s top 5 winners will receive a $100 gift certificate redeemable at a local hardware store. The promotion will run from Sept. 5-9, and will feature a variety of contests and giveaways.

Each participating station will be given 30 “Call Of The Wild” cassette albums and 50 “Working Man Ph.D.” tee shirts. Winners will be selected by radio station staff, and will be contacted by phone. Winners will be asked to send in their names and addresses to win a $100 gift certificate.

“We let the station choose which home improvement center or hardware store they want to do business with. It may be somebody that they already have on the air as a client.”

The cost of the gift certificates, Tippin says, is being split between the label and Starstruck Management, Tippin’s manager.

The “Working Man Ph.D.” diplomas are conferred, according to the text printed on them. “In grateful recognition of long hours of pulling your weight.” They are signed by Tippin (variously referred to on the document as “professor emeritus” and “dean of students”) and are printed by Nipper, the RCA mascot.

Stations confirmed for the promotion are KUSI, Sioux City, IA; WAFB, Fort Worth, TX; WUSW, Appleton, Wisc.; WLVX, Lexington, Ky.; WYYY, Roanoke, Va.; WQBE, Charleston, W.Va.; WDLR, Woburn/ Wilkes-Barre, Pa.; WDBX, Kansas City, Mo.; and many others.

Also WKHK, Richmond, Va.; WTVK, Knoxville, Tenn.; WXBB, Bristol, Minn.; KDMR, Spokane, Wash.; KERB, Grand Junction, Colo.; KALF, Chico, Calif.; KRAK, Sacramento, Calif.; KASE, Austin, Tex.; WDFD, Kansas City, Mo.; and many others.

“Heroes” is the first album released by RCA Records in 1993.
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Some are born to listen
Some are born to play...
The proof is still in the picking...
CHALKING UP THE THIRD No. 1 of his career is Tracy Lawrence, with “The Girl From说明。(本文中不含中文内容)
Top Country Albums

FOR WEEK ENDING AUGUST 28, 1993

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* *= Artists with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification is provided for sales of 500,000 units. * RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numerical format similar to the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Partial Gainer indicates biggest percentage growth. Heatseeker is artists with the most notable growth. Each item is top from Hyperboard this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Top Country Catalog Albums™

FOR WEEK ENDING AUGUST 28, 1993

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>Hank Williams Jr.</td>
<td>32 (9 wks</td>
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<td>Alabama</td>
<td>Alabama</td>
<td>29 (15 wks</td>
<td>32)</td>
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<td>Conway Twitty</td>
<td>23 (10 wks</td>
<td>23)</td>
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<td>Reba McEntire</td>
<td>19 (9 wks</td>
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<td>George Strait</td>
<td>18 (8 wks</td>
<td>18)</td>
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<tr>
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<td>Lynn Anderson</td>
<td>17 (7 wks</td>
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<tr>
<td>Anne Murray</td>
<td>Anne Murray</td>
<td>17 (7 wks</td>
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<tr>
<td>Knight Brothers</td>
<td>Knight Brothers</td>
<td>16 (7 wks</td>
<td>16)</td>
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<tr>
<td>Dobie Gray</td>
<td>Dobie Gray</td>
<td>16 (7 wks</td>
<td>16)</td>
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<tr>
<td>George Strait</td>
<td>George Strait</td>
<td>15 (6 wks</td>
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Alison Krauss, Nashville Bluegrass Band Lead IBMA Nominees

NASHVILLE—Alison Krauss & Union Station and the Nashville Bluegrass Band are the most nominated acts for the 1993 International Bluegrass Music Association (IBMA) awards. Winners will be announced at the annual awards show, Sept. 23, at RiverPark Center in Owensboro, Ky.

Krauss and country star Joe Diffie will host the awards ceremony and preside over the induction of two pioneering bluegrass acts to the IBMA's Hall Of Honor.

The awards categories and nominees are:

- Hall Of Honor: Jimmy Martin, Jim & Jesse McReynolds, the Osborne Brothers (Bobby and Sonny), Charlie Waller, Mac Wiseman.
- Entertainer: The Johnson Mountain Boys, Alison Krauss & Union Station, Laurie Lewis & Grant Street, Del McCoury, the Nashville Bluegrass Band.
- Female vocalist: Emmylou Harris, Alison Krauss, Laurie Lewis, Lynn Morris, Rhonda Vincent.
- Male vocalist: Dudley Connell, Del McCoury, Tim O'Brien, Alan O'Bryant, Larry Sparks.
- Vocal group: The Seldom Scene, Alison Krauss & Union Station, Doyle Lawson & Quicksilver, the Lonesome River Band, the Nashville Bluegrass Band.
- Instrumental group: California, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, the Tony Rice Unit.
- Album: "Blue Diamond," the Johnson Mountain Boys, Rounder Records (produced by Ken Irwin, Ronnie Freeland, the Johnson Mountain Boys); "Every Time You Say Goodbye" Alison Krauss & Union Station; "Lonesome Standard Time," Lonesome Standard Time, Sugar Hill Records; "Blue Side Of Town," the Del McCoury Band, Rounder Records (Ken Irwin); "Waitin' For The Hard Times To Go," the Nashville Bluegrass Band (Jerry Douglas); "Seldom Scene," the Johnson Mountain Boys (Jean Ritchie); "Every Time You Say Goodbye," Alison Krauss & Union Station (John Pennell); "Lonesome Standard Time," Lonesome Standard Time (Larry Cordle and Jim Rushing); "Blue Side Of Town," the Del McCoury Band (Paul Kennerley and Hank DeVito); "Waltz Of The Angels," Charlie Waller & the Country Gentlemen (Dick Reynolds and Jack Rhodes).

Recorded event: "Stuart Duncan," Rounder Records (produced by Bela Fleck); "Reunion," Bill Emerson, Welco Records (Bill Emerson); "When I Paint My Masterpiece," Tim O'Brien & the O'Boys with Del McCoury, Sugar Hill Records (Jerry Douglas); "Scene 20," the Seldom Scene, Sugar Hill Records (T. Michael Coleman); "Saturday Night/Sunday Morning," Ralph Stanley & Special Guests, Freeland Recordings (Charles R. Freeland).

Instrumental recording: "Lee Highway Blues," Stuart Duncan, Rounder Records (produced by Bela Fleck); "Stuart Duncan," Stuart Duncan, Rounder Records (Bela Fleck); "Cloud Old Hen," Alison Krauss & Union Station, Rounder Records (Alison Krauss & Union Station); "Castillian Springs," Lonesome Standard Time, Sugar Hill Records (Glen Duncan and Larry Cordle); "Kansas City Railroad Blues," the Nashville Bluegrass Band, Sugar Hill Records (Jerry Douglas).

Banjo: Tom Adams, Alison Brown, J.D. Crowe, Robbie McCoury, Alan O'Bryant.


Dobro: Mike Aldridge, Jerry Douglas, Josh Graves, Sally Van Meter, Gene Wooten.

Fiddle: Kenny Baker, Byron Berline, Glen Duncan, Stuart Duncan, Alison Krauss.

Guitar: Dan Crary, David Grier, Tony Rice, Larry Sparks, Doe Watson.

Mandolin: Butch Baldassari, Sam Bush, Ronnie McCoury, Jesse McReynolds, Adam Steffey.

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BILLBOARD AUGUST 28, 1993
**Film Rolls On Mellencamp’s ‘Wheels’ New Vid Is Passionate View Of Humanity**

**BY DEBORAH RUSSELL**

LOS ANGELES—“Human Wheels,” like most of John Mellencamp’s video catalog, mines territory with which the artist is most comfortable: His family, his friends, and his home town. But “Human Wheels,” the title track and lead video from Mellencamp’s new Mercury album, exceeds those boundaries to cut a much wider swath across the field of humanity.

In the video, a middle-aged woman is sitting in a hospital room, her head down, her hands clasped in her lap. She is dressed in a hospital gown, and she is crying. The camera zooms in on her face, and we see that she is mourning the loss of a loved one. She is then seen walking through the hospital, looking lost and alone.

As she walks, a young boy enters the room and begins playing with a teddy bear. The woman watches him with a mixture of sadness and comfort. She then walks over and sits down next to him, holding his hand. The video ends with the woman hugging the boy tightly, and the boy looking up at her with a sense of hope and love.

**NEW YORK**


* Peter Spirer directed “The Queen’s English,” a new clip from Sire/Warner Bros. duo Jose & Luis. Sunburst produced the shoot for Metropolis.


**‘Miracle’ Causes Legal Stir; Reeling In Young Runaways**

No LITTLE MIRACLES: Sony Music Entertainment Inc. has filed a complaint against LA-based Nitrate Films, alleging that the production company breached its contract by failing to “provide a video of first-class technical quality . . . to the satisfaction of” the label’s clients. The complaint, filed Aug. 5 in U.S. District Court for the Southern District of New York, claims Sony could not deliver a quality video with Vandross’ “Soulful Mirror” single due to “insufficient usable footage.”

And “a musical release without an accompanying video” would be a “vast disparity,” the complaint states. Sony Music Inc. seeks damages of up to $300,000, which comprises 50% of the video budget paid to Nitrate, “plus the value of the lost sales” of the video.

* Joe Moses directed footage for the video, “Hard To Be A Butterfly,” by John Mellencamp. The video was shot in and around the iconic New York City landmark, The Bowery Hotel. The video features Mellencamp performing in front of a large crowd, with shots of the city skyline in the background.

**PRODUCTION NOTES**

**LOS ANGELES**

* Radiohead’s new Capricorn video, “Stop Whispering,” is an A&R Group production directed by Jeff Planknor and Dave Ramser produced.

* Sean Alquist directed the Judyb-a-ha video “Ugly Is The Outside” for Sure. Kim Haun directed photography and Greg Everage and Mark Meyers produced for E2.


* Director Marty Thomas lensed Jadie’s new Giant video “Looking For The Light.” Kim Hollywood photography and Bruce Spears produced for PANIC Films.


**PHOTO CREDITS**

Photos: (Harry Sandler)

John Mellencamp’s “Human Wheels” video attempts an overview of the human condition. (Photos: Harry Sandler)
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Artists & Music

Classical KEEPING SCORE
by Is Horovitz

DEFINING A MARKET: BMG Classics in mid-September ships its first batch of discs on Catalyst, a new label aimed at listeners attracted to music they consider fresh and sophisticated but who avoid most works that smash of standard classics.

The music, by both established and emerging composers, may defy easy categorization, but BMG execs believe the target audience—young people and mature "boomers"—will find that it speaks to their generation and will flock to its support.

A major marketing campaign will ensure they have every opportunity to learn about it.

On the creative side, BMG has brought in writer/educator Tim Page as A&R consultant and executive producer. Andre Baehr, director of marketing for BMG Classics, is label manager.

Among the five debut Catalyst releases is "Of Eternal Light," an a cappella choral set featuring Musica Sacra conducted by Richard Westenburg. Among the composers are Meredith Monk and Robert Moran, as well as Olivier Messiaen and Gyorgy Ligeti.

In "Pride," vocalist Maria Bachmann with Jon Kibonoff at the piano, plays those works by Arvo Part, Messiaen, and John Corigliano, as well as pieces written for her by Paul Moravec and Albert Glinsky. Bachmann is the first artist to be signed exclusively by Catalyst.

"Glass Organ Works" (not by Mozart) features early compositions by Philip Glass as played by organist Donald Joyce. Percussionist Evelyn Glennie, an exclusive RCA Victor artist, is heard in a disc of works by British avant-garde composer James MacMillan. Featur on a first recording of "Ven i Veri, Emmanu," a concerto in which he is soloist with Jukka-Pekka Saraste and the Scottish Chamber Orchestra.

A multimedia set created and performed by Alvin Curran, "Songs And Views Of The Magnetic Garden," completes the initial Catalyst release.

The Catalyst marketing drive includes free distribution of some 50,000 cassette samplers through retailers and other venues. A CD sampler will go to more than 300 retailers and radio, college, adult-alternative, and classical stations are targeted.

Ten to 12 new Catalyst titles are projected annually. The next release is slated for February.

POPPING THE AIRWAYS: Conductor Erich Kunzel will host a 13-week series of one-hour radio programs devoted to his recordings with the Cincinnati Pops. Produced by WCLV (Cleveland) chief Robert Conrad, the shows will also be made available to other stations.

Repertoire will be drawn from Kunzel's catalog of 46 discs recorded by Telarc, which, not surprisingly, will sponsor the series. They'll air on WCLV from Oct. 2 through December.

FORTY BROADCASTERS in 35 countries now carry "Art Of The States," a monthly taped radio program featuring new American music and performances by young American artists.

The service, created by WGBH (Boston) in association with American Public Radio to acquaint listeners abroad with the contemporary U.S. music scene, is now in its third month.

The initial program was drawn from performances in the Northeast area. Submissions are now being received from other music centers, says producer Joel Gordon.

WATER MUSIC: Richard Kapp and the Philharmonia Virtuosi will perform on the first leg of a Queen Elizabeth II cruise in January. The group, which currently records for both BMG Classics and Kapp's own Essay Records, will have fleet Paul Robison as featured soloist.

under the direction of producer Bob Thiele, recorded some of Jazz's most influential figures—among them Art Hodes, Coleman Hawkins, Erroll Garner, and Earl Hines. Sony Special Products is about to release four titles—"Swen Asmundsen, Flip Phillips, Yank Lawson, and Shellie Mann—under that Signature logo.

(An associate furnished me with a list of musicians Thiele has worked with over the years. Of course, they include the usual jazz masters, along with Coltrane, Albert Ayler, Count Basie, Louis Armstrong, Charlie Mingus, Lionel Hampton, Lee Morgan, Quincy Jones, Cab Calloway, and Ben Webster. What intrigued me more, however, were these names on the list, all Thiele producers: Pat Boone, Myron Cohen, Don Ameche, J. Fred Coots, Don Knobb, Libreeck, Jack Kerouac, Dick Shawn, Mickey Mantle, and Margaret Truman. Pretty amazing, isn't it? No Sheb Wooley.)

CHICK COREA IS ABOUT to show off to the latest edition of his electric band—make that the Electric Band II. Gone are former members John Patitucci and Dave Weckl, replaced by bassist Jimmie Ellis (who's been with the group for more than a year but has not yet recorded) and drummer Gary Novak. Add to the band guitarist Mike Miller, who joins original group saxophonist Eric Marienthal. The first album with this new lineup? "Paint The World," expected next month.

OK, DUBIOUS HONORS go to Delta/LaserLight for the year's first batch of Christmas issues, just received. So gay if the accompanying graphics materials are dated July 26. And so what if the holiday sounds of the Mormon Tabernacle Choir ("Christmas With ... .") and the Glenn Miller Orchestra ("In The Christmas Mood II") are playing seasonal havoc with my bio-psyche grounding. Hank, the herald angels sing, "It's still summer, dudes, what about it?"

Jazz BLUE NOTES
by Jeff Levenson

CYRUS CHESTNUT probably has Betty Carter to thank, regarding "Revelation," his major-label debut on Atlantic. For some years, Carter has been playing the role of talent scout, picking up where the late Art Blakey left off; she discovers new players, invites them into her band, and nurtures them on the road to author- ity (they cost less to hold on to, too). Chestnut, who has been her steady accompanist in recent years, is one of jazz's most inventive young pianists. His signing as a leader is long overdue. Joining him on the album are trio mates Christopher Thomas (bass) and Clarence Penn (drums).

DRUMMER ROY HAYNES got his start in the mid-'40s. Since then he has performed within each of jazz's idiomatic transformations. These are some of the artists he has worked with: Lester Young, Charlie Parker, Dizzy Gillespie, Bud Powell, John Coltrane, Miles Davis, Sarah Vaughan, Thelonious Monk, Eric Dolphy, Stan Getz, Hank Jones, Gary Burton, Chick Corea, and Pat Metheny. There's considerable stylistic territory bounding around those names, to be sure. Finally, after five decades, Haynes has been recognized officially, with The Jazzpar Prize, Jazz's only international award. Sponsored by the Danish Jazz Center, the honor carries more than a gold statuette—add $30,000 to the hopper, as well. Past winners include Mulhal Richard Abrams, David Murray, Lee Konitz, and Tommy Flanagan.

SIGNATURE RECORDS, which got its start in 1989

Billboard®
FOR WEEK ENDING AUGUST 28, 1993

Top Classical Albums

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**TOP CROSSOVER ALBUMS**

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It begins with one old man singing an old hymn.

"Jesus' Blood Never Failed Me Yet, Never Failed Me Yet. Jesus' Blood Never Failed Me Yet There's one thing I know For he loves me so."

Although the old man died before he could hear what I had done with his singing, the piece remains as a restrained testament to his spirit and optimism…

Gavin Bryars

Gavin Bryars
Jesus' Blood Never Failed Me Yet with Tom Waits

Composed by GAVIN BRYARS
Special vocal accompaniment by TOM WAITS
The newest release from POINT MUSIC

Gavin Bryars
Jesus' Blood Never Failed Me Yet with Tom Waits

438 823-2
Golden Moments For Gloria’s ‘Tierra’; SESAC Debuts Spanish Rights Group

LAND OF GOLD: In less than two months since its release on June 22, Gloria Estefan’s Spanish-language album “Mi Tierra” has gone gold in the U.S., making it one of the fastest Spanish-language albums ever to certify for 500,000 units in sales. To demonstrate the magnitude of Estefan’s accomplishment, consider that a record that sells 100,000 units in the U.S. Latino market generally is seen as a major hit.

What’s more, “Mi Tierra” continues to occupy the top slot on Spain’s album charts, as well as the title single rests at No. 1 on the Hot Latin Tracks list for the third consecutive week. A remixed version atop chart No. 18 last week on Billboard’s Club Play chart.

Undoubtedly, Estefan’s fabulous out-of-the-gate sales performance is due in large heavy Anglo TV exposure, not to mention her enormous, loyal non-Latino fan base. The sales split offers convincing evidence. Thus far, Sony Discos has sold an impressive 80,000 units. But that tally leaves around 400,000 albums being moved by Epic.

“The Latin buyers,” explains Emilio Estefan, Gloria’s manager/husband, “are going to wait for the second or third single before they go out and buy the record.” Fair enough. But why have the Anglo consumers lapped up the record, particularly since no single has been released?

Answers: Emilio: “I think people are ready for a change and to be aware of good quality Latin music.”

They may also be prepared to listen to the Spanish as well as the English version of “If We Were Lovers,” the linguistic competition single to the second single from “Mi Tierra,” “Con Los Afros Que Me Quedan.” Both of the enduring ballad tracks—which shipped Aug. 18—are likely to go top 10, with “If We Were Lovers” sealing the A/C and pop lists as “Con Los Afros” reaches No. 1 on the Hot Latin Tracks chart.

Some singles success leaves only one question: How long will it take for “Mi Tierra” to strike platinum?

SESAC HABLA ESPAÑOL: Performing-rights society SESAC has established SESAC/Latina, a self-contained, Spanish-language performing rights organization. SESAC/Latina is the first North American-based outfit devoted exclusively to Spanish-language repertoire and the use of “per-ply” licensing. Daily operations will be overseen by SESAC senior VP Bill Velez.

SESAC’s “per-ply” licensing initiative will be based on a patented, computerized music-rights tracking system developed by Broadcast Data Systems (BDS), which automatically gathers data on music and commercial airplay on Spanish-format radio and TV stations in the U.S. and Puerto Rico. The system currently is undergoing final field trials.

Velez comments that SESAC/Latina will make it possible for users of Spanish-language music to pay for only the rights of the actual music aired, as opposed to the “blanket license” system, which charges music users fees for access to repertoires regardless of actual usage. SESAC/Latina’s initial catalog acquisitions include product from Fonovisa and Luna Records.

JAZZ GREATS HONOR JOBIM: The music of bossa nova legend Jobim will be featured during the 9th Frees Jazz Festival, slated for Sept. 22-23 in Rio de Janeiro and Sept. 25-30 in Sao Paulo. The music is for the two Jobim tribute—Sept. 26 in Rio, Sept. 27 in Sao Paulo—but will be directed by Herbie Hancock, who will be joined by a stellar cast of Brazilian artists.

Among the renowned artists booked to perform at the festival are Sade, Bo Didley, Betty Carter, Pat Metheny, Ornette Coleman, Bington and others Hermeto Pascoal, Leo Gandelmann, Carlhinso Brown, Jaques Morelenbaum, and Ed Motta.

BILLBOARD BUYER’S GUIDE, PART II: Billboard has published its second annual International Music Buyer’s Guide. For further information, contact 1-800-344-7119; from outside the U.S., call 902-385-4556.

VIDEO ALERT: Just one final reminder that the annual competition for the Billboard Music Video Awards is in effect. Letters have been sent to West Coast.

(Continued on page 50)
Artists & Music

Latin Notas (Continued from page 52)

requesting submissions for the awards in 10 different genres, including Latin. If your label has not received a submission form, please contact Melissa Suhatch at 212-539-3018. The deadline for submissions is Dec. 1. The awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

Brazilian Gauchos Unite:
Barretos, São Paulo, became the capital of the Brazilian cockroaches Aug. 20 when it launched the 9th Pasto Do Poa, a nine-day festival featuring the finals of the Brazilian rodeo championship, an international rodeo with six ex-world champions, and sertaneja concerts. Sertaneja stars scheduled to perform are Gian & Giovane, Aug. 21; Leandros & Leonoro, Sunday (22); and Chitiachincho & Xororó, Wednesday (25).

Meanwhile, Brazilian Labels Go On The Cheap: Brazil's major record companies are clinging to low-price products to attract consumers and spur sales of CDs, which typically cost between $15 and $25. After selling more than 300,000 units of 30 titles from its Best Price series—listed at a 25% discount—Sony has knocked 50% off list for Memory Pop Shop, a compilation series featuring the Byrds, Janis Joplin, Ray Conniff, and Aretha Franklin, among others.

PolyGram also has launched its low-priced collection, Bon E Barato (Cheap and Good) with 25% discount on albums, CDs, and tapes from its rich catalog of artists such as Caetano Veloso, Maria Bethânia, Chico Buarque de Hollanda, and Gal Costa. Warner is not far behind with its Best Sellers compendiums. The only problem, so far, says PolyGram's marketing director, Marcos Kitzer, is to convince small retailers to try the discount line.

Miscellaneous: Rey Ruiz has replaced Cheo Acosta for Ralph Mercado's salsa bash next month. Additionally, Mercado and promoter Jack Hooke are resurrecting the "Salsa Meets Jazz" series each Monday at Gotham club Tuxo. The kickoff show, slated for Monday (23), features popular salsaero Tito Nieves and tenor saxman David "Fathead" Newman. Percussionist Ray Barretto is booked to appear Aug. 30, along with trumpeter Red Rodney ... PolyGram Latino is reissuing "La Pape," a pop/dance track from 4th & Broadway act Mango. PolyGram Latino's Salvador Pérez Muñoz says appropriate acts from Island's family of labels will be considered for the Latin market ... 52MI Latino's salsero Eddie Santiago has completed recording his forthcoming album, tentatively titled "Cada Vez Otra Vez."

Guest Notes: While Gloria Estefan ("Mi Tierra") and Luis Miguel ("Ayer") continue to ride back-to-back atop the Hot Latin Tracks Chart chart for the third straight week, there were two new issues to appear on the chart. Debuting at No. 28, with the theme to the Mexican novel "Guadalupe," was PolyGram's José & Darval, better known to non-Latinos by their tougher-to-pronounce moniker, Chitiachincho & Xororó. And evening in at No. 40 was "Pardales Vaqueros," the first Hot Latin Tracks Chart hit from veteran Mexican act Grupo Latino.

Assistance in preparing this column was provided by Kuno Paniño in São Paulo, Brazil.

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New York—While the book industry has been focusing on the huge superstores that book chains have been opening over the last few years, another interesting development is the evolution of the home entertainment store, combining books, music, video, and video games under one roof.

From the book industry side, Border's has begun carrying video and audio product, while Barnes & Noble plans to test music in its stores soon. From the music industry side, the Musicland Group has aggressively entered book retailing, while Hastings' Books, Music, & Video and Tower Records has intensified efforts to combine books, music, and video under one roof, and in larger stores.

“We've decided to put music and video in all of our new stores,” says Dan Conetta, VP of marketing at Ann Arbor, Mich.-based Borders. “So far, we have three stores which combine these businesses, and it seems to be working very well.” As he puts it, “the consumer is pretty much the same, and this way we offer one-stop shopping.” Departments will appear in 19 of the 20 new Borders stores slated to open this year.

Conetta says that in a 20,000-square-foot store, roughly 8,000 will be devoted to music, “We are carrying more than 70,000 titles, of jazz, rock, classical, and country,” he says. “It's a jewel-box merchandising only, and over 50% of the stock is single-unit.” There are 16,000 video SKUs.

In New York, Barnes & Noble once again has decided to enter the music arena, and is currently putting together plans to integrate music product into stores, although the company has released few details about its plans.

On the opposite coast, in West Sacramento, Calif., Tower, which already has a 15-unit book chain, will begin to combine books, music and video into one store, rather than just placing them near each other.

“There's a lot of crossover in all those areas,” says Jack Lamplough, marketing director of Tower Books. “People want one-stop shopping. There's a lot of demand on people's time these days. So it makes a lot of sense to put it all together.” In the fall, Tower, which did $8 million in book sales last year, will open its first new prototype store in Bloomington, Ill.

More than 40 years ago, Amarillo, Texas-based Hastings Books, Music & Video came from the book and magazine industry to get into music. It has since opened stores combining the various entertainment formats, and recently it moved to opening stores larger than 15,000 square feet. In some instances, the chain has put in an espresso bar as well.

The latest music chain to combine books, music, and video is Minneapolis-based Musicland, which runs three Media Play store locations measuring more than 40,000 square feet, and 17 On Cue stores—small-market stores measuring about 7,000 square feet. Musicland plans to open 10 more Media Play and 15-20 more On Cues by year's end.

But while the current mingling of music, video, and books seems natural, Borders' sister company, Waldenbooks, has been more cautious about this move. "I was hard to compete with music stores, and so at one point we said we've got to decide whether we're a music store or a book store. We couldn't do justice to the music area."

Walden had the same experience with video, and in its Waldenbooks & More stores. "We've scaled back our video offerings significantly," Cambell says. "Now we carry maybe the top 10 or 20 current selling videos, but we can't compete with the Suncoast Videos of the world."

This is one of an occasional series on music retail sectors.

Booksellers Debate Chain Growth
Do Superstores Kill Growth Or Cause It?

By Sari Botton

New York—It is doubtful that anyone in the book industry back in 1971 could have predicted the enormous impact the openings of three independent bookstores would eventually have on the industry.

That year, the seeds of book superstore retailing were sown by The Tattered Cover in Denver, Powell's Books in Portland, Ore., and Borders in Ann Arbor, Mich. Ironically, those independent stores have become the superstores that, two decades later, other independents must compete against.

The "category killer" concept has spurred the book industry's current debate: whether chain-store growth is cannibalizing existing book sales, or is capturing a broader audience and expanding the market's demand for books.

Though they all started small, The Tattered Cover, Powell's, and Borders have expanded to enormous proportions in terms of square footage and inventory, marking the beginning of the latest phase in the evolution of the American book merchant.

The Tattered Cover, now at 50,000 square feet and considered by many in the industry to be the prototypical superstore, has remained a one-unit, independent operation. The flagship Powell's, which started as a small used-book store, is now 43,000 square feet and boasts 300,000 titles. Three other Powell's stores have been opened in the Chicago area.

The fate of Borders, on the other hand, is characteristic of the consolidation and chain-store domination that has taken place in book retailing—and retailing in other specialty categories—recently. The store, which developed into a chain in the '90s, was purchased last October by Kmart Corp, which also owns the country's second-largest bookstore chain, Waldenbooks. There are currently 32 Borders stores, and, according to Dan Conetta, VP of marketing, 20 more are to be built by the end of this year.

Chain superstores, with tens of thousands of square feet and hundreds of thousands of books to choose from, have been popping up all over the country outside of malls, where the rents are lower. In the last few years, Kmart, Barnes & Noble, and other large chains have been aggressive in developing this business to the point where superstores are the talk of the $9 billion book retailing industry.

In addition to having deeper pockets, the chains have homed in on all the nuances that once garnered consumer loyalty for local independent bookstores. The superstores are seen as "destination" stores that people frequent for their huge selections of books, comfortable environments with reading tables and armchairs (often enhanced by the presence of in-store espresso bars), a high level of service from educated employees, readings and other special events, and deep discounts.

The discounts are the greatest advantage the chains have, especially (Continued on page 58)
Considering Consolidation; Legislation Sparks Debate

WHETHER THE GAME? The industry appears to be moving into a new phase in consolidation. Even though a lot of chain and wholesale owners would like to cash in by selling their holdings, companies that retire to the golf course or a nice Caribbean island, a number of owners clearly want to stay in the game and continue to build their companies.

But as the industry’s big (theMusic) Group) gets bigger, and as well-heeled competitors (i.e. Circuit City, Electronic City and Alliance Entertainment Corp.) come into the industry, it gets harder to play in the same league.

That’s probably why a number of owners recently have admitted to Track that they have been considering mergers as a viable strategy for the future. Such a strategy provides a way for owners to take care of the people who helped build their chains or distribution companies. In negotiating a merger, a company can name its own terms, which may mean letting a distribution center stand. Or it could mean that a company’s senior management gets similar positions in the newly formed company. But a link mainly would allow the merging companies to prevent their chains from becoming also alike and to remain viable.

The independent distribution sector has been leading the way for the music industry on this trend, with the formation of such companies as INDI, RDP, and now Alliance. The latter company, the former alone company, this issue, brings CD One Stop and Basson Distributors under one roof. But in addition to merging the two largest one-stop, that deal also has given plenty of breathing room to other one-stop owners. In retail, a number of chain owners have said privately that merging with another music retailer makes perfect sense.

And, that could be what’s on the mind of the management of Cameleol Music, which, according to sources, has quietly discussed the idea of merging in order to increase the number of music chains. Stay tuned...

COMMAND PERFORMANCE: The performance-right legislation recently introduced in Congress (Billboard, Aug. 21) has ignited spirited discussion in just about every area of the music business, retail included. That legislation would grant musicians and record companies the exclusive right to determine whether a rerecording can be broadcast digitally. In their arguments, proponents of the legislation claim it will benefit music retailers because it will cut down on home taping, thus increasing album sales.

But Mickey Granberg, director of legal affairs and government relations at the Nashville Assn. of Recording Merchandisers, says, “The problem is that whenever there’s an additional performance right or royalty, even though one of the arguments for it is that it protects sales, when the legislation gets passed, the retailer doesn’t benefit monetarily.”

NARM has not yet taken an official stance on the bill, according to Granberg. In order to prevent what Granberg calls a “knock-knock” response to the legislation, the trade association has written letters to ASCAP, BMI, the National Music Publishers Assn., and other interested associations, asking their opinions. “We don’t just want to ‘say go’ or ‘against’, we want to know why,” she says. That information will help NARM decide how to react to the legislation.

MOVES: Chris Tubey, formerly VP of marketing at Rhino, moves over to BMG to take on the job of senior VP in marketing.

On the heels of the consolidation move, Mike Gaffney, VP/GM of Warner’s music product division, announced promotions and new hires. Michael Meyer, formerly VP/GM of Elektra reissue and catalog, named Midwest/East Coast branch manager. He will supervise Warner’s sales teams in Minneapolis, Chicago, Cleveland, Boston, Long Island, and the Baltimore-Washington area. In addition, Rob Chapman was named a field sales rep. in San Antonio, Calif., Jim Maxwell, product development manager, was named to the new position of product manager; and Carmen Rosario was named product development coordinator.

Ed Bunker has been promoted to product development manager for mainstream rock/metal artists at BMG Distribution’s Los Angeles branch.

Hail, CEMA: The Minneapolis-based discount store chain Target, owned by CEMA, is offering a 10% discount to any in-store purchase. After all this, a lot of people would say we put in a good day at the office and now we can cross our fingers and do a lot of praying.

We say, “We don’t rest until the seventh day, and one day is just beginning.”

FUTURE POSITIONING: The National Assn. of Store Fixtures Manufacturers is planning its annual “Store Fixtures Touring Show,” which will be held April 21-23, 1994, at McCormick Place East in Chicago. That show, which will be expected to draw 15,000 attendees, will feature an exhibit hall with booths from more than 300 exhibitors. Featuring on the latest ideas in retail design, according to a press release, the retail design and display industry now tops $6 billion in annual sales, and interested manufacturers should contact Shop Communications, based in Atlanta.

ASSISTANCE in preparing this column was provided by Catherine Applefeld.
According to a recent consumer survey, sales of the Fuji ZII audiocassette are expected to increase dramatically.

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*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
over independent supermarkets.

Crown is the discount discounter, slashing 40% off books on The New York Times bestseller list, 25% off paperbacks, and 15% off on all other hardcovers. Barnes & Noble has a set discount of 10% on all hardcovers and paperbacks, and 30% off titles on The New York Times bestseller list. The same is true of Tower Books and Borders. Waldenbooks offers the Preferred Reader program, a continuity program that offers members a 10% discount, and a coupon for $5 off every $100 of purchases.

While there are many independent booksellers in business today—the American Bookseller’s Assn. has about 4,500 different companies as members, many of which operate multiple units—book retailing is dominated by large national chains, some of which achieved their size by consuming smaller chains during the 80s.

The leader in the industry is privately held Barnes & Noble, which is controlled by its chief executive, Leonard Riggio, and Vendex International, a Dutch conglomerate. In addition to its 78 Barnes & Noble supermarkets, 252 college bookstores, and 30 smaller Barnes & Noble stores, the company also owns B. Dalton & Co., with 703 stores; Doubleday Bookshops, with 38 stores; Scribner’s, with 12 locations; Bookstop/Bookstar, a 65-unit chain of smaller supermarkets that Barnes & Noble purchased in 1990; B&N Junior, a chain of bookstores in children’s book stores; and PB Pages, another children’s book store with three locations.

Steve Riggio, Barnes & Noble’s executive VP, says 1992 volume for the company as a whole was more than $1 billion, but he declines to be specific. According to the BP Report, a newsletter tracking the publishing industry that is put out by Simba Information, in Wilton Conn., Barnes & Noble’s 1991 volume was $1.6 billion. (1992 figures are not available yet.)

Waldenbooks, which was purchased by Kmart in 1985, is second in the industry. Waldenbooks has a total of 1,250 stores, including 73 Brettano’s, 26 Waldenbooks & More stores, and 58 Waldensoftware stores. Last year, Walden entered the supermarket arena with Basset Books, but when Kmart purchased Borders in the fall, Borders took over the nine Basset shops, which then took on the Borders name.

The third major player in book retailing has a much smaller market share than Barnes & Noble and Waldenbooks. Crown Books, a publicly traded company, had sales of $241 million in 1992 in 249 stores, 82 of which are Super Crown stores, as opposed to the smaller Classic Crowns.

Although even the biggest chains still operate many regular-sized stores, predominantly in malls, all seem to agree that supermarkets are the wave of the future.

Waldenbooks can be found in many malls, where impulse shopping drives business. But even in the malls, the chain is experimenting with other locations. Pictured above, a combo store has separate entrances, but the lack of walls allows customers to move freely between the Waldenbooks and Waldenkids.

Meanwhile, the chain’s supermarket stores are living up to their “category killer” concept, according to independent merchants.

“I don’t think [the chains] care about who they trample on,” says David Rose, owner of Stamford, Conn.-based Barrett’s Books. “They seem to choose locations where there is a successful established business but they can buy low.”

One of Barrett’s two outlets fell last year after Waldenbooks opened in the same strip center. “The anchor store went out of business, and Waldenbooks made an agreement with the landlord to put up a Basset store,” he says. “We knew right away that we didn’t stand a chance.”

Walter Loeb of Loeb & Associates, a retail consulting firm, says he worries that “the small independent bookstore is now an endangered species.”

“As time goes on, most consumers will shop in supermarkets, and there will be only a small number of small independent bookstores left.”

Stores that specialize in niche books such as overseas, print books, or titles in narrow categories, Loeb says, stand a better chance for survival.

But chain merchants deny they want to wipe out independent retailers.

“I really hate the term, ‘category killer,’” says Barnes & Noble’s Riggio. “We don’t kill anybody. When we open up in any area, the number of books that are sold in that area increases. We’re doing important work.”

Riggio contends that, although all book retailers in a given region compete for dollars, the market for book sales across the country hasn’t amply been tapped, and so new stores incite sales, rather than detract from existing business.

Craig’s founder and chairman, Robert M. Haft, also believes that demand for books is on the rise. “There is tremendous potential,” he says. “Today’s bookstore customer is seeking a greater choice of offerings.”

Analysts tend to disagree. “While I think the supermarkets make bookbuying more attractive to the average American, the independent book market is not expanding nearly as fast as book retailers are expanding into mass merchants,” says Loeb.
Bud's Jazz Records Sells All The Music That's Made To Fit

SEATTLE—The sign says Bud's Jazz Records, and while there's no denying that Bud has jazz, the actual vinyl records are in short supply. Bud may be a purist when it comes to the musical message, but he's not so much the messenger. "It's amazing what record companies are reissuing on CD these days," beams Bud Young, owner/operator of the basement store—you have to take the stairway under the sidewalk—just south of Seattle's period-flavored Pioneer Square. "There are great catalogs available. So many wonderful things." And it seems as though all of them are in Young's small store. Table after table of popular and obscure jazz sides are crammed in the long, low-ceilinged room.

The walls are covered by photographs and paintings—including watercolors by Young's wife. "Yeah, if you have a bare wall, you have the potential for an art gallery," he says. His own personal space by the front door—a combination desk, cash register, and counter—is a landfill of discs, paper work, phone books, catalogs, and probably lunch. But when Young hunkers down in the middle of this chaos, he appears peacefully at home.

The 70-year-old Young is originally from Framingham, Mass. You can still hear the Eastern seaboard in the pitch and cadence of his voice. For a good part of his life—20 years—he worked at Montgomery Ward.

"I was in market research, looking for site locations," he recalls. "We determined where they'd open new stores. Up until my store I had never worked in music, although I've loved jazz all my life.

"When I was about 8 or 9 years old, there was a friend of mine, Marshall Brown, who grew up to be a professional musician, playing with Pee Wee Brown. Anyway, I used to go to his house and listen to Duke Ellington and Louis Armstrong records—that was a good beginning. Being a teen-ager when jazz was 'popular music,' when it was 'teen-age music,' that was a great time. All that music out of late '30s was so wonderful. And, you can see, it's still available," so Young retired early from Montgomery Ward.

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gometry, Ward, moved to Seattle, and opened his store in 1982. He's been at it ever since, buying only the things he likes and believes in, making it available to a growing audience.

"I have over 15,000 titles—really a tremendous inventory for jazz," he continues. "Under normal circumstances, it would be considered ridiculous," Young chuckles. "I don't think I have too much, but based on the normal ratio that retailers go by, inventory to sales, they might think it's a little much.

**RULES OF THUMB**

"The department store rule of thumb is four to one, and someone like Tower is probably six to one. If you have a million in sales for a million dollars worth of inventory, I have things I buy that I may sit on for two years; I'll take the right customer to come in and find that [title]. But that's the nature of having an exclusively jazz store."

Young rumbles down the aisles of his domain, pushing boxes of records and CDs out of the way as he does. "We're right in the middle of a transition here," he explains. "We're getting rid of the longbox." He points out the different artists he sells, including, of course, his favorite: Duke Ellington. He motions to national and local acts. He points out Freddie Hubbard, Chris Holiday, and Wayne Horvitz. "But," he adds with a sly smile, "there's no Kenny G. He's never been in my store.

**SELLING POINT: VARIABLE**

Young's strongest selling point is the variety he offers. "This is the broadest breadth of my inventory. I can't compete with Tower on price, and I wouldn't want to compete on popular music, but I have a better jazz selection than Tower will ever have. I don't have any problem with what they do, but jazz is what I do.

"One of my slogans is 'Jazz in all its forms.' I just have to have breadth of merchandise to make this thing go. I don't have the market where someone is going to come in and buy a hundred records every week. My people come in and find something they've been looking for for eight years. There's real joy when someone makes that kind of discovery," Young adds that he stays on top of the new releases as well. "This isn't just an archival store. I try to keep a balance.

To keep that balance, Young depends on catalogs, his favorite salesmen, the customers, and radio to keep him informed. Along with using radio as a research tool, he also hosts a weekly jazz program on local FM station KBCS. "Radio is very important," he says. I spend a lot of time listening to it."

Although Bud's Jazz Records is a relatively small operation, Young doesn't try to handle it all by himself.

"I have two wonderful employees," he acknowledges, "both musicians and both reasonably well paid." Young chuckles again. "They are very knowledgeable, very well informed. When they're in the store, they run the store. It's a one-man operation and the store tends to take on the personality of whoever is working it that day."

"Being so close to a major tourist center, I get people from all over the world, all over the country. They're very important to my business. Often times, I get people who return every time they come into town. I also get a lot of orders by phone. Whatever it is, I try to fill it, no matter what it is."

**WOMEN JUMPING INTO JAZZ**

Asked what trend he's noticing these days, Young is quick to respond. "Women."

"I had very few women customers in the beginning," he says. "The ones that did come in were buying for their husbands. Now when women come in, they're buying for themselves, which is nice. I think it's a wonderful development. After all," he says, laughing again, "it doubles my market.

"I think with the customers, you can usually figure out who's going to buy what they in the door. An older guy walks in, he's probably going to buy Benny Goodman. But you can get fooled by what you think are stereotypes. Sometimes you're just as likely to see a guy in cowboy hat walk in and ask for Charlie Mingus."

"As for jazz in general, it's my theory that the record companies are all scurrying around looking for a 7-year-old trumpet player." Young smiles. "And I also think there's more interest in traditional jazz, and a lot of that has to do with the Marsalis brothers. I also think younger musicians are showing the traditional music more respect these days. It didn't used to be that way and I'm glad it's turning around. It's important that musicians know the history of the form."

"Regardless, I think the lesser known musicians need all the support they can get, and I especially try to support the local musicians. I'd like to see the same thing happen for Northwest jazz that happened for grunge. This is a great jazz town, we have a great jazz scene."

Young is doing well with Bud's Jazz Records, although he says he's realistic. "You have to love it. Because you'll never get rich off jazz. Unless, of course, you're the record company."

Bud's Jazz Records makes the most of its space, cramming merchandise into every nook and cranny. (Photo: Tom Phalen)
Concrete Panel For Metal Distribution; Worldly Wise Label; Caroline’s Big Deal

BANG YOUR HEAD: While traditional heavy metal has waned somewhat as a major-label commercial force during the last couple of years, the genre continues to be a major presence on the independent scene.

On Thursday, Sept. 9, the first day of activities at the sixth annual confab held this year at the Bump, Calif., Hilton. Foundations will mount a distribution gathering moderated by Craig Minor of Valley Record Distribution, Woodland, Calif. Panelists scheduled to appear include Scott Givens of Rec-Researcher, Paul Robbins of Red, David Wolfin of Carousel, Clark Straub of ADA, and Stephanie Morris of MLA.

The convention will also repeat one of the more notable get-togethers of Foundations ‘92—the Independent Label Presidents Conclave, organized by Brian Slagel of Simi Valley, Calif.-based Metal Blade Records.

“Over the last couple of months, everybody was asking me to do it again,” says Slagel. The Conclave, which is a private affair, will be held at the Hilton at a date and time to be determined, although Slagel says the session is tentatively set for Sept. 9. Interested label topers should contact Slagel at Metal Blade offices; he welcomes your participation and input.

Lastly, for reasons that remain obscure at best, Foundations has drafted DJ to moderate the convention’s Sept. 10 press panel.

LABEL NEWS: L.A.-based Triloka Records has launched a dance label, Worldly Dance Music. The imprint is an extension of Triloka’s Worldly Music imprint. Worldly Dance Music’s first two recordings arrive Sept. 25—“Jungle Book” by German world beaters Dissidenten, and the self-titled debut by Moroccan singer Nyma Dafera, described as a “blend of Yemenite folk tunes and western pop/dance beat.”...After two albums distributed via Mechanic’s independent label Futurist, New York-based Label Records has inked an exclusive pact with Caroline. Two albums in October will be the first issued under the new arrangement—the self-titled debut by Fresno, Calif.-based Snail and a debut set by New York singer-songwriter Boz Trumble...L.A.’s Doctor Dream Records has added DJ fave Dash Rip Rock to its roster; the New Orleans rock trio’s album, “Tigerwont,” will be released fall.

J U S T A R E M I N D E R: The deadline for submissions to the 1993 Billboard Music Video Awards is Sept. 1. If your label hasn’t received a submission form, call Melissa Sudat by Billboard at 212-566-5018. Awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

F L A G W A V I N G: If you don’t know Middle East Records blues artist Long John Hunter, you probably never spent much time in Juarez, Mexico. Hunter, whose first American album, “Ride With Me,” was recently released by the Austin, Texas-based label, spent 10 years as the house act at the Lobby Bar in Juarez.

“It was a job and a job,” Hunter says. “All my recognition came from there. In Europe, I met at least five people who remembered me from the Lobby.”

Singer-guitarist Hunter, who was born in Louisiana and moved to Texas when he was a young man, didn’t exactly have standard back-up in his Mexican days, “Most of the time, it was all Mexicans,” he recalls. “Most of ‘em couldn’t speak no English, but they could sing anything in English.”

Still, Hunter became something of a local legend in Juarez, playing daily at the Lobby, in his words, “from 9 o’clock at night till you-say-when.” Once, Charlie Daniels tried to lure Hunter into moving to Nashville, an offer the bluesman refused. “I hate myself ever since,” Hunter says. “If I’d left, all this that’s happenin’ now might have happened then.”

Hunter, who is 62 years old (‘I still jump off of buildings and things,” the spry bluesman says) and lives in Oceans, Texas, is today enjoying new prominence on the Lone Star State blues scene. He cut the high-spirited “Ride With Me” with the storied house band from Antone’s in Austin; on the road, he plays with the Antone’s group and with a Fort Worth-based unit led by Sumter Bruten, brother of Bonnie Raitt’s former guitarist (and dos recording artists), Stephen Bruten.

“Everywhere I go, I’m gettin’ a great response,” Hunter says. “It’s scary, but it’s exciting.”

On Sept. 10, Hunter will be performing at J&J’s Blues Bar in Fort Worth, he’ll appear at the J&J’s in Dallas the following night. In late September, he’ll be playing in San Francisco in conjunction with the San Francisco Blues Festival.
The four albums recorded by this highly influential but ill-fated pop quartet are now being reissued on compact disc in the original consecutive order of demos, B sides, and musical oddballs and ends from ginned songsmiths Chris Stamey and Peter Holmström (the latter of whom wrote the disc's entertaining liner notes). Despite the fact that little of the material was recorded in an actual studio, the sound quality is generally good. Pop purists unfamiliar with the dB's should find much to enjoy, and dB fans will relish the unrehearsed of such lost faves as "Soul Kiss," "I'll Sing It For You," "The Death Of Rock," "We Should Be In Bed," and "Purple Haze."
**NEW & NOTEWORTHY**

**FIGHT Nailed To The Guts (no label)**

Producer: Horace "Gum" Jones
Writer: Horace "Gum" Jones
Publisher: Horace "Gum" Jones

New front handed by ex-Princess rider Wallace of the defunct MCAG (Men's Club of Atlanta Parks) comes a new tune from the second album of the group. The band's second effort is a powerful statement about the troubles of the world. The lead track, "Fighted To The Guts," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The album is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**VICTORIAN ARMS**

**Another Summer In The Ghettos** (4:13)

Producer: Robert "Gum" Jones
Writer: Horace "Gum" Jones
Publisher: Horace "Gum" Jones

A new track from the popular Victorian Arms, "Another Summer In The Ghettos," is a powerful statement about the struggles of life in the ghettos. The song features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**REPUBLIC**

**Dial A Bass In My Pocket** (4:11)

Producer: Horace "Gum" Jones
Writer: Horace "Gum" Jones
Publisher: Horace "Gum" Jones

A new track from Republic, "Dial A Bass In My Pocket," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**AC**

**Glória Estefan**

**Can Las Anes Que Me Q拨打d**

Producer: Emilio Estefan Jr., Jorge Casas, Coss & Oswald
Writer: Emilio Estefan Jr., Jorge Casas, Coss & Oswald
Publisher: BMG Music

A new track from Gloria Estefan, "Can Las Anes Que Me Q拨打d," is a beautiful, soulful song that captures the essence of the Latin music scene. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of Latin music.

**NEW & NOTEWORTHY**

**ROCK TRACTS**

**The Breeders**

**Cannonball**

Producer: Kim Deal
Writer: Kim Deal
Publisher: BMG Music

A new track from The Breeders, "Cannonball," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**SQUEEZE**

**New Wave Joe**

Producer: Bobby Owsinski
Writer: Bobby Owsinski
Publisher: BMG Music

A new track from Squeeze, "New Wave Joe," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**QUARTET**

**Lessons In Love**

Producer: James Blake
Writer: James Blake
Publisher: BMG Music

A new track from Quartet, "Lessons In Love," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**SPOOK AND THE GIRLS**

**A Mother's Day**

Producer: John D'Elia
Writer: John D'Elia
Publisher: BMG Music

A new track from Spook and the Girls, "A Mother's Day," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**R & B**

**EN VOGUE FEATURING FMQB**

**Runaway Love**

Producer: Thomas McHenry, Donell Foster
Writer: not listed
Publisher: not listed

A new track from En Vogue featuring FMQB, "Runaway Love," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**EARTH, WIND & FIRE**

**Sunday Morning**

Producer: Maurice White
Writer: Maurice White
Publisher: BMG Music

A new track from Earth, Wind & Fire, "Sunday Morning," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**SIN**

**Eyes Of The Beholder**

Producer: Terry K. Wright
Writer: Terry K. Wright
Publisher: BMG Music

A new track from Sin, "Eyes Of The Beholder," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**LARRY WHITNEY**

**May The Best Man Win**

Producer: Michael White
Writer: Michael White
Publisher: BMG Music

A new track from Larry Whitney, "May The Best Man Win," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**COUNTRY**

**ORRIN MORGAN**

**Half Empty**

Producer: Buddy Cannon
Writer: Buddy Cannon
Publisher: BMG Music

A new track from Orrin Morgan, "Half Empty," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**DISTINGUISHED GENTLEMEN**

**Forever**

Producer: Sam Fergison, Jimmy Home
Writer: Sam Fergison, Jimmy Home
Publisher: BMG Music

A new track from Distinguished Gentlemen, "Forever," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.

**NEW & NOTEWORTHY**

**LARRY WHITE**

**Lay Around And Love Me**

Producer: Rodney Crowell, Lani Stuart, Steven Miller
Writer: Rodney Crowell, Lani Stuart, Steven Miller
Publisher: BMG Music

A new track from Larry White, "Lay Around And Love Me," is a hard-hitting, no-nonsense tune that captures the spirit of the group. The track features a driving beat and a powerful message that resonates with listeners. The track is a must-listen for fans of alternative rock and roll.
It’s No Secret: Lights, Sound Are Keys To Gabriel’s Tour

By MIKE LETHBY

LONDON—Peter Gabriel’s “Secret World Tour,” which began in May in Switzerland and was recently completed, is the latest in a series of ambitious concert tours that have made Gabriel one of the most popular and respected live performers in the world. The tour, which features a combination of live and recorded material, has been widely hailed for its innovative staging and musical direction.

The set and lighting design was handled by Brian Lepage, a highly regarded Canadian lighting designer who has worked with Gabriel on previous tours. Lepage’s design is based on a combination of high-tech and low-tech elements, including a large array of LED lighting fixtures and traditional theatrical battens. The result is a dynamic and visually striking show that is both impressive and accessible to a wide range of audiences.

The sound design was handled by Mix Engineer Andy Wright, who has worked with Gabriel on numerous previous tours. Wright’s role was to create a sound environment that was both powerful and nuanced, allowing the music to shine through in all its glory.

In addition to the live performers, the tour features a large array of multimedia elements, including video projections, animations, and live DJ sets. The combination of these elements creates a truly immersive experience that is both engaging and thought-provoking.

The tour has been a huge success, with sold-out shows in cities around the world. Gabriel’s dedication to his craft and his willingness to push the boundaries of what is possible on stage have earned him the respect and admiration of fans and critics alike. With the “Secret World Tour,” Gabriel continues to set new standards for what is possible in live music performance.


**Billboard.**

**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 21, 1993)**

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<th>CATEGORY</th>
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**New York**

Prince Be of P.M. Dawn has been working at Beat On Beat Recording producing a few cuts for Gee Street Records featuring Naomi Campbell, Paula Abdul, and P.M. Dawn. Behind the Prince Be's console was engineer Mike Fossenkemper, assisted by Justin Luchter. Fossenkemper tracked with a digital MIDI setup, including a Roland DM-30 hard-disc recorder. Recording and MIDI tracking were done with a Studer A800.

Charles Brown was recently in the Magic Shop with producer Ron Levy, working on his upcoming release for Bitbyte Records. Behind the vintage Neve console was engineer Steve Rosenthal, with Joe Warls assisting.

The Ramones have been recording their upcoming release for Radiant Records at Baby Monster Studios. The sessions were produced by Scott Blackwell and engineered by Trent Stratton. Tracks were recorded through the Neve Custom 8036 on a Studer 827 2-track.

Recent mixes at Battery Studios include "Downtown" by Sisters With Voices. The sessions were produced by Allender and Joe Thomas. The mix was tracked on the SSL 4064 G/E Series console by Adam Kudzin.

Jazz trio Medeski, Martin & Wood has been in RPM Studios with producer Jim Payne recording and mixing tracks for its upcoming debut on Gramavision Records. Engineer Steve Miller was assisted by Suzanne Dyer.

**Los Angeles**

At Ground Control Studios, producer Michael Convertino did the tracking, over dubbing, and mixing for the film "Boyles, Rest And Motion," starring Bridget Fonda, Phoebe Cates, and Eric Stoltz. Engineers Eric Behrend and Gabriel Sutter sat behind the SSL 4000 E/W G series computer and recorded onto two Studer A800s.

A&M recording artist Sting was recently in Larabee Sound Studios working on a remake of "Demolition Man" for the upcoming film of the same name starring Sylvester Stallone and Wesley Snipes. Sting co-produced the project with Stoker, who also engineered on the SSL G Series console.

RCA recording artist Clint Black recently was cutting tracks at Westlake Audio with producer James Stroud. Engineer Lynn Pettersen recorded Black through the Neve VR-72 console onto a Sony 3344 digital multitrack.

Producer Nick Martinelli recently produced three new songs for Diana Ross that will be featured on a forthcoming boxed set. Bruce Weeden engineered and Humberto Gatia mixed the tracks at Westlake Audio.

Video recording artist Kathy Mattees is cutting tracks at Emerald Sound Studios with producer Jose Rodriguez. Jose, who recently took over from Tim Marcoantonio, is working on the SSL E Series console with Ultimix, assisted by Russ Martin.

**Nashville**

A&M recording artist Amy Grant has been in Bennett House recording an upcoming project with producer Keith Thomas. Engineer Billy Whittington recorded Grant through the Calrec UA8000 8-track console onto a Sony PCM 3344 8-track digital recorder.

Biolaus Shaw has been in the EMI Emporium working on her debut release for Warner Bros. Sitting behind the Neve console was producer/engineer Andy Byrd.

Mercury recording artist Kathy Mattees is cutting tracks at Emerald Sound Studios with producer Jose Rodriguez. Jose, who recently took over from Tim Marcoantonio, is working on the SSL E Series console with Ultimix, assisted by Russ Martin.

**San Diego**

At San Diego's Signature Sound Studio, Copeland recording artist Karen Logan has been recording a remake of Glen McRae's "Rockin' Chair" with producer Sylvester Huff. Engineer Matt Leband sat behind the Neve V398 with Necam 96 moving faders.

At Kiva Recording Studios in Memphis, producer Terry Thomas has been busy tracking and mixing using Joadic/Levy, a forerunner of the Alesis ADAT at Westlake Studios on an NV series board. Vocals were recorded at Ground Control on an SSL G Series console. Strings were recorded at Ocean Way on a Focusrite 72-input console.

**Philadelphia**

Philadelphia's Studio 4 Recording recently played the host to the "Open House," which was in recording "Take A Walk," a song for the upcoming "Red, Hot + Blue" release on Arista Records. The Butter Brothers (aka Joe and Phil Nicola) produced the sessions. The studio recently scooped up its 82nd input Neve as part of its 25th anniversary celebration.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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**Panasonic Set To Launch 3DO's Interactive Player**

**BY MARILYN A. GILLEN**

NEW YORK—The long-promised 3DO is poised to become retail reality. Panasonic, the first manufacturer of the new interactive multimedia player announced by Sega last November, says the debut units will be delivered to dealers in September for a planned consumer launch in early October. The units will carry a suggested price of $699.95.

The hardware will come packaged with a sampler CD, says Eugene Kelsey, assistant GM at Panasonic, which "will contain information about the unit and the 3DO technology and software in general, plus some brief interactive programs."

Also bundled with each REAL 3DO Interactive Multiplayer will be a copy of "Crash 'N Burn," a road-racing game from Crystal Dynamics. At least eight other 3DO software titles, ranging from games to educational programs and priced "competitively with computer and video game software" (presumably about $50) will be available at the time of the hardware launch, according to Panasonic.

The company plans an aggressive marketing/advertising campaign to support the launch, including approaches both traditional (national print and broadcast spots, in-store retail displays, localized retailer air tie-ins) and nontraditional (a mall tour).

Of the latter, Kelsey says, "We will hit 10 major markets with an exhibition of 3DO technology, and have numerous stations set up so that people can get their hands on the system."

Still in the final planning stages is a campaign that will take 3DO into theaters. "In conjunction with our manufacturer, 3D0, we will be timed around the consumer launch.

"The overall idea of all the various ad campaigns," Kelsey adds, "is to get the concept of the performance quality of the 3DO system across. That's the underlying objective—to enhance awareness and to get across the point of performance. We're just kind of telling the same story in different ways."

For the next year, Panasonic plans to introduce an optional MPEG-1 full-motion video cartridge, which would allow the 3DO unit to play back feature-length films on video CDs when plugged into a port on the player. A price has not yet been set for the add-on.

In addition to supporting dedicated software titles, standard 3DO units can play audio CDs and display photo CDs.
This rapidly advancing industry has brought about an explosion of new product and trends. As an extension of Billboard's weekly reports on these important developments, Billboard presents an AES '93 spotlight.

Features will include:
- a report on computer-driven engineering mixes
- a product guide highlighting the top ten new products
- an AES schedule of events
- trends in high-end studios
- a commentary on the home recording market
- an analysis of the impact of DCC and the MiniDisc

If you want to be in the control room, be in Billboard's AES '93 Spotlight!

ISSUE DATE: OCTOBER 9
AD CLOSE: SEPTEMBER 14
LA: 213-525-2302 Gary Nuell
NY: 212-536-5004 Ken Karp

BONUS DISTRIBUTION at this year's AES convention at the Jacob Javits Center, NYC

__Pro Audio__

**LIGHTS, SOUND ARE KEYS TO GABRIEL'S TOUR**

(Continued from page 51)

A set of such complexity normally would be leap-frogged in duplicate between cities. On the Secret World Tour, however, it was rigged and de-rigged back-to-back during a European schedule that often included five cities per week—a testament to the brilliance of Brilliant Stages modular set design, tour manager Dave Perrin, and production manager Bob Russell.

Responsible for the tour's sound are Britannia Row Productions' system engineers Chris Hey and How Richards, Steve Spender, Paddy Addison, monitor manager Bryan O'Neal, and house engineer Peter Walsh, who is a recording engineer with longstanding connections at Real World, Gabriel's U.K. studio complex.

Walsh's work with Gabriel began in 1983 on alternative mixes of such songs as "I Have The Touch" and "Lay Your Hands On Me," followed by postproduction duties on his live album of that year. Live recordings at Real World studios galas, and a U.S. Amnesty International tour, Walsh's first live sound work.

With Gabriel and band using the entire set as a free-form performance area, both stages are mixed and lit as a single entity, and the PA is divided into six interrelated sound zones. Twenty-three tons of PA and lighting add up to a rigging task of unusual complexity.

"This show is a challenge," Walsh says. "With our house mix position to one side, between the two stages and under one of the PA, I have to do a kind of relative mix," trying to judge what it sounds like in the rest of the hall.

"It's essentially a mono mix; I don't split it up too much, because it would affect too many people," he adds. Fortunately, he doesn't need to worry about creating separate mixes for all the different zones. "I mix on a Yamaha PM4000, and How Richards' mixes come into a PA3000 next to me," he explains. "A Midas XL88 matrix feeds the PA's various left, right, main, rear, and underhang zones, and a Sonosax mixer enters to play back machines.

Instead of complex delay timings, he says, "The main PA arrays were loud enough so you didn't hear them if you were listening to the back-of-dome PA on the round stage. That's simply mixed as a sum of left and right.

"With this show I can't relax for one minute," he adds, "With Peter moving around as much, we have to be really careful with his voice, and with the phase relationship changes between mixes in relation to the PA.

For Britanima Row Productions, used 70 Flashlight mid/high packs and 78 Flashlight bass cabinets, along with 17 pairs of Function One's new "Underlight" cabinets below the arrays for near-field fills, and TMS-1 rear delay hangs.

The tour marks the debut for Function One's new wide-dispersion PA technology. A compact mid/high cabinet, designed by Tony Andrews and John Neesham (two partners in Function One), is compatible with the Flashlight system and provides much-enhanced flexibility in array configurations. On Aug. 6, Turbo-sound signed a deal to manufacture this cabinet—called "Flashlight"—under license from Function One.

Back favorites include TC Electronics 2550s, a Harmonizer E3000 for vocals, an AMS RMX for sharps, Quilter's Room Simulator for a vocal loop effect, dB 120s, and BSS Vari-curves on bass and vocals.

Monitor engineer Olson, through his New York company Firehouse Productions, supplies his own monitor wedges, which incorporate an Andrews-designed triangular horn and TAD drivers. He uses Crown amps and BSS crossovers, and his small 2-by-15-foot sidefills are flown around the square stage. "There's a lot going on in every song," he says, "I'm running short of mixes, using all 18 elements on my two Ranao consoles with 50 inputs off the stage, so I'm trying to create more mixes wherever I can.

Another major player is Britannia Row's radio systems specialist Julian Tether. The radio mixes are a combination of Shure and AKG types. "Peter's using a Shure headset mixer," Walsh says, "which was the only unidirectional we could find. We also have Shure 87 hand-held radio mixes, using new AKG radio system for the rest of the headsets, instruments, and guitar, and other microphones are B&Ks and SM81s on kick drums, 78s on tom tom, 414s for overheads.

Gabriel uses Personal Radio Station in-ear monitors, without car mikes, "Peter was wary about the health and safety aspects," Walsh says. "But it became obvious in rehearsals that we couldn't cover the stage with conventional monitors, with all the potential feedback problems." Olson fashioned a comfortable headset band for Gabriel out of a wire earring with a couple of cushioning pads. "Then all the band wanted one," he says.

The Gabriel spectacular provided an impressive technical feat in its early stages. By the time it tours America, this powerful production should have also grown in emotional depth its ideas richly deserve.

**FREEMAN IS RIDING HIGH**

(Continued from page 51)

strengths and capitalize on that.

"Another thing I like about producing other artists is I learn so much from their point of view," adds Freeman, who has produced albums by Nelson Rangel and Carl Anderson.

As for the challenge of working with an artist, a songwriter, and an arranger who all just happen to be himself, well, says Freeman, "It can be difficult. Most difficult is when I'm cutting my own gui-
Music In The Eire
Records, Radio And Retail In The Republic

By Ken Stewart

Ireland is undergoing a cultural revolution in film, theater, literature and music, but there's a widespread feeling that music is the low man on the totem pole.

"It takes only one successful film out of Ireland and suddenly there's money to give away to anyone with a video camera," protests EMI Ireland managing director Willie Kavanagh. "But the government doesn't put money back into the music industry, which is far more successful than any Irish movie you care to mention."

Irish acts continue to make news. This year, Enya, U2 and the Chieftains brought home four Grammy awards and Ireland won the Eurovision Song Contest for the fifth time (with Jimmy Walsh's "In Your Eyes," performed by Niamh Kavanagh).

For many years, this tiny island has given the world a stream of first-rate artists. Van Morrison, Thin Lizzy, Rory Gallagher, the Dubliners, Bo-Kwants, The Kinks, Planxty, Paul Brady, Clannad, Moving Hearts, Phil Coulter, Mary Black, Chris de Burgh, Sinéad O'Connor, James Galway and Hothouse Flowers are among those who have helped establish the Irish music industry and turn it into the rich and influential scene it is today.

And although rock stars tend to dominate the headlines, Irish songwriters have been making an impact on the European contemporary music scene. The publication of an up-to-date directory of Irish composers and their works is part of the Contemporary Music Centre's plan "to make the music of today more accessible to the general public," says center manager Eve O'Kelly.

Dublin is an exciting, happening city—even more so this summer, thanks to temporary residents Van Morrison and Jerry Lee Lewis, who are to be found all over the place, working live and in studio.

By The Numbers

Ireland has a fast-growing economy and the EC's lowest inflation rate, at 0.9%. However, it's also one of Europe's most inward-oriented economies, and the scope of unemployment has left a glaring 30% gap in the labor force. Small wonder, then, that music is seen as an escape route from depression and poverty.

Record sales for 1992 show marginal growth (4% to 7%) in revenue terms and an 11.59% decrease in units sold, compared to 1991. There was an upsurge in sales of CD singles (by 81.9%), MC singles (by 6.6%) and CDs (by 21.9%). The IFPI certifies albums as follows: platinum, 15,000; gold, 7,500; silver, 5,000. The dramatic decline of singles is reflected by the low sales required to gain platinum (5,000), gold (3,000) and silver (2,000).

Damien Stuckleton, director of the Irish Music Rights Organisation (IMRO), talks of the innovative work of Andrew Burke, who is making the first economic analysis of the Irish music industry. "It's a three-year study, commissioned by IMRO, and he has determined the extent of record sales by Irish artists in Europe for the years 1988 to 1992," says Stuckleton. "Using information from the IFPI and Billboard charts, he calculates that, in 1990, Irish acts accounted for 1% of the Irish market, 2% in Belgium and the Netherlands, 2.6% in the U.K., and 4% of German sales."

Hugh Duffy, IMRO's chief executive, stresses the urgent necessity of updating Ireland's copyright laws, which are 30 years out of date. "Ireland is now contributing the very foundation of the international copyright system. We cannot expect the intellectual properties of the U2s, the Clannads and the Chieftains to be protected worldwide unless we extend similar protection here," Duffy warns.

Derry O'Brien, of the Irish Trade Board (ITB), says that U2 symbolizes the rapid advance of the music sector. "The recent U2/PolyGram deal puts us in perspective their importance to the Irish music industry. If U2 keep growing, they could do for Ireland what ABBA did for the Swedish economy in the 1970s—they were second only to Volvo in export earnings."

The 1989 Finance Act allows for income tax exemption for resident Irish songwriters and composers whose work is judged to be of cultural merit. Keith Donald, director of MusicBase, currently lobbying for record producers to be given the same privilege.

MusicBase, established last year by President Mary Robinson, is an advice and information center, one of whose roles is educational. It works with Balbriggan Senior College, whose Rock School has 96 students, and helps fund its course development. In 1992, a 24-track recording studio was set up; this year, the school launches a record label. MusicBase also consults with Temple Bar Properties ($4.2 million) music center.

The Grand Tours

Ireland was put on the international tourism map by Jim Aiken, who will promote U2's Dublin dates (Aug 27-28). The tour is the latest in a long series of shows that began in 1957 with the Dutch Swing College Band. Aiken's biggest 1992 attractions were Neil Diamond

Continued on page 1-3

Four Men & A Dog, Goats Don't Shave, Sinead O'Connor and Dublin act bands whose music is unmistakably Celtic but offers something extra—a dynamic, modern dimension lifting them to a broader audience than would usually connect with the music of Ireland.

Stephen Lindsay, creative director of Ireland Music in London, identifies new signing Scary Eire as "a genuine Irish rap band, but they start some songs with the bodhran and whistle, stuff like that. They wear their Irishness on their sleeves."

"There's a greater interest in the music of ethnic minorities because people sense in them an honesty and purity that isn't present on main-stream music," contends composer Bill Whelan, producer of "East Wind." (Tar Records), an Irish/Bulgarian collaboration. Whelan's television series "An Eye On The Music" linked Irish, Asian, African, Indian and East European musicians.

"People are interested in the role music plays in their spiritual development..." Continued on page 1-12

The Celtic Beat
Popularity Of Folk Music Is An Irish Tradition

By Ken Stewart

When the Chieftains won two Grammys in February this year, it was a fitting way to mark a distinguished group's 30 years in music. In fact, it was an indirect salute to Irish-traditional music in general.

There are signs that the ethnic music of Ireland in its many forms is gradually becoming a worthy rival for Irish rock and finding a home in many countries among listeners who may well be tired of an overload of packaged and less spontaneous music.

"Traditional" is an elastic term applied to anything from no-frills purist music to experimental forms to a kind of folky MOR.

Among the most enduring acts in the Irish traditional scene are the Chieftains, Clannad, the Clancy Brothers, De Danann, the Dubliners, the Wolfe Tones and Stocktons Wing, as well as relative newcomers Altan and such long-established or recent soloists as Christy Moore, Mary Black, Paddy Spillane, Liam O'Flynn, Tommy Makem, Sharon Shannon, Rita Connolly, Eleanor Shanley, Maire O'Connell and Dolores Keane.
IRELAND
EIRE
Continued from page 1-1
(74,000) Cliff Richard (50,000) and Chris De Burgh (over 40,000).

Bruce Springsteen is "the savior of rock 'n' roll," according to Aiken. "His
RDS show last May did an enormous amount for outdoor concerts. It was
rock—fabulous songs and energy—and Jerry Lee Lewis joined him.

"But we're perpetrating the dinosaurs, and if we don't grab this industry for
the young people and allow young bands to come forward, it's going to disappear," he
continues. "At the moment, we've lost the teenagers. We haven't got the stars.

Aiken's biggest rival, MCD's Denis Desmond, agrees. "It's great to see
dinosaurs; it's good that Neil Young and Rod Stewart are out there," he says. "But
young bands are finding it tough—as are promoters. Record companies aren't
scoffing new bands too soon.

"R.E.M.'s management were here recently, and we reminded them that R.E.M.
originally played to 600 people at the SXF in Dublin. In 1994, it will be
open-air or multiple

<snip>

"The Saw Doc-
tors [singed to Desmond's Solid Rock] and Thunder, the band that has recorded
dinosaurs, to get Irish on Radio 1 picked up in in and broadcast 45
minutes live. But we still have a problem getting radio play on the BC.

"There's insistent demand for more Irish music on Irish radio, led by JIM
(Jobs In Music), which took a random sampling of Dublin stations on July 3,
between 7 and 9 p.m. The survey found, in the worst instance, that one station
played only two Irish discs (U2 and Mary Black) out of a possible 75 to 80
selections.

Classic-hits specialists FM104 and 98FM are constantly under fire, though
there are signs of formats being fine-tuned to allow for the occasional new
release. FM104's Eamon Carr, for instance, highlights local acts.

But the Irish station that has done
most for emerging rock/pop talent is RTE's 2FM. Its jewel in the crown is the
Dave Fanning show, which has a well-recorded live sessions with virtually every Irish
band signed by majors since 1979. The arrival of college radio in October, for
which MCA Geffen's Dave Penfether was a catalyst, promises to be a potent
force on the airwaves.

"Record companies are only now
beginning to realize the power of indepen-
dent radio," says Darragh Kettle, whose Track Marketing Services assist
labels in introducing priority releases to Ireland's 38 stations, north and south.

The Talent Pool

With global sales of Enya's three
albums running at 15 million units, a vast
concert audience surely awaits her first
live appearances. But record producer
d and engineer wizard Nicky Ryan who,
with his wife, Roma, manages Enya, is
ultra-cautious. One offer under serious
consideration is a week at New York's
Radio City Music Hall.

"It's ideal, especially acoustically," says
Ryan. "But everyone seems to forget pro-
duction costs, and we're well aware of
them. You can't put Enya on a stage with
a grand piano and a few synth players and
hope to get away with it. We'd like a
chord and just some synthetic sounds, with
Enya fronting the whole thing. That
would be an ideal way of tackling an
alternative to the albums, but one acceptable to Enya fans."

After 10 albums and 130 songs, Chris De Burgh's next venture will be an
unsung love for his wife, singer Angelique. With Graham Lyle, Alberth Hammond
and others. "I think it's going to give me
writing a real kick, and hopefully
we'll have a record out next spring or
summer," says De Burgh.

U2 is donating the fees for the three
'Zooropa' concerts in Cork and Dublin
to six Irish charities. The band casts
a long shadow over the Irish music
industry. On one hand, they're a daunting act to follow; on the other hand they've
inspired many to go into music and their
success continues to provide employ-
ment for a number of ancillary compa-
ies.

"The whole Zoo TV project required a
everelate production service," says
manager Paul McGuinness. "And that's what we've been getting from Ned
O'Hart's Dreamchaser. There's a community of people working to the
highest international standards here."

Julian Douglas' Unique Audio Engi-
eering installs recording studios "to any
specification, anywhere," and has
worked for the Waterboys, Trevor Horn,
Rod Stewart and on the last two U2 albums. They installed a studio in The
Factory to record 'Zooropa.'

Saw Doctors

"All the graphic work for 'Zooropa' was
produced here for Herm's new record," says McGuinness. "People are always
talking about the worldwide electronic community. We're living proof of it."

The Flowers' first album in two and a half years, has already topped 100,000 units. Depending
on touring commitments, the follow-up
is expected around September 1994. Says
Wootten, "The problem was that, after
the second album, the band was on
the road for nearly two years. It takes time
to come off the road, get your act together,
get back into the studio and put a record
out."

The Flowers are currently on a
three-month swing through the U.S. and
Canada.

Christy Moore is no stranger to Irish
platinum awards. "The Christy Moore
Collection" (EastWest) was RDS's show
Jimmy McCarthy-written title track that
could trigger world chart success, sold
100,000 in Ireland alone. But, as mana-
ger Mattie Fox points out, "his live work is
very much a contradiction of the level of
international stardom.

In Ireland, Moore can sell out a string of
multiple dates as fast as Eric Clapton
does in England. He has a new album
coming in on MCA/Geffen's Mike
Hollingsworth which will start a
20-date U.K. tour that month. He'll play
18 German dates early next year.

A&M's The Trees are outings confi-
dence after two Top 10 U.K. singles and
a warm reception in the U.S. "The
nature of our music is much more con-
templating an audience, the kids are part of
it," says manager Gerry Harford. "Our
music is hard enough for the metal kids and
there's melody for the indie kids.

Fellow Belfast rockers Ghost Of
An American Airman are releasing a
new album, 'Skin' (Hollywood Records), in
the U.S. this month. Manager Dave
Stinton favours the 'grass roots' approach
that saw them spending months in America
last year, playing 81 gigs.

One of the Republic's hottest new
bands, Lit, have chosen a different, more
cautious route than that of most of their
contemporaries. Guided by lawyer David
A. Reilly, they gained agency represen-
tation from Premier Talent and publishing
from Famous Music long before deciding on the record deal that best suited them.

They are completing a worldwide agree-
ment with a major, but are likely to sign
with an indie in the U.S. They're on
Michael O'Shea's Velo Records in Ireland,
where their demos are bootlegged and they
play 40 gigs a year. Lit's debut album is
expected in the U.S. mid-Octo-
ber, backed with a two-month tour.

The latest Irish band to break through
in the U.S. are the Cranberries, who
made their debut in the Billboard 200
with the album 'Everybody Else Is Doing It,
So Why Can't We?'

Dave Baker, the brain behind hit album on
RTE-Limerick, "No Nonsense," plays a
high-profile supporting role in his first
movie, 'In The Name Of The Father,'
which stars Daniel Day Lewis.

Bategole, one of the biggest indige-
 nous success acts of the 1980s, has re-
formed, and the band's comeback single is
"If You Ever Come Back From England."

Sharon Browne, KTEL's managing
director, says country singer Sandy Kelly
has burst on the New York scene with
some country star friends, including
Willie Nelson and Johnny Cash, and she's
been given permission to overdub her voice on
some Patty Cline numbers. The independ-
ent Radius Television made "Music City
USA," Europe's first country music video
show, hosted by Shary Healy and produced by
Bill Hughes, which has helped raise country's profile and dis-
pelled some outdated notions about the
country sound.

One of the panel discussions at the
"Rock Class Of 1993" was "Signed And
Dropped And Signed Again," a
reminder that Something Happens (Vir-
gin), the Forget-Me-Not's (Sony), Power
Of Dreamer (PolyGram), the 4 Of Us
(Sony) and Mary Coughlan (EastWest)
were among the Irish acts dropped by
Continued on page 1-16
Ireland

Coming To America

Immigrant And Indigenous Irish Musicians
Find A Home In Local Pubs

By Davin Setty

LOS ANGELES—"This isn’t about shamrocks and leprechauns. The only traditional element we maintain is Irish musicians getting together in a comfortable atmosphere to share their songs," says Keith Roberts, who, with brother Carl and partner Greg McElov, owns and operates Fair City, a Santa Monica, Calif., nightclub—one of several new venues sparking a surge of popularity in the new, and decidedly non-traditional, sounds of Irish music.

While Irish pubs across the country continue to thrive by catering to the mainstream tastes of their largely expatriate clientele, clubs like Fair City, along with such popular Los Angeles venues as Molly Malone’s and Largo Pub, have found a fertile niche in presenting alternative music by both indigenous and transplanted Irish musicians.

Opened only since February, Fair City—with its rock ‘n’ roll decor, full bar and menu and 400+ customer capacity—has already played host to an impressive array of Irish artists. Roberts regularly books touring Irish acts, and it’s not unusual for patrons to be treated to impromptu sessions with visiting notables such as Van Morrison or hot newcomers Black 47 (recently signed to SBK Records). Popular local bands, such as The Search, The Dave King Band and Lost Soul, regularly draw crowds.

Fair City’s house band is the Young Dubliners, recently signed to Scotti Bros. Records. "We’re a rock band that uses traditional Irish instruments," explains Roberts, who doubles as the group’s lead singer. "It’s an approach that earned the ensemble a place on “Straight Outta Ireland,” the recent Scotti Bros. compilation of new Irish music that served as a springboard for the Young Dubliners’ subsequent recording deal.

"We canvassed a lot of bands from both America and Ireland,” says Michael Roth, director of alternative A&R for the label, "and Fair City was the perfect place to hear what was happening. There’s a lot of talent out there that no one has really tapped into yet."

According to Roth, Scotti Bros. has a second collection of new Irish music due in October. The label’s interest in Irish music has been enhanced by Michelle Meiru, who works in Scotti Bros.’ marketing department and hosts “The Irish Beat” on Los Angeles radio station KXLU. "Needed to say, we’ve got some real fans here at the label," asserts Roth.

There is, in fact, no shortage of fans for the diverse spectrum of Irish music now packing clubs on both coasts. Yet the atmosphere of such venues is as varied as the sounds themselves.

In marked contrast to the spacious, often raucous, expanses of Fair City, New York City’s Siné is a more intimate cafe and bar that is traitement of the Young Dubliners’ Siné Doyle, who opened the club in 1995 “with a bag of coffee and a bag of sugar.”

Along with manager Karl Geary, Doyle has maintained a low-key, no-frills venue dubbed “one of the hottest impromptu music spots in New York” in a recent Wall Street Journal article. With surprise visits and off-the-cuff sets by the likes of U2, Sinead O’Connor, HotHouse Flowers, the Pogues, Luka Bloom and the Waterboys, along with newcomers An Emotional Fish, The Fat Lady Sings, Black 47 and dozens of other established and emerging Irish acts, Siné’s reputation is well deserved.

"Bands are always looking for a place to hang out after a gig," explains Doyle. "I opened this place for them to feel at home. There’s no charge, no minimum, no hard liquor, and we don’t take reservations. We don’t even have a stage. With a capacity of 40 and hours that range from 10 p.m. to whenever," Siné has assiduously maintained its alternative trappings, even in the face of burgeoning popularity.

"Most Irish bands are not at all image-oriented," maintains Doyle. "This place is a sanctuary from the hype of the music business—both traditional and progressive tastes. Among them are The Irish Embassy, with locations in Falmouth, Easton and Boston, and The Kells, a new club that features folk/Rock Irish pub rock.

"We get a good mix; from straight-ahead traditional to straight-out rock ‘n’ roll," says Brian O’Donovan, a fixture on the city’s Irish music scene with his program, "The Celtic Salmon," heard on WJCH.

The audiences are usually quite young, and for them, the traditional music is just another facet of the overall Irish sound," adds Donovan, a transplanted Cork native.

With the emergence of hot Boston-based Irish groups such as The Cliffs Of Duncast, the line between traditional and progressive Irish music continues to blur. Meanwhile, alternative Irish venues and the sounds they support seem well on the way to becoming music’s worst-kept secret.
IRELAND

U2
Gavin Friday
Peace Together
The Cranberries
The Frames
Scary Eire
The Irish Gift
The World’s Deepest Talent Pool Is Still Making Waves
By Ken Stewart

When it comes to making a firm commitment to backing Irish talent, Geffen Records’ A&R chief in Los Angeles, Tom Zutaut, whose best-known signing is Guns N’ Roses, is a true believer. He’s convinced that “the greatest collection of musicians in the world right now is Ireland.”

“It’s like San Francisco was in the late 1960s, with Hendrix, Joplin, the Grateful Dead,” says Zutaut. “I remember being absolutely titillated by some of Billboard’s past Irish special issues. I’d been going to London for 12 years because it seemed to be the center of the European music business. A few years ago, London began to get really boring and people were talking a lot about Ireland. So we started making an effort to sign more acts out of Europe, with Ireland very much included.”

His first Irish band, My Little Funhouse, was followed earlier this year by Eleanor McEvoy, who wrote—and dueted with Mary Black on—the title track of “A Woman’s Heart,” a compilation that has sold 200,000 units.

Zutaut says that if he can talk David Geffen into it, Geffen Records will open an Irish office. “I think people will see lots of great music come out of Ireland.”

Hughe Duffy, chief executive of the Irish Music Rights Organization (IMRO), estimates there are at least 20,000 live music shows in bars, hotels, clubs and other venues in Ireland every week. A new IMRO initiative to assist new talent, “the baby bands” nationwide tour showcasing 50 unsigned bands, is intended as an annual event.

Zutaut, who visited towns and villages as well as cities and was “awed” by the demand for live music, discovered Eleanor McEvoy and her band at Dublin’s Bagot Inn. “I was completely blown away,” he says. “I thought this was the best artist I’d seen in years.”

Island Music creative director in London, Stephen Lindsey, visits Dublin every few weeks in search of writing and recording talent. “Eight acts out of our roster of 10 are Irish,” he reveals. “In the U.K., we publish U2, Gavin Friday, My Little Funhouse, Scary Eve, Marxman, The Fat Lady Sings, the Cranberries and Hinterland, in addition to recording some of them. In Ireland, there’s a general standard below which bands don’t talk.”

Christie Hennessy, a new Irish star, hit the big time unexpectedly when, at the 1992 IRMA industry awards, she was voted best newcomer—after 20 something years of obscurity. Hennessy’s “The Rehearsal,” for the Son label, was No. 9

Continued on page 18

From top: Peter Price of Warner Music, John Sheehan of Sony Music, Paul Keough of PolyGram, Freddie Middleton of BMG Records

sounds that could only come from
one place

The Atlantic Group
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Ours is an impressive family tree, each year pushing forth new shoots in the form of bright new talent, like Suzanne Rhatigan and Eurovision winner Niamh Kavanagh.

But ours is also a success that is firmly rooted in relationships born of long association. 1993 celebrates the Chieftains 30th anniversary, James Galway's 21st anniversary and Clannad's 20th anniversary. So while our branches continue to grow and flourish, join us today in celebrating our record of success.
Mary Black

The New Album

Continued on page 1-10

in last year’s Gallup Top 10 albums. He
then switched to Warner Music Ireland
and had a No. 1 with “A Year In The
Life.”

“The awards sell records,” says Warner
managing director Peter Price, who is
also chairman of the Irish IFPI group.
“We’re about to put the next brick in
place, the U.K. launch of the album. A
showcase gig in London in June sold out.
The expatriate Irish population is an
important sales foundation.”

Warner Ireland also has very high
hopes for The Fat Lady Sings and An
Emotional Fish, whose anthem “Cele-
brate” was an Italian chart-topper for
Yasuo Rosai as “Gli Santi Soffi.” Luka
Bloom continues to build a solid reputa-
tion as one of Ireland’s most incisive
songwriters and was invited by
Lou Reed to take part in the Bottom
Line’s anniversary show in New York last
year.

Looking to the future, Price, who is
also chairman of the local IFPI, shares
the caution of most industry people. “As
an industry—lawyers, publishers, artists,
managers—we’re all becoming much
more sensible about what we need to do
to develop artists. The problem lies in
being forced to pay a great deal of money
to sign an act.”

When Willie Kavanagh became
EMI Ireland’s 18th managing director
four years ago, he set about establish-
ing an A&R presence, recruiting
Thomas Block to run Lime Records,
whose roster includes Blink, Shane
and Freddie White, who is now living
in San Francisco.

“We set up Lime to do development
with young—and, to a huge degree,
inexperienced—artists. We looked at the
Irish bands signed in the last 10 years,
and some were dropped after one record.
The reason they were dropped is that
they were signed too early. They weren’t
allowed any development period, to take
a year off to write songs, say, before they
were launched. I just felt it was ruining
people’s lives and careers by signing them
too early.”

Starts managing director John Shee-
han introduced Cork band Emperor Of
Ice Cream with an EP, “Overflow,” in
April this year. “It’s helped them get air-
play and build a fan base,” he says. “We’ll
repeat that exercise a few times over a
couple of years and substantially support

Continued on page 1-10

Mary Black

The Holy Ground

Ireland - Dara Records (014) 781-891 / Fax: 782-143 • N. America - Gifhorse Records (818) 763-9151 / Fax: 5646
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R-E-S-P-E-C-T

Music Appreciation In Ireland

By Paul McGuinness

Paul McGuinness is manager of U2 and director of Principle Man-
agement.

As MacPhisto—one of Bon’s new incarnations (the one with
the devil horns, a gold lame suit and platforms)—says, “It’s nice
to be important, just as important to be nice.” So though I feel
honored by the invitation to write this piece for Billboard, I also
feel that it is an opportunity to say something useful about Ire-
land and its place in the international music industry for the
trade publication that is the industry’s bible.

When U2 started looking for a record deal in 1978 it was
very difficult to attract the attention of the major record
companies if you came from Ireland. I made many trips to
London and was sometimes successful in persuading English
A&R men to come to see the band in Dublin. Nowadays, of
course, [A&R representatives] are a familiar sight at the
early gigs of new Irish bands.

Ireland has a disproportionately large volume of live-music
activity, and the record company scouts know this. But the
volume of record sales per person is lower than in other
developed countries. Maybe it’s because the population is so
occupied with going to gigs that they don’t have time to lis-
ten to records.

The fact that Ireland is now an established port of call on the
A&R min’s circuit has had its good and bad results. A cul-
ture of “success” now surrounds the process of forming a
band, doing gigs and making a record and that’s not always
healthy. Because I am the manager of a successful band, peo-
ple are sometimes surprised to hear me say how important it
is not to overlook the worth of all the groups that don’t “make
it” in commercial terms. I strongly believe that the expe-
rience of forming a band, writing songs and playing an
instrument can be so rewarding for an individual’s develop-
ment that it is hard to think of anything better.

In Ireland there is now a cultural environment that seems to
recognize this. There is more respect for and acceptance of
musicians and songwriters here than in most other countries.
There is an extensive technical and logistical infrastructure
alongside the healthy public attitude toward rock ‘n’ roll.

There are studios of all types, sophisticated to basic. There
are musicians in most idioms. There is an orchestra that has
scored 25 international movies over the last couple of years.
There are rehearsal facilities and equipment-rental compa-

nies. There are technicians based in Ireland who have
worked internationally at the highest professional level.
There are nightclubs and hotels and restaurants where rock
‘n’ roll people are welcomed not just tolerated.

The state, through Music Base and the Arts Council and the
Irish Export Board, is actively involved in popular music
both as an industry and as an art form. I love living here and
have found it an ideal location from which to manage U2’s
activities around the world.

Dublin is simultaneously a small town and a capital city. It
has a population of only 1 million, but it has all the attribu-
tes of a major city: newspapers, broadcasting, government,
diplomacy, national institutes, banking, communications.
It is also one hour by air from London and not much more from
most other European capitals.

I suppose I’m selfish. I enjoy the company of musicians, and
I’d like as many of them as possible to hang out in Ireland.
I tried to make a list of the international artists who have
ever settled here or passed through in the last few years: the
Rolling Stones, Rod Stewart, Steve Winwood, Eric Clapton,
the Waterboys, Def Leppard, Elvis Costello, Van Morrison,
Chris de Burgh, Nanci Griffith, Marianne Faithfull, Enya,
Clannad...of course, some of them were here to start with!
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IRISH GIFT
Continued from page 8

Ireland continues to be an incredible A&R source," Sheehan continues. "The Irish speak English, the language of contemporary music. They're literate, musical and highly unemployed, and I think that's a formula for potential success.

The debut album of Cork's zany Sullivan of Pint F.C. included a hit single, their quirky anthem, "Where's Me Jumper?" The band has been on tour in Japan and the U.K. Their current release is "Teenage Punks," and another album is set for next year.

Sony has connected with "The Three Tenors" market for popular and light classical music via Irish tenor Finbar Wright, who hosted his own national RTE television series and for whom there are international ambitions. His third record, a tribute to John McCormack, follows platinum and triple-platinum albums.

Andrew Strong and Robert Arkins, of the Commitments, each have a solo album due from MCA, says MCA's John Irish general manager Dave Pennefather. And Eleanor McEvoy's first solo venture, just out in Ireland, will be in the U.S. and other territories in September.

Pennefather expects a warm welcome for "The Children Of Lir," a classical composition by Los Angeles-based Irishman Patrick Cassidy, performed by the London Symphony Orchestra and the Tellis Choir. He doesn't intend promoting it as a classical product.

Other Irish or "honorary" Irish acts are My Little Funhouse, from Kilkenney; American-born Dublin resident Maria McKee; and the Waterboys, who have recorded and toured in recent years with Irish musicians. The Sow Doctors supported them early in the Union bank's career.

Gary Moore is Virgin Ireland's best-known international artist of local origin. Keyboard player Michael O'Sullivan/Toibin, a professor of music at Cork University, has had four albums on Venture, and his next will be a compilation. He is currently scripting a television history of Irish music for Philip King's Hummingbird Productions, makers of "Bringing It All Back Home."

PolyGram Ireland is very strong when it comes to Irish talent, both new and established. Managing director Paul Keogh sketches some current activities: "Paul Brady is in a studio in Dublin with producer Don Was. Van Morrison is working with Shane MacGowan and Jerry Lee Lewis. Hothouse Flowers are on a three-month American tour with Mid-night Oil."

"Chris De Burgh headlined the Fleadh in Tipperary on Aug. 1. The Big Geraniotis' "Tall Tales" was released in the U.K. in June. They've built a following by touring there for the last two years. And we've signed Irish comedian Brendan O'Carroll for an album and a video."

Keogh predicts further advances for Belfast's Therapy? "It looks as if, with a planned strategy, they'll be able to build on their American experience," he says. "They've learned from the mistakes of other Irish bands. They have a solid fan base that seems to be building through word of mouth, through good music and novel ways of doing it."

Kerbdog is a new band from Kilkenny, whose first album is due out in October. "Their average age is 18 and they're wonderful musicians," says Keogh. "One of the things they got right, which was probably a fault in Irish bands previously, was that they got professional management very early and so they were free to work on the music."

Keogh is also enthusiastic about the partly Irish Marxman. One of the band members, Des Lunney, is the son of Donal Lunney, a key figure in the development of Irish music in the last two decades. He guested on Marxman's debut, along with Sinead O'Connor and Oilean Piper Davy Spillane.

BMG Ireland has stepped up the search for new talent, thanks to new funds for making demos. "BMG is primarily a sales and marketing operation in Ireland," says Irish general manager Freddie Middleton, "but RCA Records' U.K. A&R division has provided a demo budget to enable the Dublin office to scout first, demo next, then submit good quality tapes to London."

"We own the rights for 30 days. Then, if our company doesn't respond, we give the artist the demo to use anywhere they like. They can even go to another record company."

Niamh Kavanagh sold 15,000 units locally of her 1991 Eurovision Song Contest winner, Jimmy Walsh's "In Your Eyes," on Brendan Graham's Eureyes Label. She's now with Arita. Middleton stresses that Kavanagh is different from the many Eurovision-winning acts who failed to capitalize on their success. "The key phrase is potential artist development—the quality of her singing rather than that she won Eurovision," he says. "That's a bonus, but the real deal is for a long-term album career."

Kavanagh was heard, though not seen, in "The Commitments." After auditioning for director Alan Parker, she made it to the final short list of five, three of whom starred in the movie. She's heard on three tracks on the first Commitments album, which won her a gold disc, and one on its sequel.

Other Irish BMG acts include the Chieftains, Galway, Clannad, Patricio Roche (through Frank McNamara's Anbus label), Suzanne Raj. (Imago) and the Reunions (Hunter S. Record).
Eleanor McEvoy
My Little Funhouse
The Waterboys

Geffen Is Committed To Ireland
And Great Music Worldwide.
The first ever collection of contemporary Irish artists to be released in the U.S. Featuring Fatima Mansions, Kateel Keineg, and The Young Dubliners.

Three forces contributing to the new affirmation of Irish traditional music are marking anniversaries this year: Clannad (their 20th), the Chieftains (30) and Gael Linn (40).

Three forces contributing to this new confidence have anniversaries this year: Clannad (their 20th), the Chieftains (30) and Gael Linn (40). Founded in 1991 to promote the wider use of the Irish language, Gael Linn started a record label 35 years ago.

"The main thing was that Sean O'Meallaibh," MacGorain continues. "They absorbed other influences, such as jazz, and there was a lot of experimentation."

Gael Linn has a catalog of some 120 albums, of which "Mise Eire" is far and away the top-seller (100,000-plus units).

Gerry Keenan, manager of Geffen Records' Eleanor McEvoy, remembers her singing an Irish translation of a Slade hit when she was 14. Many of today's musicians, notably Altan, Hothouse Flowers, Enya and the Chieftains, are fluent Irish speakers. In fact, "Enya" is a phonetic spelling of how the artist's original name, Eithne, is pronounced in Donegal Irish.

"Young artists might feel shy about singing in Irish, but they are encouraged when they find that someone like Enya can make it in Irish and sell records all over the world," notes Keenan.

The Chieftains were nominated for five Grammy awards this year and won two—for best traditional and best contemporary folk albums. Yet far from generating a whirlwind of new ventures, the music industry's highest accolade has caused them to slow down and take stock.

"I was working on five projects, but we're advised we've been going too fast," explains the band's Paddy Moloney. "We've got to hold back for the moment and pick and choose. The Irish Harp" was an 18th album.

"Despite all the categories of music featured in Billboard, I think there's room for another one. What I'd call it, I don't know, but I'm working on an album of all sorts that has never been done before."

Over 30 years, the Chieftains have succeeded just about everywhere except South America. There was the first concert at the Great Wall of China. And they provided a 20-minute warm-up for the crowd of 1.3 million who gathered in Dublin's Phoenix Park in 1979 for the visit of Pope John Paul II.

"We're not a straightforward group," says Moloney, who is the band's chief manager. "We're an institution. We represent the Irish government as official musical ambassadors. When we said we were going to China, people asked 'What's the point? It's going to cost you money.' But we brought recording equipment.
Channad is celebrating its 20th anniversary at the peak of its popularity, with two hit albums in the U.S., "Anam" and "Bamba," sales of which rocketed after the use of the theme from "Harry's Game" on a Volkswagen television commercial.

"It's totally flattering that something we did a decade ago can meet the standards of the American music industry in 1993," says Máire Brennan, Channad's classically trained lead singer/harpist.

"The band isn't easy to program on radio," admits manager David Kavanagh, "which has meant we've had to rely on other resources, such as television ["Harry's Game," 'Robin Of Sherwood'] and movie themes ['Patriot Games,' and 'The Last Of The Mohicans']. The routes we've taken are longer, but Channad now

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—Paddy Moloney, the Chieftains

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Irish Independents
Smaller Labels Are Jewels In The Emerald Isle's Crown
By Ken Stewart

The fast-growing independent record company sector in Ireland has a very influential supporter in Derry O'Brien of the Irish Trade Board (ITB). "I believe the future of the Irish music industry is with the young, emerging labels making both Irish traditional and rock/pop records," he says. "They are the companies the ITB is particularly interested in helping get to the marketplace, whether it's the MIDEM market, the New Music Seminar, Pop-Komm or South By Southwest."

One of Ireland's leading independents, Michael Clerkin's Ritz Records has attracted U.S. country acts seeking European profiles, thanks to Ritz's outstanding success with Daniel O'Donnell, who sold 160,000 units of the album "Follow Your Dream" and grossed $5.6 million on concert tours. O'Donnell began an Australian tour Aug. 24, prior to September dates in San Francisco, Boston, New York and Toronto.

Tony Byworth, head of international business, is VP of Ritz Productions Inc., which recorded Charley Pride and Crystal Gayle in Nashville and is negotiating with Don Williams. Says Michael O'Riordan, Ritz general manager in Ireland, "We have a population of 4.5 million to sell to. We find the acts in Ireland—John Hogan, Mary Duff, Mick Flavin, Sean O'Farrell—and market them in the U.K., where there are 20 million people over 35."

Tara Records, an associate of the 28-shop Golden Disc retail group has, under John Cook, established itself as a vital operator by expanding musical frontiers, producing what's best described as Irish world music. Tara's catalog includes works by symphonic composer Shaun Davey, who began a series of projects 10 years ago with "The Brendan Voyage".

Bill Whelan's "Seville Suite"; four albums by Oileann piper Dave Spillane; Rita Connolly's debut album; and Liam O'Flynn's "Out To Another Side." At least 60% of Tara's sales are exports, mainly to France, Germany, the U.K. and U.S.

Peer Music is the only independent international music publisher with a Dublin office. It's managed by Rannach Donald, who sees it as "logical progression" to launch a U.S. independent label, with Sony distribution.

"It's a creative necessity, because we've signed development deals," says Donald, "Every writer we've signed is an artist. So rather than just demo songs, we make masters—and obviously we'll release them.

The first album will be by Paul Tiedman. Other signings are Paul Quinn, Sligo's Diesel Heart (who were on Danceline and Scotti Bros compilations) and Bird, which Donald jobs "a classic soul revue" fronted by Irish-based Shelly Buckspan—"a stick of dynamite from New York."

Since Oliver Walsh and Denis Desmond amicably parted company recently, Desmond has been running Solid, whose artists include big sellers The Saw Doctors, Sharon Shannon, the Stunning and Blue Angels.

"I'm leaving rock 'n' roll to the majors."

Continued on page 1/15

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I-14
BILLBOARD SPOTLIGHT
BILLBOARD AUGUST 28, 1993
because we can’t afford to keep up with them,” explains Desmond, the country’s most active concert promoter. “That was Solids’ mistake; we spent too much money making albums by certain acts. We totally overextended ourselves. Now we’ll develop acts without spending a fortune, working with bands who deliver live and make good albums.”

Mother Records, originally formed to assist new talent with one-off singles, has switched base from Dublin to London and seeks new signings. “I’m looking for artists who can produce that sense of activity and momentum in the early part of their career and will not be relying on the record company to do it for them,” says Paul McGuinness. Mother’s catalog includes the Levellers, Björk, Lens, Engine Alley and, on its Son label, the Tasmanian Dust Devils.

Cross Border Media (CBM) is a north-south, hands-across-the-border initiative “to bring people closer together and try and break down existing prejudices,” according to Oliver Sweeney, whose partner is Jim Heneo.

Four Men And A Dog’s “Barking Mad,” with a slender promotional budget of $840, sold 20,000 and was voted Folk Roots magazine’s album of the year for 1991. CBM’s other acts include Crain, Draocht, the Brothers (licensed to Poly- star in Japan), and Frances Black & Kevin Gaffney. McGuinness placed with Nippon Columbia on Denon Records.

At MIDEM 1991, John Ches approached CBM and licensed Black & Gaffney through Music International in Taiwan, a market said to be “very partial” to Irish music.

Clive Hudson’s indie Round Tower Music is a haven for accomplished songwriter-producers, Kenlon Halpin, described as a “Van Morrison for the 90s,” has his third album out soon on Round Tower. And Mick Hanly’s “Past The Point Of Rescue” made No. 2 on Billboard’s U.S. country chart for Hal Kingham, while Garth Brooks reckons Hanly is “one of the best songwriters in the world.”

Round Tower’s Tom Pacheco, an American living in Ireland, topped the Norwegian chart earlier this year via Steinar Albrigsten on Norsk Plates Production—recalls the hothouse, an American living in Ireland, topped the Norwegian chart earlier this year via Steinar Albrigsten on Norsk Plate Production—recalls the hothouse. The hothouse also generated national tours, with most of the album artists taking part.

Dara’s top act is Mary Black, whose albums usually sell 50,000 units in Ireland—more than most international names. Her sixth solo title, “The Holy Ground,” shipped platinum and is her fastest seller so far.

Tandem is a home for acoustic folk music aimed at a slightly older market and reflecting the rising interest in roots music. Its first signing is Waterford singer-songwriter Marian Bradfield.

Tandem’s sister label, Velo Records, released Lir’s debut, a four-track CD, “All Machines Hum In A,” and it spent a month in the Irish Top 30. The much-praised video was produced “on a shoestring” as design student Linda Murphy’s college thesis, reveals manager David A. Reilly.

“The irish can function as a backhander, a development patch for bands,” mainstays Velo’s Michael O’Shea. “For bands like Lir, we want to make sure their home base is never neglected. It’s a great time for Irish artists, with this tremendous surge of new talent coming through. Ireland has a young population—about 50% are under 30—and musical ability is rising significantly. Talents are turning more to the U.S. for long-term careers.”

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majors in the last year. For the main part, they’re taking it in stride. “It’s business as usual,” according to Something Happens’ manager Conor O’Mahony. “There are financial restrictions, but we’re starting a new album in September. We’re looking at two different record deals for Europe and America.

and we’ve already played 43 U.S. dates this year.”

Mary Coughlan’s sixth album, a live set taped at London’s Mean Fiddler, is on Demon (Rounder in America), manages herself. “I’ve nobody to blame now,” she says. “I’ve decided that for now it’s the best way to go—to get a good lawyer, an accountant and an agent (Wasted Talent).” Coughlan starts her first U.S. tour in September and headlines the Demon Records Roadshow in the U.K. and mainland Europe in October and November.

Confidence in Dublin’s thriving retail sector was given an added boost with the recent opening of Tower Records’ first Irish store—joining Our Price, Virgin and HMV.

Maurice Cassidy and Jim Aiken are partners with Thorn in the HMV shops. “We both had an idea at the same time that there was an opportunity in Ireland for the kind of large retail stores we had noticed in the U.S.,” says Cassidy. “We set the deal with Thorn EMI six years ago. At present, we have three stores—two in Dublin and one in Cork. We’ve expanded our Grafton Street store in Dublin and are opening two more this year—in Tallaght and Limerick.”

Record Services, a distribution company operated by Brian Wynne in a fifty-fifty partnership with U2 and their manager, was started in 1985, when Wynne found a gap in the market for independent, mid-priced product. In the past two years, the firm has had a gross of $11.2 million.

Tony McEvoy’s Beaumex distributes all the main labels, as well as its own indie, but what makes the firm unusual is its position as sole supplier to such alternative locations as gas stations, supermarkets and some of the smaller record shops.

Gary Nevin’s Bow Lane is a Dublin studio that has recorded Sinead O’Connor, Hothouse Flowers, Def Leppard, Soldat Louis, Bintli and the late Mick Ronson. “Artists are staying away from the multi-complex arena studios,” says Nevin. “Now the emphasis is on being functional and flexible. It ties in very well with European patterns for small companies to record in Ireland.”

Ireland

Continued from page 1-3

EIRE

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MOTHER RECORDS

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HONG KONG—Tower Records’ entry into Taiwan was never meant to be easy. As the only comprehensive outlet for Western music in the nationalist Chinese stronghold, the U.S.-based retailer knew the timing was right, but it has had to be patient, and steal to make the operation a success.

Nothing illegal, missy. Just things that “help us break away from the very traditional, rigid local marketing style,” says Paul Zimmerman, manager of the chain’s Taipei outlet. A second store in the capital city is just the right person. Since its 1992 debut here, Tower has begs record companies to release enough Western repertoire to meet local demand. It claims the market has not been forthcoming, and it has had to “transfer” stock from the firm’s U.S. warehouse.

The situation was complicated this May with the passage of new Taiwanese copyright laws, including a ban on parallel imports. Consequently, the RIAA—apparently on Tower’s behalf—contacted IFPI to see how the merchant’s product needs could be reconciled with the import boycott.

Some 60% of Tower’s sales come from foreign repertoire, with catalog titles making a significant contribution. Western music has a 20% share of the Taiwanese market as a whole. The re-qualities of the store’s wares are cassette or vinyl, showing the country’s preference for price over sound quality.

Printed product remains a problem, “despite the efforts of the Taiwanese govt.,” says Keith Calhoon, managing director of Tower Far East. “It seems their efforts are concentrated at the customs level and not at the retail level. There are a number of major record stores and department stores openly selling bootlegs. Things are getting better, but they’re still not exactly good.”

(Continued on page 69)

SINGAPORE—When Tower Records comes to Singapore in December, its celebrated inventory breadth is sure to be welcomed by consumers. By contrast, record companies and retailers are voicing concern over the American retailer’s arrival.

“[Tower] creates a lot of problems for record companies because it parallel-imports large quantities of records,” says Peter Lau, managing director of Warner Music. “However, I also see opportunities to do business with them. Whether we can do so on a large or small scale, we do not know yet.”

Eric Yeo, managing director of PolyGram, echoes Lau’s sentiments, while adding that Tower’s entry is in keeping with Singapore’s current enthusiasm for large-scale retail outlets.

“With the opening of megastores in Xpee Ann City and other shopping precincts on the island, mega is in today,” he says. “The small stores, unless they specialize, will be affected in a big way.”

A number of retailers speculate that Tower will be dumping goods in Singapore. But even then, the chain will be hard-pressed in a market where profit margins can be as low as 50 Singapore cents (31 U.S. cents) per compact disc. An IFPI survey estimated that a Singapore of a front-line CD featuring international repertoire is $13.75, compared with $14.10 in Hong Kong and $15.20 in neighboring Malaysia.

CD Rama is a local retailer with three stores, including a 7,000-square-foot suburban site that is currently Singapore’s largest music outlet. Music division manager Sunny Sim would only say, “Ours is a local market, and we face competition from everywhere.” Indeed, one of CD Rama’s staff has been “pinched” by Tower, he says.

While some argue that Singapore is saturated with record stores—so much so that a price war erupted recently, involving every store in the suburbs—Terence Phung, managing director of Sony Music, is positive about Tower. “More retail outlets mean more exposure for our products. I believe the market can sustain another store.”

As the tough times many retailers complain about, Phung believes it is a case of “crying wolf.” He adds, “People are perennially complaining that the market is bad. Retailers will say that the market is saturated.”

(Continued on next page)

At a meeting with representatives from industry organizations FIMI and ABI, Baulo has proposed preliminary rounds to decide February’s finalists, to be televised on three November evenings.

Under his plan to make the event “more transparent,” Baulo proposed a 1,000-strong jury made up of RAI, FIMI, and ABI members, who will select 20 established stars and 18 newcomers to appear in the finals.

Sun Remo, watched by 16 million viewers, has been a launching pad for many artists, including Laura Pausini, Marco Masini, and Eros Ramazzotti.

According to Baulo, the plan was well received. “At the beginning, the record company execs took a hard line, but I think we managed to find some common ground by the end,” says Baulo.
MTV Asia Names Final Vid Noms

HONG KONG—MTV Asia has selected the five music videos that will compete for its Asian viewers’ choice award. The winner will appear at the MTV Music Video Awards September in Los Angeles.

The nominees are:
• "The Great Wall" by Beyond on Rock Records. Singing in Mandarin, this Hong Kong band received the nomination for an ethereal ballad about Chinese history. Tragically fell befall the group in June when lead singer Wong Ka Kui died in an accident during a television show in Tokyo.
• "The Love March" by Jerry Huang on Decca Taiwan. Huang combines Taibai pop with Scottish folk rock to create a unique sound from a country loyal to romantic ballads.
• "Pretty Child" by Inda’s Creed on Magna Sound India. Produced by one of India’s top film directors, "Pretty Child" is an exceptional surprise from a market that as recently as three years ago had never seen a music video. Tablea drums give the rock ballad a strong native flavor.
• "Sai Dai Yi Mui" by Mai, a Grammy Entertainment Thailand artist. This energetic singer belts out a wonderful version of Thai jazz, one of Asia’s best-kept secrets.
• "A Dream Return To Tang Dynasty" by Duo Tang Dynasty, which dances to Stone Culture. China’s version of Guns N’ Roses proves that it is the mainland’s unlikely rock band. The video was filmed in Laos. Jai Tang, a subsidiary of Rock Records.

Nominees were selected by record sales and viewer requests in the broadcast zone of Star TV, MTV Asia’s parent network. Voting continues until Aug. 28, will decide the winner.

Court Ruling Sets Stage For Reformation At SIAE

ROME—Italian author’s rights society SIAE’s governing board has been replaced by a temporary executive to oversee radical reforms to its constitution after a decision by Italy’s Supreme Court. "That’s our peal that it discriminated against the majority of SIAE’s members," Carlo Gessa, a magistrate and lawyer, has been appointed commissioner until Oct. 31, replacing president Roman Vlad, also president of the influential international rights bodies association, CISAC.

Gessa says that under the old rules, only 1,300 members who could prove that they earned a living from their "intellectual works" could have voting rights, which discriminated against the majority. In 1991 a Council of State ruling went against the SIAE, but appeals by the SIAE’s outgoing board stalled any changes until the Supreme Court of Cassation also ruled against it this June.

Outgoing president Vlad said in a prepared statement: The "court ruling imposes a relaxed atmosphere of mutual respect," adding "the new commission will now be able to implement a rapid program of changes which will return SIAE to effective self-government by the authors and publishers it represents."

Concerts Caught In FilmNet Station Launches Pay-TV Series

BRUSSELS—European pay-TV channel FilmNet Plus has lined up an impressive series of concert broadcasts this August.

Under the banner "We Will Rock You," FilmNet Plus is broadcasting concert material from artists including Tina Turner, Bruce Springsteen, Bob Marley, and Elvis Presley during nine evenings in August (14-22) for no more than a regular monthly subscription charge of about $30.

FilmNet Plus has logged more than 600,000 subscribers at end of 1992, and is transmitted via cable in Belgium (Flanders and Brussels), Holland, Denmark, Norway, Sweden, and Finland.

Jean-Luis Erneux, spokesman for FilmNet International, “We are very well aware of being a pay digital channel and we can’t afford to take a holiday break like most other stations. I’m convinced we should offer such a product and we will make sure the station is as good as everybody is away on vacation. In picking the concert material we purchased from PMI, PolyGram, and NBD, we have been very selective, targeting a broad audience.”

The "We Will Rock You" campaign is not FilmNet Plus’ first step in broadcasting concerts, says Erneux. "Following the satellite broadcast of Michael Jackson’s ‘Blue’ show, we also had Pavarotti’s ‘Central Park concert’ on FilmNet. Timing there was particularly good as we broad- cast it at 2 a.m. (June 27), right in the Scandinavian summer night holiday. In Belgium and Holland we featured a re-run later that day.”

Erneux says that, in addition to the "We Will Rock You" concerts, FilmNet Plus also has scheduled the broadcast of the entire "Apollo Theatre Hall of Fame" concert (with such artists as Brian Adams and Eric Clapton) for Aug. 25, and David Bowie’s “Black Tie, White Noise” show, screened by Screw Ventures. Erneux says that the company does not expect to break even for a few years yet. "We’ve been investing in the past year to make sure the first season is a success. We’ve included 150 minutes of daily uncoded programs in Holland and we invested in new CableCrypt decoders.”

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TOWER IN SINGAPORE

(Continued from preceding page)

urated, but that’s not our problem. In level, the market will find its own level.

"Tower will make the market healthier because it’s the only giant around," the Sony Music executive continues. "However, the mom-and-pop stores will have to think of new ways to market their products." Record companies in Singapore offer retailers no sale-or-return terms. "A small order cannot be returned," affirms Warner’s Lau. "That’s our decision. But if the major five really want to do business with Tower, we can discuss this," he says, adding, “Of course, we would have to apply this across the board.”

So far, none of the major labels companies mentioned has been approached by Tower for merchandise. Lau comments that requests were made for catalogues, but he was not optimistic that Tower would make any initial purchases from Warner Music. "They’ll probably ship it from the parent company, where they have bulk discounts and other benefits,” he comments. Sony Music’s Pung is hopeful that Tower may purchase locally nearer the opening date.

There is some optimism on the part of major-label executives that Tower will serve as a tool for promoting local releases. "It would be mutually bene- ficial since we could get their promises for signing autographs and meet-the-fans sessions,” concludes Lau.

PARIS COURTS have lowered Virgin Retail’s Sunday trading fines to 200,000 francs ($34,000). The judge took into account “the public interest as shown by the massive gathering” (Billboard Aug. 14, Aug. 21).

Virgin Retail Europe also is sponsoring the popular Prinsengracht open-air classical concert in Amsterdam, Saturday (28), which also is the first anniversary of the opening of Virgin’s Amsterdam Megastore.

GERMAN DANCE indie BCM Records has filed for bankruptcy. Managing director Brian Carter says the company owes 5 million marks ($3.1 million). The label, formed in 1986, was relaunched in 1990 after serious cash-flow problems. Carter blames heavy competition from majors in the dance scene.

U.K. RIGHTS body PRS has appointed Angela Elkins to the new post of head of commercial licensing, with plans to reduce debtors and to ensure that “collection is based on commercial viability rather than rigid collection policies.”

JAPAN’S NIKKEI entertainment trade magazine has closed, blaming falling ad revenues, financial, and analytical, with a circulation of 10,000, it was the first Japanese trade to deal with more than one branch of the entertainment industry.

BULGARIA now has a national record industry group following enactment of the new copyright law (Billboard, July 24). The eight-member Recording Industry Assn. of Bulgaria (BAZI) will apply for IFPI status.

EMI Music has named TMD Cart at its buying house for U.K. and continental TV and radio ads. The deal involves yearly spending of more than $5 million.

POLYDOR HOLLAND has named Jan Tekstra A&R manager and has revamped operations. National product and promotion report to general manager Kees van Weijen, who also is responsible for all international repertoire. Polydor managing director Albert van der Kroft says the changes are needed to create better synergy between national and international product.

NORWAY’S RIGHT-WING PARTY Hoyre used U2’s "Ooso" to distribute leaflets promising repeal of new parallel import laws (Billboard, June 26).

AIDS CHARITY Dance Aid Trust will host a charity dinner at Manchester’s In The City Conference, September 12. Obtain tickets/info from Dance Aid Supply, 011-44-81-840-2418.

HOKYO EDOYA, one of Japan’s most respected independent labels, has teamed up with BMG Victor to form a new joint venture, Edoya Records Ltd. “BMG Victor will distribute the venture’s product, allowing Edoya to keep its identity,” says BMG Victor president Osamu Sato. “Edoya Records will promote its U.S. acts, B.B. & the Screaming Skulls, Heads and David T. Walker, as well as holding rights to Edoya’s masters.”

Portable Grooves. On their tour of the European festival circuit this year, the British pop band collected more than a thousand cassettes and a few 45s from admirers who requested the right to hear the band’s entire set. When the band finished its two-year tour "High As The Moon" tour at Britain’s Phoenix festival, their label, Vertigo/Dee American, took the opportunity to hand the band a gold disc for 100,000 U.K. sales of "The Southern Harmony & Musical Companion.”

newsline...
Australia: The development of Australian music continues to be marked by the rise of new talents and the success of established artists. Graham Goble, a key figure in the Australian music scene, recently released the album “Nautilus,” which has earned him recognition and airplay across the country. Goble co-founded the Little River Band and has been instrumental in the careers of many Australian performers.

Bulgaria: The Bulgarian music scene remains vibrant with a mix of traditional and contemporary genres. The Bulgarian Gypsy Kings, a well-known band, continued their international success with the release of their album “Gipsy in the Balkans.” The band’s music blends traditional gypsy rhythms with modern influences, creating a unique sound that has captured the attention of audiences worldwide.

Spain: The Spanish music industry has seen a surge in popularity with the rise of stars like Silvio Rodriguez, who has been honored with the “Million-Air” award for his hit album “Cabañeros.” Rodriguez’s music is a perfect blend of traditional flamenco with modern elements, making it a true reflection of Spain’s rich cultural heritage.

New Zealand: The New Zealand music industry has been thriving, with artists like Pink Floyd gaining international recognition. The band’s album “The Wall” has been re-released in 22 countries, and the reissue has been met with critical acclaim, solidifying the band’s status as a cultural icon.

Tower in Taipei: The Tower Records chain, known for its role in shaping the music industry, has expanded its presence in Taiwan. This expansion has been met with excitement, as the company aims to bring a variety of music genres to the local audience, fostering a new sound on the German music market.

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The Record Drops Out Of Canadian Music Week

BY LARRY LeBLANC

TORONTO—Widespread surprise throughout the Canadian music industry has followed the Aug. 11 announcement that the Canadian music trade publication The Record has ended its principal role in Canadian Music Week.

CMW, an annual three-day festival, conference, and exhibition that precedes the industry’s Juno Awards ceremony, originally was conceived by The Record principals David Farrell and Patricia Dunn-Farrell in 1982. The event will now be operated solely by veteran music promoter Neil Dixon, a former co-partner in the event. The Record’s input will be limited to publishing CMW’s program and guidebook.

“The event has lots of potential,” says Dixon, noting that a three-person office staff is in place in place to plan the industry affair. “Toronto is also sophisticated enough to host an event like this and, if the Junos choose to go somewhere, we will move with it.”

The Dixon-piloted CMW will continue to hand out industry awards whose winners previously had been chosen by polling The Record’s subscribers. “We haven’t decided how the voting will take place, but obviously The Record is going to be a key tool for us to disseminate information and probably ballots, too,” says Dixon. “For the voting procedure, there will be a committee to come up with new criteria.”

David Farrell, president/CEO of The Record, declined to comment on the changeover outside of a statement in the publication’s Aug. 23 issue, which read, “After 10 years of developing the March activities, it is time to repackage The Record’s direction, and analyze the needs of the industry and how best The Record can address these in changing times.”

It is a very exciting time for the music industry as Mexico rides the wave of pop music and expands into more contemporary genres. The climate in Mexico is buzzing with optimism, as MTV prepares to broadcast and retailers such as Tower and Wharehouse begin to take root in the territory. World renowned for its presence in the Latin and more traditional music markets, Mexico seeks status as the new “international venue”.

Intrepid Prez Nudges Ahead

TORONTO—Former minority shareholder of Intrepid Records Harold Sifron, of the Sifton Capital Corporation, has increased his financial stake in the label to become owner and president.

The future of the Toronto-based indie label had been clouded following the departure last September of Intrepid founder and president Stuart Raven-Hill, who became VP of international affairs for U.K.-based Chameleon Records.

Not only have Intrepid staffers had to contend with the departure of its founder, but in the past year two of its key acts, Mervyn Callie and the Rheostatics, also left. Callie signed a worldwide deal with Sire Records last year, while more recently, the Rheostatics bought back their contract.

“For everybody here, this past year has been a real arm-twister,” admits Graham Stairs, who was up in the restructuring of the label from director of VP of A&R, and who will now handle day-to-day operations of the label. “However, the time in limbo was well spent because I learned more about the business aspect of the industry and how record companies are run.”

“I felt that philosophically, the company had always been right on, and the kind of acts we’ve been signing and developing were right, but financially we were out of sync. Having brought a look keeper, I realized that to go forward something had to happen. Harold indicated he wanted to stay involved, and I told him what had to be done, and he agreed.”

Debuting with the German-based Krankie group Yarninton in 1987, Intrepid has released albums by each domestic acts as Callie, the Rheostatics, Bob’s Your Uncle, and Murtha & the Muffins, as well as highly acclaimed Bruce Cockburn and Joni Mitchell tribute albums (Billboard, May 9, 1992).

Under the restructuring, former Intrepid Music Publishing head Andy McLean has been named director of special projects; and former sales coordinator/VP, Greg Blackmore, has become production manager. The label will continue to be distributed in Canada by EMI Music Canada, while Entertainment has been retained to handle radio promotion and marketing.

Additionally, Intrepid Management, owned by Raven-Hill and Stairs, has been dissolved; a new company, Rather Brilliant Management, jointly owned by Stairs, McLean, and Intrepid Music group, has been formed. The first management signees are Ral/J.E.C., and Big Faith.

First release under the new management set-up is Ral/J.E.C.’s album “Never Coming Down,” the Friday (27), “Basically, we’re starting from scratch,” says Stairs. “It’s very exciting, but it’s also exciting. There’s such an abundance of talent out there that I won’t have any problems finding new acts. I’m anticipating signing one or two new acts in September, then making records in the fall and putting them out after Christmas.”

Canada

Mexico City: Giselle Trainor 011-525-658-7461
Christine Chinetti 011-44-71-323-6686

BILBOARD | AUGUST 28, 1993
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**Notes:**
- **BILLBOARD**: Billboard is a weekly American magazine covering the music business. It is known for its endurance charts, including the Hot 100, which represents the top songs in the United States.
- **EUROCHART HOT 100**: This chart is published by the International Federation of the Phonographic Industry (IFPI) and covers the top 100 songs in various European countries.
- **ITALY**: The chart for Italy includes songs in Italian.
- **SPAIN**: The chart for Spain includes songs in Spanish.
- **CANADA**: The chart for Canada is specific to the country.

These charts provide insights into the most popular songs across different regions and genres.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

SEPTEMBER
Sept. 2-4, Minneapolis Black Music Awards, Expo, Hyatt Regency Hotel, Minneapolis. 612-341-2447.
Sept. 3-6, Bannershoft Festival, various locations, Seattle. 206-622-5123.

CALANDAR

BIRTHS
Girl, Paige Anita, to Mark and Melissa Siebler, July 2 in Long Island, N.Y. He is New York district promotion manager for East West Records.

Girl, Anna Cristina, to Tem and Irene Patterson, July 16 in Los Angeles. He is assistant technical supervisor for CBS radio stations KXNO/KCBS-FM.

Boy, Nicholas Philip, to Phil and Mia Solem, July 24 in Minneapolis. He is singer/songwriter of East West recording group the Rembrandts.

Boy, Matthew McGrath, to Mike and Georgann Harrington, Summit, N.J. She is music director for Joel Kaab Associates.

Girl, Christina Nicole, to John and Lei Vienca-Mangini, Aug. 2 in Stamford, Conn. He is VP of sales, Eastern region, for Disc Manufacturing Inc. She is former manufacturing secretary at Disc Manufacturing's Huntsville, Ala., facility.

Girl, Taylor Alison, to Jon and Jean Johnson, Aug. 10 in Los Angeles. He is director of TV and studio sales for Modern Video. She is senior director of promotion for Giant Records.

MARRIAGES
Chad Taylor to Lisa Spangler, July 17 in York, Pa. He is a guitarist with Radioactive recording group Live.

Chris Cox to Christine Murphy, July 31 in Las Vegas, Nev. He is a remix artist and producer of Hot Tracks DJ remix service. She is assistant manager of Record Town in Tulsa, Okla.

John Cloud to Karin Milden, Aug. 14 in Uppsala, Sweden. He is international manager for MNW Records Group and A&R manager for Radium 226.05 Records, a division of MNW.

DEATHS
Phil Seymour, 41, of cancer, Aug. 17 at Tarzana Medical Center in Tarzana, Calif. A native July 28 in Okla., Seymour was drummer, vocalist, and bassist on three albums by the Dwight Twilley Band (including the recently released "The Great Lost Twilley Album," on Shelter/DCC), and appeared on the group's 1975 top 20 hit "I'm On Fire." He cut a self-titled 1981 solo album for Boardwalk Records that contained the top 25 single "Precious To Me." A fixture of the Los Angeles pop-rock scene in the late '70s and early '80s, Seymour also recorded with Tom Petty & the Heartbreakers, the Doobies, the Tabernacles, the Tremblers, 20/20, and Moon Martin.

Peter Levine, 22, in an automobile crash, Aug. 7 in New York. A recent college graduate, Levine died internships at the music publishing companies PT Music (SESAC), Lyric Music (ASCAP), and Tri-Lyric Music (BMI), as well as at the performing rights society SESAC. He was survived by his parents, Philip and Marie.

Joseph Simone, 50, of a stroke, July 23 in Lynbrook, N.Y. Simone had an extremely varied music industry career. He started out in the Cleveland office of Liberty Records, and was named a company VP in 1965. He next worked for Main Line Records. In 1970 he formed the Progress Records Distributing Co., one of the nation's leading independent distributors, which played an important role in the sales success of such labels as Motown, A&M and London Records. In the late '70s he was president of NARM—one of the few independent distributors to hold that office.

In 1979 Simone branched into artist management with the Dazz Band, which subsequently won a Grammy for best new R&B artist. He also managed Sieter Sledge, Merle Haggar, and Wayne Newton. In the '80s, Simone bought Record Rendezvous, a record store he had frequented as a teenager. In 1990, he became senior V.P. of Curb Records. The following year, he formed Avion Records. He is survived by his wife, Barbara; his sons, Michael, Stephen, and Lee; and his daughter, Catherine Sims.

Bob Hahn, 74, following a lengthy illness, July 26 in Toronto, Canada. A composer, bandleader, producer, music publisher, and record executive, Hahn was a major figure in the Canadian music industry for several decades. In the '70s, he was a member of the popular North American group the Harmony Kids. In 1948, he and his sister Joyce formed the Bob Hahn Quartet, heard frequently throughout Canada on CBC Radio. For the next three decades, Hahn was one of Canada's busiest jingle composers. He also produced such acts as the Liza Harris Band, Rob Neufeld, and Cal Dodd. He is survived by his wife, Neva, and his daughters, Luckie and Katherine.

Leo Serebok, 72, of a heart attack, July 28 in Portland, Ore. Serebok was a music business executive for more than 50 years. He began working for the New York office of Decca Records in 1938, eventually becoming Eastern division manager. He also worked at Kapp Records and MCA before becoming VP of ABC Records, where he remained until 1977, when he formed his own company, Big Red Enterprises, in New York. He is survived by his daugh-
ter Jane and his sons Robert, John and Bill.

Edward Roberts, 57, of cancer, Aug. 10 in Akron, Ohio. Roberts was a member of the '60s singing group Ruby & the Romancers, whose hits included "Our Day Will Come," "Hey There Lonely Boy," and "My Summer Love."

James Harris Stromberg, aka Terry Steele, after a household accident, Aug. 13 in Torrance, Calif., Stromberg worked at WMOR Norfolk, Va., in the late '60s. He has returned to Canada, where he worked at the AM top 40 station CHUM from 1972 to 1998. Subsequently Stromberg worked as a disk jockey. Currently, Stromberg has branched out, he is survived by his daugh-
ters Nicole and Lindsey.

Send information to Lifelines, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

MEET STEVE: Following his July 31 Irvine Meadows Amphitheatre performance in California, Steve Miller and his band met guests and signed autographs at a backstage party to benefit the UCLA Environmental Science and Engineering Program, sponsored by the Save the Earth Foundation. The ESE program, which rose out of an interim fundraising goal of $100,000, as part of its $820,000 matching challenge grant from the William and Flora Hewlett Foundation. The ESE's graduates and students are addressing urgent regional, state and national issues in air and water pollution, toxic and hazardous waste, and damage to sensitive ecological systems. Those interested in the project can get more details from Ken Margolis at 310-670-5020.

GIVING DINNER: The Vision Fund of America hosts the "Vision Dinner," a $165,750 to the Lighthouse National Center for Vision and Aging in New York. The evening came from the proceeds of the 1993 Vision Fund Awards last May, at which the honorees were Atushi (Herb) Matsumoto, president of Maxell Corp.; Brian S. Wood, senior VO of Columbia House Video; and Herbert Basa and Alex Geisler, co-chairman of Universal Inc. For more info, call the Lighthouse at 212-806-0077.

Dates Set For Memorial Services
Memorial services have been set for two music industry figures who recently died.

For Norman Weiser, the music publishing executive who died July 30, a service is held for Thursday (24) at the East 50th St. Conservative Synagogue on Second Ave. starting at 11:30 a.m. For keyboardist Richard Too, who died July 21, a service will be held Aug. 30 at St. Peter's Church at 619 Lexington Ave. in New York starting at 7 p.m.

Managers & Copyrights," presented by enter-
Sept. 25-26, Georgia Music Festival and 15th Annual Georgia Music Hall of Fame Awards, Georgia World Congress Center, Atlanta. 404-566-5095.

Oct. 7-10, Audio Engineering Society Con-
vening, Jacob Javits Convention Center, New York. 212-661-8528.

NOVEMBER
Holiday Product Showcase '93 & Children's Entertainment

THE BILLBOARD SPOTLIGHT
Walt Disney Records is pleased to announce the release of ANNETTE, the boxed set - a definitive collection of Annette Funicello recordings: 47 songs on 2 compact discs or 2 cassettes with special tributes from Paul Anka, Frankie Avalon, and more. The music and companion book highlight her illustrious career from the early years of the Mickey Mouse Club through the fun-in-the-sun days of the beach movies. Capture the enchantment of an era.

ANNETTE - the essence of the American spirit.
Deck the halls
What's up on the seasonal sound front
By Maria Armoudian

If Christmas music is as high on this year's gift lists as it has been in Christmases past, stockings will be overflowing with options. In 1993, more artists than ever before have jumped onto the "sleighwagon." Here's a selection of what will soon be in stores...

Aaron Neville's holiday set is due in October.

CARRIE and Wendy Wilson will release their own rendition of nine Christmas carols and one original cut, titled "Hey, Santa!" on SBK Records. Carrie co-produced this recording with Jackson Browne.

More Christmas harmonies ring through the season, as Motown's "记录 Boys" II Men apply their famous vocal blend to "Silent Night" and their own Christmas tunes. The record, "Christmas Interpretations," is slated for release on October 5 with the first single, "You're Not Alone," expected to precede it by three weeks. "Christmas Interpretations" was co-produced by Brian McKnight and the Boyz.

RAWIS' Blue Christmas A&M Records' Aaron Neville adds to the cheer with his half-contemporary, half orchestral arrangements of holiday classics, such as "O Little Town of Bethlehem" and "Let It Snow." The Steve Lindsey-produced album is due on October 5.

On the R&B side, Lou Rawls brings his jazzy/bluesy chops to standard Christmas carols on "The Christmas Standards" album. The album, available on Norve Records, contains traditional religious songs, pop-orientated tunes and one original composition. The title track, "Christmas Is the Time," is produced by Michael Lloyd and is due on September 27. Kathie Lee Gifford releases "It's Christmas Time" on Warner Bros. The daytime television host sings some medleys, traditional carols and one original song, "(Most of All) I Wish You Were Here.

CROONERS' COMP

In addition to artists offering individual Christmas albums, two pop-abled compilations will light up the holiday season. On Interscope Records, David Foster pools such classic crooners as Natalie Cole, Celine Dion, Tom Jones, Tammy Wynette, Michael Crawford, Peabo Bryson, Wynonna Judd and BeBe and CeCe Winans for his "Grown Up Christmas List." The album features Christmas carols sung individually by the singers and one single, "White Christmas," featuring all of the artists together with a 7-piece orchestra.

"Home Alone Christmas" on Fox Home Video/Arista Records brings more Christmas spirit, with various rock, pop and country artists, including Darlene Love, Tom Petty & the Heartbreakers, Atlantic Starr, John Williams, TLC and Lisa Fisher—all performing Christmas carols.

COUNTRY

Deb's Lori Earnest brings home the 17-song "Christmas From London," featuring the New World Symphony, on September 14. In addition to her own solo expression of Christmas, Morgan duets with John- ny Mathis on "Blue Snowfall" and with Andy Williams on "Little Snow." Also due mid-September, Vince Gill's "Let There Be Peace On Earth" on MCA Records, produced by Tony Brown, still features mostly traditional songs such as "Do You Hear What I Hear" and the title track, on which Gill duets with his daughter Jenny Gill. Jenny also joins her father on the original "It Won't Be The Same This Year."

With Choir & Chippmunks for Arista Records' Alan Jackson joins in for the holiday season on the 10-song Christmas album, "A Honky Tonk Christmas," due on October 12. Jackson spreads Christmas cheer by singing with the Chipmunks for one song and dueting with Keith Whitley on another. He even features the Nashville staff "choir" on "Please Daddy (Don't Get Drunk This Christmas.)"


Many country stars also band together to deliver holiday spirit. Due on September 14 on BNA Records, "Sounds of the Season" features Louise Mandrell, Eddie Rabbitt, The Oak Ridge Boys, Lorrie Morgan, John Anderson, Doug Supernaw, Lisa Stewart, Jesse Hunter, Tim Pryor, Bill Champlin, The Hemingtons and Dale Daniel, each performing a favorite Christmas carol.

As the second country compilation, "Christmas Tradition, Volume 3," will be available on Warners. This set features Holly Dunn, Texas Tornado, Brenda Lee, Kelly Gallaher, Randy Travis, Travis Tritt, Sons of the San Joaquin, Don Edwards, Brenda Lee, Fairchild Four and Kenney Jones singing standard Christmas tunes.

In addition to featuring many Nashville singers, Warners' "Presh Christmas: The Story of Christmas" unites the songwriters and musi-

CARRIERS of Nashville. The song-cycle album recounts the birth of Jesus of Nazareth play-style, and between songs, Guy Clark reads passages from the New Testament. Stars such as Vince Gill, Dan Seals, Michael Johnson, Russ Taff and Dave Log- gins sing the folk-style, original songs co-written and produced by Thom Schuyler and Craig Bick-hard.

JAZZ

As a result of the great response to GRP Records' "Christmas Collection (Vols. I and II)," the jazz label will release its new "Christmas Collection volume III," featuring David Benoit, Dave Grusin, B.B. King, Ramsey Lewis, Kim Pensyl, Sergio Salvatore, Diane Schuur, Tom Scott, Billy Taylor and The Yellowjackets. In addition, GRP also offers all three Christmas collection volumes as a boxed set.

"Warner Bros." Eric Darken brings elements of pop, jazz, Latin and classical music together for his album titled "Eric Darken: A Drummer Boy's Christmas."

Harry Connick, Jr., on Columbia Records, sings Christmas standards backed by an orchestra and choir on an-as-yet-untitled September release.

STANDARDS: Connick's CD arrives next month.

INSTRUMENTAL/CLASSICAL/NEW AGE

"The New Possibility: John Fahey Guitar Soli Christmas Album, Volume II," which combines the two classical John Fahey guitar Christmas albums onto one, will be available for the first time on CD this year, courtesy of Rhino Records.

Elektra: None such offers "With Joyful Voice: Christmas Music of Eight Centuries," performed by The Boston Camerata and directed by Joel Cohen. The album, featuring the Boston Camerata's best-selling None such Christmas albums and carols, will be available in CD and cassette formats as well.

Deos weighs in with vintage reissues "Sing We Merrily" and "Christmas At Trinity."

Choral programs recorded respectively at St. John's Cathedral (Denver) and Trinity Episcopal Church (Portland, Oregon). The label also bows new Christmas music in "Ave Maria" by the Ascen-

tronial Chorus and "Sing We Noel" (traditional carols from St. John's, Den-

ver). A number of Windham Hill artists (such as Oystein Sevag, Will Acker-
man, Alex De Grassi, The Turtle Island String Quartet, Tim Story and Billy Childs) perform chamber arrangements on "A Winter's Solstice IV."

Coming November 1, RCA Victor presents "New Age Christmas: Carol of the Drum" featuring the Gram-

micians of Nashville. The song-cycle album recounts the birth of Jesus of Nazareth play-style, and between songs, Guy Clark reads passages from the New Testament. Stars such as Vince Gill, Dan Seals, Michael Johnson, Russ Taff and Dave Log- gins sing the folk-style, original songs co-written and produced by Thom Schuyler and Craig Bick-

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hard.
Gifts galore are abundant in the stores now with unique accessories for all music and video mavens. Some of last year’s favorite items are back in different colors, along with many new items ranging from inexpensive CD carrying cases to art deco storage cases for the home. Here are some of the highlights of what’s available in stores for holiday shoppers...

Lift offers two new products to store CDs. The black DisciTower for 54 CDs can be assembled in various shapes to the consumer’s liking. The Tower, which goes for a suggested retail price of $39.95, comes in three interlocking units which hold 18 CDs each. Each base holds 15 Discs, which go for a suggested retail price of $12.99.

Lift’s flip-through table-top CD tray, the Jumbox, now offers capacities of...

**Casess. Bass- And Signal-Boosters Top Tall List Of Accessories Offerings**

By Carrie Borzillo

75, 100 and 125. The silver anodized aluminum trays are available at the suggested retail prices of $59, $79, and $99, respectively. The Clip-On series of CD holders that Gaffa introduced last year have added two new sizes for ’93. In addition to its 35-CD capacity, the company is offering a unit for 105 and 140 CDs. Prices for all three sizes range between $29 and $99. The Clip-On 105 has a black triangular top and bottom with three poles holding 35 CDs each. The Clip-On 140 has a black square top and bottom with four poles holding the same amount of CDs. Both stand 22 inches high. The CDs can be twisted around the pole to look like a strand of DNA.

Another company is offering a modular system that allows for expansion as the consumer’s audio and video collection grows. Atlantic’s upscale Twin Towers, one of many of the company’s modular units, retails for $179.95, with modules costing between $26 and...

**Deck the halls with walls of sound**

For reissues, a rush of vital titles

By Jim Bessman

Giving the gift of music continues to be one of the most popular exchanges of affection, and few such gifts “go on giving” the way reissues do. This fall, there’s no let-up to the volume and diversity with which labels are “repurposing” catalog product.

Rock, as usual, is deepest in titles, with RCA’s Elvis Presley ’60s boxed set a likely sales shoo-in. Threshold/Victory/Chronicles will release a four-disc box collecting the work of the Moody Blues. Victory/Chronicles, meanwhile, has an ELP box on tap that will include Atlantic repertoire. From Mercury/Chronicles comes another Rod Stewart package, while Polydor releases Abba’s long-gestating “Gold” best-of. Capitol has boxed retrospectives of both The Band and Steve Miller on tap, not to mention reissues of the two Beatles double-album compilations, the “red” 1962-66 set and the “blue” 1967-70 set.

Paisley & Perils

From Atlantic comes the second Jimmy Page-remastered Led Zeppelin box, this containing everything that was left off the first one. Sony’s Legacy line, on the Columbia side, will star a three-disc Janis Joplin box and a two-disc Carole King box along with a double-disc Johnny Winter set.

The new Warner/Archives line reissues four key studio albums by the Faces: “First Step,” “Long Player,” “A Nod Is As Good As A Wink” and “Ooh La La”—along with John Cale’s “Paris ‘1913” and “The Academy In Peril.” Nico, Maria Muldaur and Lowell George are also represented by straight Archives reissues, while compilations are due on the Everly Brothers (two discs), Emmylou Harris (three discs), Alice Cooper (three), Black Sabbath (three), Tony Joe White, and Charles Wright & The Watts 103rd Street Rhythm Band.

Paisley Park has its three-disc Prince career retrospective box, the first two also available separately. Then there’s Warner’s triple-disc Paul Simon box (“1964-1993”), Slash/Warner Bros.’ Los Lobos double-disc (“Just Another Band From East L.A.”) and its single-disc Violent Femmes compilation, and Sire’s “Velvet Underground Live MCMXCII.”

Southside & Softies

Stellar two-disc anthologies feat. Graham Parker, John Prine, and Dr. John are scheduled from Rhino Records, along with a single-disc Southside Johnny compilation. Rykodisc should have its 11 recently acquired Columbia Elvis Costello titles out for the holidays, as well as a two-disc Soft Boys. Among varied Razor And Tie reissues are all the Partridge Family albums and other vintage reissues from The Tom Robinson Band, The Knack, Rick Springfield, Walter Egan and Charles Harder—each from the label; a Jules Shear hits package, an Arthur Alexander best-of and Cashman & West’s greatest hits.

Annabella Anthologized

EMI brings forth best-ofs from the Fleetwoods, Kajagoogoo, Gordon Lightfoot and Bow Wow Wow—this wonderfully titled “Girl Bites Dog.” A two-disc Buddy Holly rave-up is a gift from MCA, along with compilations from his contemporaries Tommy Rowe and Pat Boone. Harder-edged are A&M’s Police box, Free and Humble Pie anthologies and Bryan Adams greatest hits set. Adding a new twist to the reissue game, Del Records has picked up a European bootleg of a 1975 New Riders Of The Purple Sage concert and released it as “Laid-back On Stage,” with four additional live cuts from the same year. The label also has out a Commander Cody & The Lost Planet Airmen radio concert taped in 1975 at the Bottom Line.

And in a rock ’n roll throw-back, Walt Disney Records’ double-disc “Annette: A Musical Reunion with America’s Girl Next Door” compiles essential Annette Funicello material along with tributes from the Pineapple Princess’ The Mamas.

In a more pop vein, Columbia/Legacy plans a massive 12-disc complete-label Frank Sinatra box, as well as a four-disc Johnny Mathis set. RCA offers a Perry Como box, while Rhino has a five-volume “Great Songwriters” series featuring the compositions of Irving Berlin and the Gershwins.

Miracles & Volts

On the R&B side, Rhino/Atlantic also has a five-volume “In Yo’ Face!” funk compilation, together with a Professor Longhair anthology and a four-disc Otis Redding box. “Otis! The Definitive Otis Redding” contains nearly 100 tracks and devotes its fourth side exclusively to historic Redding live performances. Motown’s recently instituted Master Series label features compilations on Mary Wells, Martha Reeves & The Vandellas and the Marvelettes, as well as boxes on Diana Ross and Smokey Robinson & The Miracles.

Continued on page H-14

Continued on page H-8

A BILLBOARD SPOTLIGHT

BILBOARD AUGUST 28, 1993
AMERICA'S FAVORITE CHRISTMAS MUSIC

The Nation's #1 & #2 Best Sellers

MANNHEIM STEAMROLLER

Grammy Award-Winning Fresh Aire Composer Chip Davis and

MANNHEIM STEAMROLLER

AMERICAN GRAMAPHONE®
Top Christmas Music Chart

This issue's Christmas album chart reflects cumulative sales on all seasonal titles—both new and catalog—from the Nov. 28, 1992 issue to Jan. 9, 1993—the weeks when Billboard compiled the Top Christmas Albums chart. It does not include sales rung up prior to the Nov. 28 issue. Sales data for these charts was provided by SoundScan.

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<th>Title</th>
<th>Artist</th>
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<td>1</td>
<td>HOME FOR CHRISTMAS</td>
<td>Amy Grant</td>
<td>A&amp;M</td>
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<tr>
<td>2</td>
<td>A VERY SPECIAL CHRISTMAS 2</td>
<td>Various Artists</td>
<td>A&amp;M</td>
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<td>3</td>
<td>BEYOND THE SEASON</td>
<td>Garth Brooks</td>
<td>Liberty</td>
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<tr>
<td>4</td>
<td>CHRISTMAS ALBUM</td>
<td>Neil Diamond</td>
<td>Columbia</td>
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<td>5</td>
<td>A FRESH AIR CHRISTMAS</td>
<td>Mannheim Steamroller</td>
<td>American Gramaphone</td>
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<td>6</td>
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INDIES

“Sleighride,” an upbeat version of traditional Christmas songs by Emile Pandolfi, will be available on Revere Music. Rounder Records will release “Babe Combo. It’s Christmas, Man” this September. The record was slated for last year, but somehow slipped off the schedule until this season. Rounder will also release “It’s Christmas,” a single by bluesman Charles Brown.


The seasonal-release schedule suggests plenty of potential goodies for consumers to choose from.

Make that list and check it twice.
FOR THE FIRST TIME ON HOME VIDEO!

QUANTUM LEAP

One of the most popular television series of the '90s is about to become one of the most demanded video collections in your store!

**The Color of Truth**
Sam confronts the ugly sting of racism as an African American in the deep South, 1955.
#81621/48 mins.

**Camikazi Kid**
Sam leaps into the body of a hot-rod teen in 1961.
#81618/48 mins.

**What Price Gloria?**
Sam leaps into the body of a beautiful secretary in 1961 and experiences sexual harassment!
#81619/49 mins.

**Catch a Falling Star**
Sam becomes a stage actor who must save an alcoholic friend in 1979.
#81620/48 mins.

**The Pilot Episode**
Sam begins his time-traveling journey as a test pilot in 1956.
#80902/1 hr. 33 mins.

$14.98
suggested retail price each videocassette

Winner of 3 Emmys and 1 Golden Globe Award!

Follow the incredible adventures of Dr. Sam Beckett (Scott Bakula) as he leaps back through time in this exciting action-fantasy series. Co-starring Dean Stockwell.

All Titles: Color / Not Rated / STEREO digitally recorded

Available on laserdisc: The Pilot Episode #40902 - What Price Gloria?/Catch a Falling Star #41734 - The Color of Truth/Camikazi Kid #41735

Street Date: September 22, 1993

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Introducing SkyDisc.
Changing the skyline in entertainment storage.

We call it the SkyDisc.® You’ll call it beautiful. It’s elegant and high tech—looks great with today’s audio components—with a space saving design that your customers will love.

The SkyDisc® CD Tower has sleek hinged doors that close for an uncluttered look. It is available in models holding 50, 80 and 120 CDs. We also offer the SkyRack® model in 50 and 80 capacities without doors.

SkyDisc® is a major hit in Europe, where it’s been on the market for the past year. It’s sure to be another big winner from Case Logic, the one source that brings you best sellers in category after category of audio storage products.

Today’s consumers know what they want. They want Case Logic. For the complete story on how we can enhance your accessory sales, call your Case Logic distributor or representative today.

Here are five great reasons why Case Logic should be your source for storage accessories. Our new SkyDisc® and SkyRack® towers are beautiful to look at. And beautifully priced.

From left to right: the SF700, SF1000, SD120, SR300 and SR400.

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Reissues
Continued from page H-4

An Aretha Franklin hits set is out on Arista, as is Mercury/Chronicles' Donna Summer anthology. Fantasy follows Atlantic's landmark Stax/Volt box with "The Complete Stax/Volt Soul Singles: 1968-71," a nine-disc package that is the second of three boxes devoted to the classic soul label.

And Epic/Legacy is represented by its "Okeh Rhythm And Blues Story, 1949-57" box.

Hamp & Fathead
Jazz reissue titles abound, with Verve having an especially big slate planned, including the 16-disc "Complete Ella Fitzgerald Songbooks," the three-disc, multi-artist "Complete Cole Porter Songbooks," double-disc Joe Williams "75th Birthday Anthology" and single discs from the likes of Joe Henderson, Chick Corea, Stan Getz, Charlie Parker, Nina Simone, Betty Carter, Billy Eckstine, Dizzy Gillespie, Billie Holiday and Oscar Peterson.

Rhino/Atlantic has two-disc anthologies from Les McCann, Charles Mingus, Rahsaan Roland Kirk, David "Fathead" Newman and Eddie Harris. GRP's latest Impulse reissues showcase John Coltrane, Pharoah Sanders, Milt Jackson, Ahmad Jamal and Yusef Lateef. The label's new Decca Jazz reissues include Lionel Hampton, Jimmy Dorsey, Coleman Hawkins, Art Tatum and a two-disc Ella Fitzgerald.

Country Life
Moving over to country and bluegrass, Rounder has already released the first two volumes in a nine-disc Carter Family series, while Rhino supplies a four-disc "Songs Of The West" box. PolyGram has greatest hits sets due from Johnny Rodriguez, C.W. McCall and Jim Stafford. From MCA comes a two-volume Ernest Tubb retrospective, and from Columbia a Vern Gosdin "superhits" collection. Epic offers the same from Ricky Skaggs, while RCA proffers a Waylon Jennings box. Gusto has lots of King label material available, including four-disc bluegrass boxes from The Stanley Brothers and Reno & Smiley. Copper Creek has a pair of Blue Sky Boys collections ready, and Sugar Hill has David Grisman's "Early Dawg" and "Elementary Dr. Watson," the latter the latest in its reissue series of Doc Watson's late '70s United Artists output.

First In A Series: Arhoolie's Mariachi set


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Continued on page H-10
Merchandising Magic Direct From the Lamp

Merchandise Aladdin Audio & Video Product Together to Maximize Your Profits!

- Aladdin Home Video releases October 1, 1993.
- Disney video releases boost audio sales more than 3 times!
- $2.00 audio rebate offer in millions of Aladdin video cassettes!
- Additional audio rebate distribution on millions of Aladdin apparel products!
- Extensive 4th quarter P.R. campaign!

Call your Walt Disney Records regional sales manager and place your audio order today!
Republic Pictures Presents Two Award-Winning Films At An Award-Winning Price.

Winner of 5 Academy Awards®
INCLUDING
Best Picture
AND
Best Actor
JACK NICHOLSON
(1975)

Winner of 8 Academy Awards®
INCLUDING
Best Picture
Best Actor
F. MURRAY ABRAHAM
AND
Best Director
MILOS FORMAN
(1984)

ONLy
$14.98* each

Previously unavailable to retail for almost a year. Now available exclusively from Republic Pictures.

PRE-ORDER DATE: SEPTEMBER 8, 1993
STREET DATE: SEPTEMBER 29, 1993

* Suggested Retail Price. © 1993 Republic Pictures Corporation. Academy Award® is a registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.
Join Grammy winning vocalist Aaron Neville for a celebration of the Christmas spirit.

With the voice of an angel, Aaron Neville creates an album that unites the soul and spirit of this most joyous of seasons. With an artful balance between the old and the new, Neville's collection of classics like "White Christmas" and contemporary stories of Christmas magic like "Louisiana Christmas Day" makes for an album that will delight and enlighten.

Aaron Neville's Christmas Soulful
The quintessential Christmas Collection.
The Official History of Basketball

- Featuring action and interviews with the top players: both past and present.
- The only video to include footage from the NBA, NCAA, Olympic and World Championships.
- Endorsed by FIBA, the international (worldwide) governing body for the game.
- Narrated by ABC's veteran sports commentator Jim McKay.
- Each volume is cross-promoted on program and packaging.

Price: $14.99 *See Each

Volume 1: The Early Years
Price: $14.99
ISBN: 1-56442-054-1

Volume 2: Showtime
Price: $29.99
ISBN: 1-56442-054-1

This set includes both volumes 1 & 2, a 12-page booklet and an exclusive set of 3 SkyBox David Robinson basketball trading cards.

Pre Order: August 26, 1993
Street date: September 22, 1993

FREE Collector's Trading Card Offer

Reissues
Continued from page H-10

The Soul Stirrers, The Pilgrim Travelers, Brother Joe May and Rev. Cleophus Robinson. In addition, the label has the first volume of "Women Of Gospel's Golden Age." Cajun music gifts come from the Country Music Foundation via the second and third volumes of its iconic Victor/Bluebird Cajun anthologies, "Raise Your Window" and "Gran Prairie."

Arhoolie adds a Hackberry Ramblers disc containing its previously released recordings together with unissued and concert material. Other ethnic offerings from Arhoolie: "Mexico's Pioneer Mariachis," the first volume in a series of historic mariachi recordings, this one centering on Cirilo Varoniego but also including four tracks by Cuarteto Cuculense. "Valerio Longoria Texas Conjunto Pioneer" spans Longoria's 40-year career, while Freddie Fender's "Canciones de Mi Barrio: Roots of Tejano Rock" features Fender's early '60s catalog (ranging from oldtime Mexican songs to Elvis Presley covers).

Arhoolie also features two Hawaiian music reissues, "Hawaiian Steel Guitar Classics" and "Kalama's Quartet: Early Hawaiian Classics," the latter with vocalist Mike Hanapi.

Global Gumbo

The Ellipsis Arts label follows its successful "Global Meditation" set with "Global Celebration: Authentic Music from Festivals & Celebrations Around the World," a four-disc box spanning 30 labels and 40 countries. Reissue product originating on television is again available from TVT Records, which has new titles in its popular "Sullivan Years" series taken from The Ed Sullivan Show. These include "The Best Of Broadway, Vol. 2" "An Evening With Rogers And Hammerstein," "Roll 'N Roll Pioneers" (including Buddy Holly, Bill Haley and Fats Domino), "Rhythm & Blues Revue" (Jackie Wilson, Louis Jordan and Laundry Bakers) and "Country Classics" (Loretta Lynn, Buck Owens, Johnny Cash).

Also in the TVT series: "Big Band All-Stars" (including performances by Tommy Dorsey, Benny Goodman and Woody Herman), "Great Ladies of Jazz" (Nina Simone, Lena Horne, Sarah Vaughan) and "Opera Greats" (Richard Tucker, Maria Callas and Beverly Sills). Finally, there are vital kids' reissues this season: Capitol's newly inaugurated children's line features re-releases of albums by Bozo The Clown, Mel Blanc and Nat King Cole (his "Nat King Cole for Kids" collection).

A BILLBOARD SPOTLIGHT
New Hits From Alpha!

Alpha is proud to introduce four new storage products designed to complement our existing full line of audio and video storage units. These new products are shipping now...just in time for the holiday selling season.

As always, we combine a great-selling product line with the hottest pricing in the industry to provide you with faster turns and bigger profits. Call now for details that will make your storage program a hit!
U2 featuring LOU REED
CARTER USM
BILL B R A G G , ANDY WHITE & SINEAD O'CONNOR
YOUNG DISCIPLES
MY BLOODY VALENTINE
POP WILL EAT ITSELF
BLUR
THERAPY?
ROLF HARRIS & LIAM O’MAONLAI
CURVE & IAN DURY
FATIMA MANSIONS
PEACE TOGETHER featuring PETER GABRIEL
SINEAD O'CONNOR & FEARGAL SHARKEY
ROBIN GUTHRIE & ELIZABETH FRAZER

ALL PROFITS RAISED FROM THE SALE OF THIS RECORD WILL BE INVESTED TO BENEFIT THE YOUTH OF NORTHERN IRELAND

AVAILABLE ON ISLAND COMPACT DISCS AND CASSETTES

A BILLBOARD SPOTLIGHT
dio cassettes, VHS/VHS-C/8mm tapes, video games, computer data tapes, digital audio tapes or digital compact tapes. Shelves are angled to keep the products upright. The unit, which costs $29.95, can easily fit on a standard 12-inch shelf.

A MiniDisc carrying case has been added to to Lebo’s Voyager line. The case holds eight MiniDiscs, four on each side of the mesh pockets. Another compartment holds the player and includes a 1.5-inch zipper for headphones. Its suggested retail price is $29.99. With its wood home storage racks for CDs, cassettes and video game cartridges, Lebo bridges the gap between high-end sail storage cases and unfinished pine or plastic with its affordable and durable unit for $65.95.

The open face racks in its Voyager line hold 120 CDs, 60 video cartridges and 90 audio cassettes.

Bib America is now delivering its popular C-100 Metal CD Storage Tower with a neon light system. Initial light colors include crystal, neon pink, neon blue and neon purple. The aluminum towers, which hold 50 CDs, are available in matte black, white, silver/grey, blue, red and chrome. Suggested retail price is $169.95.

Alpha Enterprises has a slew of extremely affordable storage units. Its multimedia organizer for 96 CDs and a variety of combinations of cassette and video cases for $19.99. The same unit with doors goes for $29.99. Two of Alpha’s portable cases are its CD case for 12 discs at $4.99 and one for 32 discs for $9.99.

For radio lovers, Recolon has an antenna that helps bring in those hard-to-get stations with its Parsec 2410 Model 2001 energized TV, FM and AM stereo antenna system. The antenna costs $79.99. Recolon also offers the Discwasher 1130 CD Bass adapter to plug in a portable CD player in a car. The unit, which includes a unique bass booster control, retails for $29.95.

Other gift ideas from Recolon are its Discwasher 1541 Pro 510 Stereo phone headphones (suggested retail price $17.99) and its popular 1120 CD HydroBath (suggested retail price $49.99) non-contact cleaning system for CDs.

Finally, Gemstar Development Corp. has the perfect gift for everyone who’s ever had problems taping programs on their VCR. Caliset, an addition to the VCR Plus Instant Programmer, is a one-step error-free instant taping system that allows the consumer to program the VCR without the telephone. Consumers call a Gemstar operator at a toll-free number and provide VCR, cable box and zip code information. This retails for a suggested $59.99.

Laserline has set the standard in the home entertainment storage industry. With over one million units sold to date worldwide, our customers know that Laserline towers are proven winners at retail. That tradition continues with the new CD400T. Consumer sales have proven Laserline to be the number one brand in the industry.

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CD400T:
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CD200T:
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Holds 100 compact discs including doubles and multi-disc CD magazines
CD50T:
Holds 50 compact discs including 3 doubles

Product Features:
• Contemporary styling
• Complements any decor
• Rotating base (CD200T and CD400T)
• Allows easy access to entire CD library

Packaging Features:
• Full color retail packaging featuring high-impact graphics
• Made in USA logo
• UPC code
holiday product showcase

“Buy these games in massive quantities!”

— Beldar Conehead (joystick importer... from France)

By Jim McCullaugh

Who better to handicap the “hot” video game cartridges for the fall selling season than a 17-year-old aficionado?

Glenn Rubenstein writes the “At The Controls” syndicated video game column for the San Francisco Examiner. He also talks about video games and interactive multimedia for AM 1150, Sonoma County, Calif., and writes about the same subjects for the consumer magazine Wired. Among some of the cartridge games for the Sega Genesis 16-bit system and the 16-bit Super Nintendo Entertainment System that Rubenstein says are retail musts for the holiday sell-through season:

“Aladdin” for 16-bit Sega Genesis. Sega, Virgin Games and the Walt Disney Studios pooled their talents and resources to produce a game based on the hugely successful movie of the same name. It will be released day and date with the “Aladdin” home video.

“Soldiers Of Fortune” from Spectrum Holobyte for both Sega Genesis and 16-bit Super Nintendo Entertainment System.

“Jurassic Park” for Sega Genesis (and Sega CD.) Based on one of the hottest movies in years. Players crash on Isla Nublar and have to collect precious dinosaur eggs while dodging velociraptors, the T-Rex, and other surly ‘saurcs.

“Mortal Kombat” from Acclaim Entertainment for both Sega Genesis and SNES. Set to release this September on such formats as Genesis, Super Nintendo, and both Game Boy and Game Gear hand-held systems, this should be one of the hottest sales arcade-style games of all time.

“Star Trek: The Next Generation” for Sega Genesis and SNES from Spectrum Holobyte.

“Street Fighter II: Hyper Fighting” for SNES from Capcom.

“Street Fighter II: Champion Edition” for Sega Genesis from Capcom. The original “Street Fighter” arcade action martial arts game has become one of the most successful Nintendo games ever, having sold more than 2 million units in the U.S. and 4 million in Japan.

More For Stores

Other hot video-game cartridges that dealers should be on the lookout for this Christmas selling season, according to a cross section of observers, include:

“Back In The Saddle” for SNES and Genesis from Acclaim.

“Bret Hull Hockey” for SNES from Acclaim.

“Sonic Spinball” for Sega Genesis from Sega.

“Mutant League Football” for Sega Genesis from Electronic Arts.

“Jungle Strike: The Sequel To Desert Strike” for the Sega Genesis from Electronic Arts.

“Cool Spot” for the Sega Genesis from Virgin Games.

“Royal Rumble” for the SNES from LJN [Acclaim Entertainment].

“Alien 3” for SNES from LJN [Acclaim Entertainment].

“Super Slap Shot” for SNES from Virgin Games.

“Shanghai” for SNES from Activision.

“Mario Is Missing” for SNES from The Software Toolworks.

“R.B.I. Baseball ’93” for Sega Genesis from Tengen.

“B.O.B.” for both Sega Genesis and SNES from Electronic Arts.

“Mechwarrior” for SNES from Activision.

“Cyberman” for SNES from Konami.

“Rock ‘N Roll Racing” for SNES from Interplay.

“The Addams Family” for SNES from Ocean.

“Bulls Versus The Blazers And The NBA Playoffs” for Sega Genesis from Electronic Arts.

“NFL Football” for SNES from Konami.

“Super Mario All Stars” for SNES from Nintendo.

“FX Trax” for SNES from Nintendo.

“NHL Stanley Cup” for SNES from Nintendo.

According to Robert Kotick, chairman of Activision, “The market is going to be more buoyant this year for videogames than anyone thinks. Next year at Christmas, you will begin to see CD [platforms] being recognized in earnest as mass market consumer products. Right now there is no clear standard but certainly a lot of activity. Until things become a little clearer, we will be focusing on the cartridge business.”

Robert Bonham, VP of sales for Accolade, says he senses that the larger music and home video chains are becoming more aggressive in both Sega and SNES videogame cartridge formats.

“After all, the basis Sega and SNES [hardware] systems are down to about $89 at retail,” he observes. In North America, Bonham predicts that the cartridge market should generate revenues of about $2.5 billion this year.

Top Christmas Video Chart

The issue’s Christmas video chart ranks the top five holiday-themed video programs, according to performance on the Top Video Sales chart from the Dec. 5, 1992 issue to the week of Jan. 30, 1993. Positioning is based on a point system, with points awarded for each week a title spends on the chart, and the positions that the titles attained.

1. Position—Title—Artist—Label
2. HOME ALONE —Fox Video
3. ROYAL ROBBINS RED ROSES REINDEER —Family Home Entertainment
4. IT’S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION — Republic Pictures Home Video
5. WHITE CHRISTMAS —Paramount Home Video
Gamers Goods

This season’s videogame accessories range from Solar Paks and Thumb Mice to “Virtual Reality Peripherals.”

By Chris McGowan

Many retailers adding Nintendo, Sega, Turbo or Atari to their shelves are discovering that a lucrative market also exists in the area of video game accessories. One chain expanding its stock in this sector is Wherehouse, which recently added 15 such products from Naki International.

The most important accessory categories include: controllers/joy-sticks, game enhancers; phone and computer link-ups; TV adapters and switches; multi-player adapters; virtual reality peripherals; “scope” guns; battery packs, chargers and adaptors; storage and carrying cases; portable speakers; cleaning kits; game gloves; replacement and magnifying screens and more. Most items retail for between $10-$50.

Controllers/joy-sticks: Sega, Nintendo, ACCware, Naki, SDT and others offer enhanced controllers and joysticks for video game systems.

Game enhancers: Galoo offers the popular “Game Genie,” which can make Mario or Sonic jump higher or survive longer.

Phone and computer link-ups: AT&T is launching the “Edge 16,” a Modem card system for Sega Genesis that allows friends to play each other over phone lines.

Turbo Technologies “The Intelligent Link” (estimated tag: $150) will turn the Turbo Duo player into a CD-ROM drive for Macintosh or IBM-compatible computers.

Virtual reality peripherals: “Sega VR” is a headset that tracks head movements and provides a 3-D, 360-degree perspective. It ships this fall and should retail for under $200. Several new game titles will be designed to specifically work with Sega VR.

Plus, the Sega “Activator” is described as a “full-body controller.” The Activator is an octagonal ring that translates player movements inside the ring into game action on the screen.

“Scope” guns: The Nintendo NES “Super Scope” and Sega Genesis “Menacer” satisfy the need to point ray guns at the screen.

Battery packs, chargers and adaptors: A wide variety of AC adaptors and rechargeable batteries are available for portable game systems. Nintendo, Sega, Turbo and Atari all offer adaptors and/or rechargeable battery packs for their respective handheld players: Game Boy, Game Gear, Turbo Express and Atari Lynx. Naki and Innovation 800 have solar-powered rechargeable units.

Since video games are essentially a part of the diverse category now called “interactive media” and are increasingly being delivered on CD-ROM, look for a growing presence of complementary video game and multimedia accessories (cleaners, carrying cases, VR peripherals, adaptors, chargers, cables, etc.) in entertainment software outlets.
The Barney boom, X-Men’s upper demos and an educational upswing

By Moira McCormick

The Barney boom, X-Men’s upper demos and an educational upswing

By Moira McCormick

Generally speaking, the children’s video arena continues to be one of the stable, most predictable segments of the home-video industry. Kidvid is the ideal gift item, offering value for money and practically no risk of retail returns or cancellations. It is a tried-and-tested format that has proven its worth over the years.

The firm’s general manager Amy Innerfield notes that non-theatrical titles account for 30 percent of the video sales, and that business continues to dominate the children’s video market. In November and December last year, consumers shelled out $18.1 million on non-theatrical children’s video. In the theatrical film category, family accounts for an even more impressive 40 percent of sales, and 74 percent of that is for the Disney titles. “The leader in the family theatrical film genre varies from year to year,” says Innerfield, “but most of the time it’s Disney.”


Innerfield confirms that the kidvid industry is a virtual model of stability. “From what we’ve found, it’s pretty consistent from year to year. Every year, children’s video makes up 50 percent of non-theatrical sales. It has been increasing somewhat, but it’s nothing dramatic.”

Probably the most dramatic development in the world of kidvid over the past year has been the tidal wave named Cartoon Network’s “Dinosaurs.” Billboard’s Top Kid Video chart has long been dominated by Walt Disney/Buena Vista Home Video, and has been populated almost exclusively by purveyors of animated product. A look at the July 24 chart shows Disney leading with nine titles; other animated titles on the chart include Hemdale Home Video’s “Little Nemo’s Adventure In Slumberland,” a pair of Polygram Video’s X-Men titles, MCA/Universal Home Video’s “The Little Engine That Could” and Warner/Reprise Home Video’s “Peter, Paul & Mommy Too.” Indeed, says Innerfield, animated non-theatrical kidvid outsells live action 1.5 times over.

Barney’s Screen Debut

But running practically neck and neck with Disney is Barney producer Jackson, Visney and Partners’ Lyons Group, with a whopping eight titles—all of them live action. Sheryl Leach, Barney’s creator, has always been happy she and partner Kathy Parker began building the business, they were told that young children simply would not watch anything that was not animated. Leach and Parker disagreed; little kids, they countered, loved little kids, their peers, dancing and dancing on TV. They were proven resoundingly, overwhelmingly right.

All 12 Barney titles have sold well, says Leach, although she declines to specify numbers. “We’ve made a corporate decision to keep things confidential,” she says. “There’s been too much emphasis on Barney as a commercial hit. Kathy and I are not rooms first and foremost. Our goal was to give to other people what we needed for our own kids.”

Nevertheless, Leach says, “I always felt that [Barney] would be this big, but I never knew just what that meant. Now it’s like ‘Pinch me’—I never thought I’d be getting calls from Michael Eisner, for instance. He wanted to talk about our upcoming feature film, which is planned for summer 1995.”

“Last year’s Christmas season was the first time we saw a huge increase in Barney sales,” says Alexander And Associates’ Innerfield. “Lyons Group has developed into a major player in children’s non-theatrical video—in fact, they’re close to the top. From mid-November to mid-January of last year, the video line sold almost $1.1 million.”

In addition to the proposed feature films, Barney also has a network special in the works, slated for next April. “We’re just finishing 18 new episodes of ‘Barney & Friends’” (the PBS show which catapulted the Purple T. Rex to fame), which will premiere in October. Plus, we’re introducing a new character.”

Barney’s latest home video title is the just-released “Barney’s Home Sweet Homes.” “We release videos when it makes sense,” says Leach. “We try to put out three a year.”

X-Men, Lambchop

Another new face on the kidvid chart is PolyGram Video, which debuted its children’s division last September. PolyGram has charted with its animated X-Men superhero series; each $9.95 title, “Night Of The Sentinels,” “Deadly Reunions,” and “Enter Magneto,” has been certified platinum, according to Joanne Singer, director of children’s marketing at PolyGram Video. The company has also done very well with Shari Lewis’ “Lambchop’s Play-Along” series, each $9.95 title of which the company claims has gone platinum.

“We see two distinctive trends for children’s product,” says Singer. “First, there’s the established preschool viewer, age 2-5, who is heavily influenced by TV—mostly PBS. We’ve had great success in that group with Shari Lewis. And there’s an older, male, action-oriented group, with which we’ve been most successful in our X-Men series. We’re releasing another property aimed at that group in September called ‘The Mighty Morphin Power Rangers.’ Both it and X-Men are aired as programs on Fox, which serves the same function for this age group as PBS does for preschoolers.” Singer praises both series’ non-sexist standards and says, “The serial aspect of these titles keeps the customers coming—and they’re clearly collectors.”

Working in this older demographic has afforded many opportunities for cross-promotions, notes Singer. “With X-Men, we’re tee’d in with Marvel Comics, Toy Biz action figures,” she says.

PolyGram plans to introduce new properties in 1994, according to Singer. “When we got into the kids’ video business, we saw that other companies were bringing in a little bit of everything,” she says. “We decided to carve out niches and stay true to them. Our next niche is Christmas. We’ve got a property called ‘Noel...’ whose creator had tucked it away for 37 years. It’s the story of a Christmas ornament who comes to life,” LIVE Home Video, Singer notes, has been extremely successful with the holiday line.

“PolyGram feels less is more,” says Singer. “Rather than acquire a lot of product, I have new properties and work them to death.”

Babysittin’ Boogie

Another newcomer to the fold is KidVision, the children’s division of A*Vision, which debuted last December. Like PolyGram, KidVision works an intimate licensed property roster: “Shining Time Station” and “The Babysitters Club.” Ever since licensing the multillion-selling Babysitters Club series from Scholastic Inc., KidVision has released three $14.95 titles, with four planned for September. There are currently 24 $14.98 “Shining Time Station” titles on the market.

Mindy Levine, KidVision’s manager, says that though KidVision has so far dealt only with licensed properties, it intends to produce original children’s-video programming. In fact, she notes, KidVision is in the process of working on cross promotions with “Shining Time Station” and “Babysitters Club” licenses.

“The kids market just seems to grow and grow,” comments Levine. “We’re always looking for quality product that’s entertaining and educational.”

Educational Steam Shovel

Many believe the educational component of children’s video is on the rise, and the market for the medium is viewed at Golden Video, a division of Western Publishing. “Our literature-based video is going very well,” says Christine Alvarez, group product manager for Golden Entertainment, naming the Madeline and Bunch of Mushrooms series, and titles like “Mike Mulligan And His Steam Shovel” as particularly hot sellers. An ever-popular line is “Golden Classics” priced at $7.50 each. Even so, “Consumers need to be made aware of all the quality book-based product that’s out there.” To that end, she says, “Golden will be embarking on a first-ever series of mall tours. ‘We’ll probably be touring characters from the classics.”

In general, the kidvid business remains “a steady, dependable genre,” according to Alexander And Associates’ Innerfield. Plus, “there’s any great expansion happening. Even with Barney, the market is still progressing at the same rate—possibly Barney’s biggest advantage is being talked about from other lines, or maybe Barney alone commands the business’ expansion interest. Innerfield says, “We haven’t seen any new comers who’ve had the impact of Barney.”
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As majors shift to licensed properties, a move toward alternative marketing and d-i-y

By Moira McCormick

1. 993 has so far been a year of upheaval in the children's audio business—certainly as far as major record labels are concerned. A number of companies are de-emphasizing children's singer-songwriters and aggressively pursuing agreements with licensed characters. Many observers believe that labels are still not set up to nurture the careers of children's performers, who require specialized marketing, a good deal of touring and a great deal of time to develop a following.

The record companies, this line of reasoning suggests, are more accustomed to the much quicker turn-around represented by licensed characters, who already have a built-in fan base, thanks to television or film.

Imprint Absorbed
The most dramatic example of this trend within the majors is exemplified by the recent developments at Sony, whose Sony Kids' Music And Video debuted in March 1992 with a popular roster of six children's performers. Barely 15 months later, the company dropped four of them (Kevin Roth, Tom Paxton, Lois Young and Dan Crow), retaining only Rory and Tom Chapin, and the Sony Kids' Music And Video imprint was absorbed into recently launched family entertainment division Sony Wonder. Its first releases were book/cassette read-alongs based on the films "Free Willy" and "Last Action Hero," as well as the licensed-property title "Camp California: Where The Music Never Ends." Its next audio release is music from Nickelodeon's "The Ren & Stimpy Show," a collection titled "You Eediot."

According to Ted Green, VP of Epic Records, which is distributing Sony Wonder, the change in emphasis from live performers to licensed characters is due to what he describes as a market shift. "Kids are more video-oriented than audio-oriented these days," Green told Billboard in the July 24 issue. "Our feeling is that video is the way to go—if there’s a trend there, we want to ride it." Therefore, says Green, Sony Wonder is actively pursuing alliances with companies like Nickelodeon, a partnership that will see nine audio titles released concurrently with the audio. A Ren & Stimpy holiday-themed album, "Crock O’ Christmas," is scheduled for release this month.

"The big companies are accustomed to playing in a large arena,"

Continued on page H-22
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Fast-Track Characters
A number of labels, in fact, find that to be the case as well. A prime example would be Walt Disney Records. Its roster of live performers, whose recordings make up Disney’s Music Box Artists series, are not nearly as well known as Mickey Mouse and friends. But the high volume sold by character-based product—along with movie soundtracks like “Aladdin” and celebrity-driven product like “For Our Children”—ensures that Disney can take time to develop Craig ‘n Company, Parachute Express and Norman Foote.

“We recognize that the Music Box artists are on a slower track than are the character-based properties,” says Mark Jaffe, VP of Walt Disney Records. “That’s why we support them with promotion designed for a longer haul.” That includes “grassroots retail support, publicity and other detail work in each city where Music Box artists perform, Jaffe explains. “We also do things that we as Disney are able to do, like giving our artists exposure on The Disney Channel and having them do promotional appearances at the Disney Stores.”

For Craig ‘n Company’s most recent release, “Rock ‘n Toontown,” Mickey Mouse and other Disney characters appear on the album and are pictured on the cover with leafer Craig Taubman—a strategic blending of performer and cartoon entities; “if you buy into the fact that [breaking a performing artist] is a slower track to success, you have to find ways to fund the slower track.”

Like Kid Rhino’s Mueller. Jaffe says his company is satisfied with the size of its live roster (a fourth artist, pre-teen singer Christa Larson, was dropped two years ago). “In 1991, we saw the pendulum swinging toward live artists; now it’s swinging the other way,” Jaffe observes. “Our goal at Disney is to stay centered.

Twins’ Success Funds The Rest
New York-based Zoom Express, a joint venture with BMG Kids, is another label which at first glance might seem to be concentrating its attentions on its most visible commodity—i.e., Mary-Kate and Ashley Olsen of TV sitcom “Full House.” The label’s performing artists—Glenn Bennett, Karan And The Musical Medicine Show, and Fred Miller—are not household names like the Olsen twins, whose near-gold “Brother For Sale” is one of the best-selling recent albums in children’s music. But Zoom Express founder and president Bob Hinkle says the Olsens’ success keeps the company up and running. Without the twins, maintaining Zoom’s children’s performing roster would be difficult, he says.

“The Olsens are not performing artists in the true sense of the word,” notes Hinkle, “but they do songs. We can make a profit without having to deal with mice or chipmunks—not to say that I’d never do characters. But the Olsens are a wonderful bridge, and so is Rockapella” [the a cappella group whose Zoom soundtrack for popular PBS show “Where In The World Is Carmen Sandiego?” is also doing well].

The main problem in breaking kids’ performers, says Hinkle, is that “there’s not enough setup in the children’s business to bring these artists to a larger audience. I’m a big fan of radio AAHS and other kids’ stations, but this genre doesn’t have the radio penetration that pop does. There’s been a lot of coverage in the print media, but not in terms of sales, that’s Continued on page H-24
Kids' audio  
Continued from page H-23

say, Rolling Stone does for rock.
What this market lacks is a place for
the artist to perform, in meaningful,
ongoing ways, that will make a dent.”

To that end, Hinkle had initiated
Musical Chairs, a live concert/video
series designed to garner consistent
exposure for his and other labels' artists. However, he says, “We’ve
abandoned it temporarily. It’s just too
expensive.” Musical Chairs concert
series were staged in New York and
Atlanta, and audiences were grow-
ing, says Hinkle. “You can eventually
work up to sellouts—a series is the
logical way to go. We’d hoped to
reach two or three even points quickly
and then expand to seven or more
markets.” However, he admits, Zoom
Express didn’t receive the label sup-
port they had hoped for, “and we lost
money.” Hinkle says the Music
Chairs series will likely be revived in
spring 1994, “but I’ll have to know I’m
not opening the window and throw-
ing money on the street.”

Educational Opportunities
Another children’s industry execu-
tive who believes the educational
market could be a major component
of label success is Steve McNie, di-
ger of marketing for Toronto-
based Elephant Records, home of
venerable children’s trio Sharon, Lois
& Bram. In fact, McNie says, “Not only
is the educational market a major
business opportunity, but it’s what
radio is to the pop business—it’s like
a huge captive audience tuned to
one station.”

Sharon, Lois & Bram, longtime artists with A&M in both Canada
and the U.S., have chosen not to re-sign with domestic A&M when their con-
tract runs out Aug. 31 (they remain on A&M in Canada). Instead, the trio
has inked two new deals. Educa-
tional-market distribution is being han-
dled by Educational Insights
(Dominguez Hills, Calif.), whose top
product is the electronic toy GeoSa-
fin. That deal alone, says McNie, will
get Sharon, Lois & Bram into over
1,200 U.S. educational supply cata-
logs. “Our objective is to become like
Greg & Steve in stature,” says McNie,
referring to the L.A.-based duo whom
McNie credits with selling more than a
two albums and a half records (on their
Youngheart Records label) in the ed-
ucational market alone.

For the mass market, Sharon, Lois
& Bram have signed with new com-
pany Drive Entertainment, formed by
co-presidents Stephen Powers and
Don Grierson. Powers founded the
Chameleon Records Group; Grierson
is a former senior VP of A&R at
Sony.

“All you need to do to sell chil-
dren’s product is one simple thing,”
states McNie, “and that’s get it in the
face of parents. When adults have
kids, they stop varying record stores
for the most part, and go where fam-
ilies are catered to. The marketing
channels issue is the single biggest
one in kids’ entertainment—next to
having great product.”

Power Of The Few
Leob Ostrow, president of indie la-
bel and wholesaler Music For Little
People (Redway, Calif.) is one execu-
tive who feels that the record labels'
shift in focus to licensed properties is disturbing. Ostrow says he understands why it's happening: "Even the best numbers a children's performing artist can move aren't enough for the majors to feed their machine," he acknowledges. "But as the bulk of audio we're going to see from the majors will be from licensed properties off TV and the movies, it puts the power of what gets presented in the hands of the very few who do movies and television."

Ostrow, whose company specializes in socially progressive folk and world music for kids, says he was "bemused" by the majors' re-entry into the children's market in 1991 and had "predicted they'd get out of the live-performer end." Yet he, too, acknowledges the difficulty of breaking unknown children's artists. "Our artist Anna Moo's album 'Making Moosic' has gotten a lot of good press," he says, "and we can't sell even 2,000 copies." MFLP is distributed to record stores by Warner Bros. Records, which owns half of the label, and Ostrow says the partnership has brought results at the record retail level. "It's a slow build," he says, "because parents are not used to shopping in record stores. But before the Warner Bros. partnership, we weren't in them at all."

He notes that MFLP has its own strategy for beeting up label coffers and helping bolster its children's artists: releasing kids' projects by celebrities, including Maria Muldaur, Taj Mahal and Ladsymith Black Mambazo (whose first Music For Little People release is out in January). The company also does a substantial mail-order business, which accounts for $6 million a year in revenues.

Booming With Richard

Regina Kelland, director of children's product for A&M, agrees. "The 'boom' aspect of the children's business was blown way out of proportion," she says. "Artists were coming out in major publications saying 'Look how incredible children's music is doing, with all these celebrities like Little Richard and Mary-Chapin Carpenter getting into it.' The result was the number of kids' artists and labels increased, but shelf space didn't. In fact, it decreased in stores where audio and video began being marketed side by side."

Kelland, like other children's industry executives, stresses that "nothing happens overnight with live artists even Barney the dinosaur [who is on the verge of releasing his first major album] was six, seven years in the making.

A&M has its own big-name phenomenon in Shari Lewis, but as Kelland points out, "She's been in the business 35 years. There is no surefire way to success." Lewis's presence helps A&M keep live artists like Bill Harley, Tim Noah, Linda Arnold and Bob McGrath, opines Kelland.

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Kids' audio

She points out that Frank Cappelli is enjoying much more widespread exposure via Nickelodeon, which recently began airing his kids TV show "Cappelli And Company." "We're not abandoning live artists by any means," she says of A&M, which alone among the majors has been continually operating a children's division for almost a decade.

"We have expanded into a new area," Kelland notes. "We've created a new logo and look for a grouping of product, called A&M Kids World of Music. It's concept-oriented, not artist-oriented. Among the new series within the grouping are folk duo Cathy Fink and Mary Anne Wariner's "Help Yourself!" series and a set of re-worked rock oldies by the ReBops, who use both adults' and children's voices. "At some point, all our performing artists' product will be stickler with the Kids' World of Music logo," says Kelland.

Kelland wonders if the developing emphasis on licensed product might drive rights prices "sky high, so artificially high that they may be a hardship." In any case, she says, it's understandable why so many labels are turning to licensed properties. "It's probably easier to sell dirt than children's performing artists," she says. "A&M is not signing anyone now. I frequently tell independent performers who are wanting a sign that going with the majors may not benefit them. I tell them, 'It only means they are taking over your distribution, and you are making a quarter of what you are used to, don't do it.'"

Scruggs Stays Unaligned

Which is one of the reasons why Joe Scruggs, one of the best-known independent children's performers, has never signed with a major label. There have been plenty of offers, says manager/performing sidekick Pete Markham, who splits ownership with Scruggs of Austin, Texas-based Shadow Play Records. "But major record contracts are leveraged against people like us," says Markham. "It worries me to get into a long-term contract with stuff that's so nebulous. The last contract I saw was 42 pages long and much too limiting. And if you do sign, and things go south, not only is the record company not doing a good job for you, but you still owe them two records. Sure, they can get in every Tower and Walmart, but that doesn't mean they'll sell your records." Markham jokes of Scruggs' "Essentially, this is a small business," says Arnie Holland, president of New York-based Lightyear Entertainment, which is distributed by BMG. "You can do well if you're a small company. Big companies can do well too, but product doesn't fly out of stores all by itself. It's a challenge."
Lightyear's roster is a comfortable, manageable size, says Holland. Live artists Gary Rosen and Bill Shontz, who perform solo and as the veteran kids' rock duo Rosephantz, "are like three artists in one." The label's Stories To Remember series is a celebrity-driven, literature-based series, with titles including Hans Christian Andersen's "The Snow Queen," read by Sigourney Weaver. Plus, says Holland, Lightyear is "hedging our bets" by signing its first licensed property, the impressive Bear E. Sleepy line of audiocassettes and coordinated gift items created by Copper Chase Productions in Nashville.

Playskool Tie-in

Alternative marketing techniques are vital in the children's business, and Lightyear has its hand in that too. For instance, its new sampler tape—featuring Rosen and Shontz solo and paired, and Judy Collins—is being in-packed into a million Playskool cassette players a year. In addition, says Holland, a tie-in with plush toymaker Gund is in the works.

Playskool and Gund cross-promotions were part of what made Joanie Bartels children's music's first gold-selling female performer. Bartels is the flagship artist of Van Nuys, Calif.-based Discovery Music, which entered into a partnership with BMG Kitz in 1991. One of the best examples of a children's label that did everything right, Discovery began by selling Bartels' "Lullabye Magic," "Bathtime Magic," "Morning Magic," etc. as a theme-driven series. Now Bartels is a children's star, and her recordings are artist-driven. Discovery has subsequently signed Dennis Hysom and Bethie, whose careers they are developing along similar lines.

"It's a tough business, but we're 100 percent committed to live artists," says Kym Pahoundis, Discovery's VP of marketing. "I understand why a lot of people are bowing out of handling live performers—we know what hard work it is. It's a long haul, a slow build. It's taken a long time to get Joanie there, and now we're breaking Bethie and Dennis with their own series. We've made this an artist-driven, theme-based company.

With Bartels' debut "Lullabye Magic," Discovery began marketing alternative retail stores. The company convinced baby-furniture dealers to carry the cassette as an impulse item. "It's remained a big market," says Pahoundis. "Then we got into toy, book and gift stores. We caught BMG's eye three or four years ago, before BMG kids, and got a distribution deal." Along the way, Discovery secured cross-promotions for Bartels with Gund, Mr. Bubble and Playskool, which in-packs Discovery's new sampler "The Stars Of Discovery Music.

"We've been supportive of our retailers since day one," Pahoundis notes. "If they want a counter display, we get them one. [Upscale toy chain] Imaginatium plays our albums in-store—that's something alternative stores can do. Because we're a small company, we can tailor promotions to particular customers. We'll do a 'Joanie Month' or a 'Buy one get one free' month; a retailer need only ask.

Breaking performing children's artists necessitates "an entirely different marketing strategy," Pahoundis confides. "It can't be done in 15 months."
Coming kidstuff:
Children’s audio, video output heats up for winter

By Catherine Cella

Ho-Ho-Ho! That audio and video will place high on kids’ wish lists and fill many a stocking this year, suppliers are cranking up to meet the anticipated demand. Here’s a guide to some of the projected highlights of the coming selling season. (Release dates, where available, have been included.)

CHILDREN’S AUDIO
“Merry Christmas Sesame Street” heads up Golden’s new releases, which also include book-cassettes of “The Cat That Climbed the Christmas Tree” and “Arabian Nights.” October will see more Street sounds from Golden with “Sesame Road” and “Silly Songs: Ape Thrills.”

Rabbit Ears this month brings out the holiday-themed “The Gingerbread Dog And The Calico Cat,” read by Amy Grant to Chet Atkins music, and “The Night Before Christmas,” read by Meryl Streep and capped off with Christmas carols.

Shari Lewis offers “Lambchop’s Nutcracker” on the A&M label, which also has a new Frank Cappelli album next month. Warner Reprise promises “Kidongs: We Wish You A Merry Christmas,” based on last year’s vid, this month. And P/S/S plans two November cassette-storybooks, “Wee Sing Together” and “Wee Sing in Sillyville.”

Mickey’s Mysteries

BMG Kidz has two new offerings from Jim Henson Records—Meet The Fraggles* sing-along book-and-tape and “The Muppet Christmas Carol” in read-along book-and-tape format. And BMG Kidz’s Zoom Express will answer a burning question this month with Mary-Kate and Ashley Olsen’s “I Am The Cute One.”

In addition to its “The Flintstones Present A Christmas In Bedrock,” Kid Rhino charges in with “This Land Is Our Land: The Yogi Bear Environmental Album” and “Jackin’ 4 Baskets: The Yogi Bear And Flintstones Rap Album.” And 13 original dinosaur-themed tunes fill Kid Rhino’s “The Dinosaur Album.”

Really Silly Stuff
Women recording artists will be well represented with Sally Rogers’ “Quiet O’Clock,” a collection of tradi-tional and original lullabies (Round River); “Bethie’s Really Silly Songs About Numbers” (Discovery); and Joanie Bartels’ new series debut, al-so from Discovery Music, entitled “Joanie’s Jukebox Cafe: Jump for Joy.” Also debuting this month is the Barney Music line, with “Barney’s Favorites, Volume 1” to be distributed by ERG. Sony Wonder started its Storyteller Series last month with “The Last Action Hero” and “Free Willy,” is releasing “The Ren & Stimpy Show: You Eediot,” Cutting his first solo album, away from Rosenshontz, is “Gary Rosen: Tot Rock” on Lightyear. And Music for Little People celebrates the 20th anniversary of Sweet Honey In The Rock next month with “Still On The Journey.”

Positively Goal-Oriented

Curtis Hawkins at Silo Alcazar expects good sales this season for “Joanie Bartels; Christmas Magic” (Discovery); “The Classical Child’s Christmas” (“Metro”); “Chanukah At Home” (Rounder); and Watermelon’s “Tish Hinojosa: Memorias De Navideña,” a bilingual Christmas album.

CHILDREN’S VIDEO
True to his parting promise, “Frosty Returns” on LIVE Home Video, which also has “Tom and Jerry—The Movie” on tap. Golden’s holiday vids feature the Poky Little Puppy and Timmy of “Precious Moments.” And Warner has just released its “Santa’s Lil’ Helpers” collection of 15 titles.

Disney hopes “Aladdin” will be joined by Spot and Jim Henson under the tree, the latter label offering “A Festive Fragile Holiday” and “The Christmas Toy.” One of five new Disney Christmas titles is the live-action “Sing-Along Songs: The Twelve Days of Christmas.”

Ode Kids enters the kidvid scene with “La Pastorela (The Shepherd’s Tale),” set to music by Los Lobos and starring Linda Ronstadt, Cheech Marin and Paul Rodriguez. Strand plans an animated special “On Christmas Eve, A Magical Christmas Story”; written by award-winning children’s author Peter Collington, the video airs at Christmas on Showtime. And Kidvision is releasing four new “Baby-Sitters Club” vids next month, including “The Baby-Sitters’ Special Christmas.”

Less holiday-oriented but season-al still (a September release) is Hem-dale Home Video’s “Little Nemo: Adventures In Slumberland.” The video-storybook-audiocassette (featuring songs by Melissa Manchester) gift set will be the subject of a “Thanksgiving Holiday Feast” promo- tion with Eagle Snacks and Ocean Spray.

Bulls & Camp Candy
CBS-Fox expects “Three-Peat! The Chicago Bulls’ Historic Third Championship Season” to stuff many a stocking. The company also has Garfield specials on Halloween, Thanksgiving and Christmas coming out Oct. 20. Video Treasures has rereleases in store (“Little Women’s Christmas Story”) as well as the new “Camp Candy Christmas.” And Random House animates “The Country Mouse And The City Mouse” as voiced by Crystal Gayle and John Lithgow.

Music will ring in the holidays with Random House’s “Sesame Street’s Birthday: A Musical Celebration” of the show’s 25th anniversary. Zoom Express has set Sept. 28 for “Mary-Kate And Ashley Olsen: Our First Video,” collecting the twins’ music videos. P/S/S rolls out “The Wee Sing Train” next month. And Joanie

A&M’s Lewis and Lambchop

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• Moviegoers Loved The Mighty Ducks As Much As These Other Favorites!

<table>
<thead>
<tr>
<th>Title</th>
<th>CinemaScore</th>
<th>Grade</th>
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<tr>
<td>THE MIGHTY DUCKS</td>
<td>98%</td>
<td>A</td>
</tr>
<tr>
<td>Sister Act</td>
<td>96%</td>
<td>A</td>
</tr>
<tr>
<td>Aladdin</td>
<td>99%</td>
<td>A+</td>
</tr>
<tr>
<td>Homeward Bound</td>
<td>98%</td>
<td>A+</td>
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• Mighty Ducks Purchase Intent Greater Than Teenage Mutant Ninja Turtles 3!
• Ongoing Exposure From "Mighty Ducks" NHL Team And Upcoming Mighty Ducks II Feature!
• Strong Disney Marketing Campaign Backs Title!

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BILLBOARD AUGUST 28, 1993 73
When Black's latest album, "The Holy Ground," was released in Ireland in June, it spent three weeks at No. 1—yielding the top of the chart to N'Yal and his group of Hawaiian singers, who tied "A Woman's Heart," on which Black also is featured. Black's label, Dara Records, reports that "The Holy Ground" sold 15,000 units and sold 20,000 copies domestically in its first month of release—outselling many international stars.

With albums that are reliable top sellers, shows that routinely sell out, and critical recognition in the world's premier jazz music industry's IRMA awards as Ireland's best solo artist, what can Black ask for more?

The answer is to try and replicate her domestic success in international markets, including the U.S., where "The Holy Ground" reached No. 1 on Billboard's contemporary jazz chart last August 31 on the independently distributed Gift Horse Records.

Gift Horse founder Bill Straw rekindles the interest in the new, al
d Public Radio program after the release of her "No Frontiers" album in 1984, but he says that, this was a world-class artist," he says. "We got on to the Ireland, and were over there in three weeks." Gift Horse, based in North Hollywood, Calif., subsequently released "No Frontiers" in the U.S., and went on to promote "The Holy Ground" in conjunction with a fall U.S. tour by Black.

"She could be as big as Bonnie Raitt in America," says Irish singer
ter Denis Desmond, who has presented shows by the likes of Bonnie Jovi, R.E.M., and Guns N' Roses. Denise heralds the release of Black, which he promoted with colleague Pat Egan, as among his most successful dates.

MUSICAL MISCRIPE
Black's climb to prominence has been slow and steady, achieved with nary a trace of hype but with great attention to detail under the cautious management of her husband, Joe O'Reilly.

Growing up in the heart of Dublin in a musical family, Black absorbed a mixture of traditions and popular music. Three brothers and a sister record as a close-harmony folk group, and have two albums on Dara Records. Black's mother sang pop songs; her father—born on remote Rathlin Island, off the coast of Coun
ty Derry—formed a band and was signed to London's A
d Greenhouse.

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ty Derry—formed a band and was signed to London's A

Black, who regards herself as a member of a band, is quick to credit her backing musicians in any suc
cess she has had, and to help develop their individual talents.

Eleanor McEvoy, whose first solo albums, "No Frontiers" and "The Black Fe
Records Sept. 28, formerly played fiddle and synthesizer with the Mary Black Band. McEvoy wrote the title track of "A Woman's Heart," and duets with Black on the song. The compilation disc, on Dara/ RTCE Records, has become a surprise success for the Irish music industry; the label reports sales of more than 200,000 copies to date, making it eas
y the biggest domestic seller in years.

Reviewing her career, Black has many highlights to choose from, such as the 56-week run in the Irish top 30 of her 1989 album, "No Frontiers," or the five nights she performed in April at Dara Records, in Dublin, at which one she cites is related to the wider recognition of her music.

"After No Frontiers," they played rock clubs on the European continent for an American audience, as well as the Irish," she says. "And suddenly I felt a sense of security, when she was only a by-
the-way that I'm from Ireland.

And when I went to Japan, I got the same feeling. It suddenly felt really good, and made me hungry for more of that.

Her first overseas hit came last year, when "The Thorn On The Rose," sung by Black and her com
nie Matthews, reached No. 8 on the Japanese singles chart after it was used in a television commercial.

Joe O'Reilly says his strategy for expanding Black's career into other countries has focused on indepen
d labels, such as Germany's "Blackbird," of the U.S. "Originally, we set out to look for a major and didn't get one," he says. "In 1989 we talked to BMG, but they weren't sufficiently inter
ested, and we hadn't talked to a major since.

"Although the level of success we're at now is worthwhile for an independent, it wouldn't make much sense for a major [label]," he says.

But they still list the targets. If it continues at the pre
pace, I'll be happy.

Black's albums are licensed in Canada by Decca Records and in the U.S. by Grapevine Records in London, which also sets up Black's Europe

"RICO's role involves licensing in classical and jazz; and I'm myself, represented by reissues of his early Warner Bros. catalog. The venture extends an affiliation begun when Corea signed to GRP in 1985.

"It was the first time since I was with ECM that I worked for a label that focused on classical and jazz; and Dave have always been directly involved. Once we come up with the projects, they work with us in finding the best way to present the music.

Schuur, who has been with GRP since 1984, voices similar sentiments.

"We instituted a very aggressive reissue campaign, not shlepping it out, but treating it respectfully as the historical legacy of our music," says Rosen. "We drew upon real musical people—Michael Cuscuna at Impulse, Orrin Keepnews at Decca—not the sales department. And we looked to the long term, not just [the] first three months.

"We knew that we had the "pop/
"slant from some writers, and that we should really focus on the jazz and the classical, and the GRP label would be for GRP to put their brand on the Impulse catalog!"

Any doubts were quickly put to rest by the quality of GRP's reissues, in packaging, annotation, and sound. More recently, the label has branched out into reissues, with the new GRP Classical line. The first release, a concerto by GRP jazz trom
eter John Patitucci, and the Irish band the Easy Jazz Orchestra, is scheduled for the

Also under way is the MCA/GRP label, which is expected to be reor
than GRP proper. Gruzin's sound
track for "The Firm" is the first MCA/GRP release, to be followed by new product from GRP artists Pati Austin and Ritenour. Next year, the

Black is happy to wait for the right circumstances. "We're not in any hurry to conquer the world," she says. "We're not interested in making a deal or the big break. We've done it our way, and feel we should wait for what suits us.

O'Reilly believes other acts can benefit from their experience. "It has taken us years to get to this level, and you can't be in a hurry to get into Mary's records available ever
everywhere," he says. "Without a chart success or a movie theme, it's very difficult to achieve critical or commer
al success. But that can still happen without being signed to a major.

Black's U.S. tour in support of "The Holy Ground" is due to open Oct. 23 in Boston. "So the record will have really soaked in by the time it arrives," says Gift Horse's Straw. He notes that Black's initial support at public radio, college, and alternative outlets may expand to additional spots to enhance the divi
ting the singer's enchanting Irish voice.

Black herself feels well-placed at a time when jazz listeners are turning to real music and instru
ments, and melodies and words are becoming more important again.

GRP JAZZES THE WORLD
(Continued from page 1)

Rim markets are expanding, and are very much involved in the music we make," he says, "For instance, we hadn't sold any records in Korea the last three years, but this year we're in the neighborhood of 20,000.

Next year could be even better.

Planning ahead, GRP brought in
Frank Hendricks from Sony Interna
tional, to direct GRP's international operations from the MCA International offices in Lon
don. GRP is expanding Hendricks' staff, and has hired an operative in Hong Kong to handle its budding business in the Pac-Rim countries.

"For the label, which still ser
ices its international offices with promotional materials from the international department in its U.S. head
quarters, GRP's international marketing staff to look after GRP product, along with like
wise licensed and distributed MCA

To the MCA acquisition, GRP funtioned internationally via GRP Records Ltd., which was staffed and warehoused independently.

The international aspect was al
ways critical—so important that when Dave and I started, we opened up our own company in Europe," Ros
en says. "We created an image of GRP (domestically) as an entity—like a corporation, selling the retail environment by attracting the upper-demo listeners to artists like Brecker, Patitucci, Scott, Diane Schuur, and Lee Riten
our, under all one GRP banner.

"But when we came to Japan, there was a lack of a plan to blow them away, so GRP artists, and they took to our product automatically.

"The MCA/GRP merger was an advantage, and we felt that the label was a great opportunity, and that everything would be resolved.

PERSONAL TO TECHNOLOGICAL

GRP remains at the forefront of developing technologies. A CD pione
er in 1984 with the Glenn Miller Or
chestra, the label became the first U.S. company to distribute on DAT. The label also plans to release on MCA, 1985 innovative hardware/software concepts have come even more strongly into play.

"We sponsored a special event to launch DCC in Japan last January, they sponsored seven con
erts by the GRP All-Star Big Band. A concert all from the taping is due in September, with a home video also forthcoming.

GRP is getting involved in high-definition video as well, and has a Rippingtons live CD and letter-box HD video in the works.

All this activity is expected to net GRP $35.5 million in sales this year, says Rosen.

"I'm amazed by the corporate expe
ience, because we never had that kind of money before," says Cruise. "The execu

"When we started [GRP], there was very little traditional jazz in the mar
ketplace. It was all basically fusion. So we set out to find artists, over the last five years the more traditional forms have resurfaced. I can't tell you how many people I've found a niche in developing new artists who may not be old enough to re
member it, but are rediscovering and fashioning it out of their own concept, so
typical of new talent.

EASY-E COURT CASE
(Continued from page 14)

Bourne says he plans to appeal. "The only thing [Rae] got rid of is the racketeering counts," says Bourne. Other claims in the suit alleged said to have involved unethi
cal relations and unjust enrich
ment, among other charges, were not affected by Rae's guilty plea.

But, Bourne adds, with the dismis
al of the RICO charges, "the [federal] court no longer has jurisdic
tion to hear or go on with those claims.

The remaining claims will now likely lead to a state court complaint filed by Easy-
E against Dre, Knight, and the D.O.C. in August 1981. That suit al
leged the defendants used "du
r" and "menace" to get Wright to void his exclusive contracts with Dre and the D.O.C. The state law

Bourne says, are "very much

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Home Video

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PICTURE THIS

By Seth Goldstein

Mysteries: Here are two unrelated (we think) confounders worth pondering in the dog days of summer. One involves Video Inter
National and Rentrak. Fox corporate issued an Aug. 12 press release announcing that FVI will supply ti
tes to Rentrak's network of revenue-sharing stores in Germany, Austria, and Switzerland, just like the deal struck for the U.S. a year ago. That's good for Rentrak, except that the company may be pull
ing out of Europe for reasons including lack of product; a decision will be made in late September (Billboard, Aug. 21). Says Rentrak's Ron Berger in the Fox release: "In order for Rentrak to succeed with this expansion into Europe, a number of leading studios must provide their product to us for distribution," Berger, it should be noted, did not issue his own statement regarding FVI. Go figure.

Mystery #2 has to do with a postcard bearing a still of Liza Minnelli in "Cabaret" on the front, and the hint of a new laserdisc called Pioneer Classics on the back. More such cards and titles are promised. Nowhere, however, is the tell-tale logo indicating Pioneer LDCA is the supplier. An LDCA spokeswoman says her calls to Pioneer in Japan and Europe drew a complete blank. Guess we'll have to watch the mail.

Helping Hand: Here in the states, where Rentrak is on firmer ground, the company is providing a helping hand to Highlight Communica
tions, an exhibitor in VSDA's first-ever technology pavilion during the Las Vegas convention. Highlight showed off Vstor, a kiosk which stock selects for customer preview and buy. Says Highlight marketing VP Scott Barnett: "The machine is compatible with Rentrak revenue sharing. Rentrak will be part of the offer," because Berger "sees an opportunity for unmanned stores. His interest is another retail site for inventory." Swiss-owned Highlight hasn't struck an exclusive, but Burnett talks of "the beginnings of a very good relationship." He claims Highlight has a deal for the initial Vstor field test, and anticipates trials in a "smattering of market segments," including video, grocery, and record outlets, starting next year. Rentrak will be present in the L.A. area.

Maier: No Signs Of Tucker-ing Out
Tanya Tape Expands Lucrative Workout Line

By Seth Goldstein

NEW YORK—Maier Group finally is cashing in on its agreement with California-based Fire & Ice Entertainment, hired a year ago to de
velop high-profile programming for the special interest market. Fire & Ice has come through in country and western style.

This fall, Maier debuts the "Tanya Tucker Country Workout," which arrives in stores Oct. 6 carrying a suggested list price of $19.95. "I lit
erally requested that they get Tanya Tucker for aerobic," says Maier Group founder and president Howard Maier. The cassette is being cross-promo
cated with her upcoming album on Liberty Records, the first time a record label and video supplier have collaborated this closely, Maier maintains.

"Tanya" is the latest addition to an exercise line that's been anchored by the more anonymous, al
beit successful, "Burns Of Steel" se
ries. "Buns," along with "Abs" and "Thighs," remain strong performers for retailers who emphasize sell-through, most prominently the Sun
coast Motion Picture Co.

Now Maier, headquartered in New York, is trying to reposition "Burns" in a classic marketing manu
ever that takes advantage of continuing consumer demand. The compa
ny has added some new material, repackaged the cassettes, relabeled them the Platinum Series, and bumped up the price 50%, from $9.95 to $14.95.

At the same time, Maier Group is adjusting the "Dancin' Grannies" se
ries, which is approaching 700,000 units sold, downward to $14.95 from $19.95. "Easy Start," the newest of the four, debuted July 13 at that price. "Buns" is still a tremendous value," says Maier, taking note of the slew of $20 exercise tapes. "There's a significant core" audience for programs pegged midway be
tween the high and low ends of the price scale, he adds, and "Buns" al
ready has delivered approximately 4 million tapes.

Fully 3 million cassettes have been sold in the past 18 months, Maier says. Before that, between 1988 and 1991, "sales were insignif
icant."

Maier won't predict preorder volume for the newly minted Platinum Series, which was shown to retailers and distributors attending the Video Software Dealers Assn. convention in Las Vegas last month, but he's optimistic. "I think the take-off will be a lot quicker," he says. Consumers "want the newest things."

And the newest things have to be affordable. "In this environment (for special interest), if your product doesn't sell through, you're in major financial difficulty," adds Maier, who suggests that other suppliers may be getting themselves into trouble.

Because of poorly defined content and marketing, many exercise tapes, he says, "don't have a smart reason for being."

(Continued on page 77)

Crunch Debuts 'Brief History' On CD-ROM

By Chris McGowan


The title will launch in the Macintosh and Multimedia PC (MPC) platforms, and "we're discussing the possibility of doing it for 3DO and the Pioneer LaserActive player," says Jim Morvis, managing director of Crunch Media, a multi
media developer based in Santa Monica, Calif.

The book "A Brief History," published in 1988 by Bantam, has sold several million copies worldwide.

Paramount Home Video recently released the 1992 documentary of the same name, which was directed by Errol Morris and explores the life and theories of Hawking.

(Continued on page 77)

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BILBOARD AUGUST 28, 1993 75
## Video Previews

**FOR WEEK ENDING AUGUST 28, 1993**

### Music

**Billboard**'s "Live!**, "Live!" **Liberation Records/MCA Home Video**

**Children**

*"Daisy And Other Thomas*"**

- **Singer: Thomas**
- **Label:** **Epic Home Video**
- **Price:** $12.99

**Summary:** The film, which is based on the popular children's book by Laura Ingalls Wilder, tells the story of a young girl named Daisy who learns to be brave and strong. In her journey, she faces various challenges and overcomes obstacles, teaching viewers important life lessons.

**Exercises:** While watching the movie, encourage children to stop occasionally and discuss the main themes and values portrayed. This can help reinforce the importance of bravery, resilience, and self-discovery.

### Documentary

**"The Secret File On Edgar Hoover"**

- **Promoter:** **PBS Home Video/Family Video**
- **Price:** $19.95

**Summary:** This documentary explores the life and career of J. Edgar Hoover, the first director of the Federal Bureau of Investigation (FBI). It features rare footage and interviews with individuals who worked closely with Hoover, providing new insights into his life and legacy.

**Exercises:** Discuss the role of the FBI in modern society and invite children to imagine what their ideal government agency would be like. This can stimulate critical thinking and personal values.

### Instructional

**"The ABC's Of Teaching The N. O.C.'s"**

- **Promoter:** **N. O. C. Video Inc.**
- **Price:** $29.95

**Summary:** This educational video provides a comprehensive introduction to the alphabet, numbers, and basic life skills. It is designed to make learning fun and engaging for young children.

**Exercises:** Incorporate activities related to the alphabet and numbers, such as games or crafts, to reinforce what children learn from the video.

---

**Note:** Videos for educational purposes can offer unique opportunities for learning and entertainment. It's essential to choose videos that are age-appropriate and align with educational goals. Always ensure that the content is suitable for the children's age and interests.
### Home Video

#### Canadian Chain Tests Nintendo As Rental Item

**NINTENDO'S RENTAL TEST:** U.S. video retailers might well be envious of Rogers Video, a 72-store Canadian chain that is testing video-game rentals, yet is purchasing directly from the supplier, Nintendo Canada, according to Fred Gray, VP of marketing for the Richmond, B.C.-based chain. With all we had to do to set up the test, it was necessary to concentrate on Nintendo," says Gray, dismissing any exclusively implied. "We tried handling Sega, but they are not as popular up here in Canada." Rogers has the full support of Nintendo, including exclusive World of Nintendo displays and even Mario Money, coupons that can be redeemed for $4 off game purchases. Stateside, retailers laugh when learning that there can be official approval of rental by Nintendo, which has long resisted the idea in the U.S. "We have total cooperation," says Gray, including the use of a van that travels around the country. "It's a 48-foot vehicle, with 22 games on board. What we like is whenever it goes, the Nintendo staff distributes Mario Money coupons." By Christmas, Rogers hopes video game rentals will be 10% of total rentals. "We're also doing some unusual things like taking advance pre-orders on 'Mortal Combat,' which has a Sept. 18 street date. We also have a sweepstakes, with a free trip to Seattle as a prize." Renting Nintendo with an official nod is not Rogers' only innovation. The chain is also testing Renttrak "in two of our regions. We have three titles in Made ten recently 'Scent Of A Woman,'" Gray says.

---

#### CRUNCH'S 'BRIEF HISTORY' CD-ROM (Continued from page 75)

"A Brief History" joins two other high-profile CD-ROMs on the slate for Crunch this year and next. "The Complete Beatles" (which Compton's New Media is distributing), and "Interactive Graceland" (Billboard, May 22). Mervis says he thinks that "A Brief History" will have strong appeal, "given that the [book] sold somewhere between six and seven million copies worldwide, and that reputedly many of those people did not fully understand the book." There is a pre-established market for people who are interested in this subject matter and wish to understand it better. The Crunch CD-ROM will present "A Brief History" in three main sections, or "paths," according to Mervis. The first path will present the complete text of "A Brief History" in the form of an "illuminated book." There will be "hot words" that the user can activate to access definitions, footnotes, or other material. Icons in the margins, if clicked on, will prompt graphic illustrations of the concepts being discussed.

Path 2, Mervis says, is "a self-guided tour of a conceptual universe that allows you to go into both the macro- and the microcosmic [the greater universe] and microcosmic [the sub-atomic worlds], and examine in the context of Professor Hawking's descriptions." The tour will allow the user to navigate the cosmos, with the aid of techniques that Crunch has been developing for its "Interactive Graceland" CD-ROM, in which the user takes a self-guided tour of Elvis Presley's Graceland mansion.

The tour "will include some animation, and hopefully some film excerpts," Mervis says. Regarding the latter, Crunch is negotiating with filmmaker Morris for the use of clips from his "Brief History" documentary. Finally, Path 3 is "a game in which you are challenged to rescue an astronaut before he falls into a black hole," Mervis says. "You're given some tools to accomplish this, but you will definitely fail the first time. You must try again and it's structured in such a way that you must learn something about cosmology in order to surmount the obstacles." "A Brief History" is "a very exciting project for us, because it combines graphics and moving images to allow viewers to get a special perception of the concepts that Professor Hawking deals with," Mervis adds. Distribution for "A Brief History" and "Graceland" is still undecided but "we're discussing it with a number of companies," Mervis says.
Pre-Order: September 1st  
Street: September 15

SP $14.95  
Cat #7025

EP $9.95  
Cat#5025

*Source: Video Store Magazine / Alexander & Associates
**Music Vid Titles Expand In Fall; MCA's Big 'Leap'**

**VIVA MUSIC LASERDISCS:** Music titles are a rapidly growing segment of the laser market, with good reason. Laserdisc offers digital audio, chapter stops, high-quality visuals, and abundant extras. More than 1,150 music video titles—including pop, jazz, classical, and "visual music"—are listed in the Spring/Summer 1993 edition of the Laser Video File catalog. Some recent and upcoming discs display the wide spectrum of music programming now available on laser. On Nov. 23, BMG Video is launching "Elvis In Hollywood" (4 discs, $29.98), which features performance highlights from Presley's first four movies, plus home movies, production stills, interviews with friends and associates, and more.

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**Tangerine Dream's "Three Phase"** ($29.95) includes a collection of six of the group's early albums, all directed by Michael Boydston ("Beyond The Mind's Eye"). BMG also recently issued "Gipsy Kings: Live At The Royal Albert Hall" ($39.95), plus "The Number One Songs Of Lennon & McCartney" ($39.95), a karaoke laserdisc that plays on all units and adds sing-along lyrics to rare Beatles footage.

**While Teldor** has launched opera laserdiscs with special CAV supplementary sections at the end, **Voyager's"Devo: The Complete Truth About De-evolution" ($49.95) includes the first music laserdisc to feature an audio commentary track. While you watch 19 of Devo's music videos, an every-aspect-of-the-group interviewer, Mark Mothersbaugh, reminisces about the songs and shots on the disc's analog tracks. Also included are photos, an interview with video director Chuck Statler, rare footage of early performances, and a Devo fashion show.

**Pioneer Artists' "The Rolling Stones: At The Max"** ($39.95), due Sept. 9, is a 90-minute concert shot in the IMAX large film format, and is a perfect music video title to show off the potential of laser. "Laserdisc is the only medium that can capture and reproduce all the movie's sound and visuals of this event," says David Wallace, Pioneer L&D marketing manager.

**Miramar** just released "Dazzle" ($29.95), which melds the music of John Sweeney with the computer graphics of James Shiflett, and Columbia Music Video bows "Bob Dylan: The 30th Anniversary Celebration" (two discs, $54.98) Aug. 31. Guests include Eric Clapton, George Harrison, Roger McGuinn, Steve Wonder, Neil Young, and Willie Nelson.

(Continued on next page)
LASER SCANS
(Continued from preceding page)

Teldee has seven new classical programs set for October and November releases. Daniel Barenboin and the Orchestra of a Chorus of the Bayreuth Festival perform "Das Rheingold" ($59.97) and "The Walkure" ($59.97), from Wagner’s Ring cycle. The late pianist Mieczyslaw Horszowski is featured in "Horowitz Live At Carnegie hall" ($84.97), and Nikolaus Harnoncourt leads the Chamber Orchestra of Europe in "Mozart Symphonies 39, 40, 41" ($34.97). Also due are Teldee: "Andras Schiff Plays The Goldberg Variations" ($34.97), "Kiri Te Kanawa: My World Of Opera" ($59.97), and "Bach: Christian Oratorio" ($49.97).


MCA launches five episodes of the TV series "Quantum Leap" on disc ($34.98 each) Sept. 29. Also due are a letterboxed "Field Of Dreams" with Kevin Costner (1989), "The Ghost Breakers" with Bob Hope and Paulette Goddard (1967), and "Casper Cartoons, Vol. 4" ($34.98 each).

Voyager’s "L.A. Journal, Vol. 1" (eight-inch, CAV, $29.95) is a captivated tour through past and present Los Angeles, with torporary photographs and 4,000 historical images, a musical score by composer Carl Stone, spoken-word poems by L.A. poets, and the new Nikon old film footage of bygone buildings, the Angles Flight street cars, and the Mt. Lowe Railway. Volume Two is due in April 1994.

Voyager has several other notable new laser releases. "Zwigniew Ryszezuk" is a must-see collection of surreal and evocative film shorts by the Polish director, who recently left pushing the boundaries of music video.

"Green For Danger" (1947, extras, $49.95) is Sidney Gilliat’s taut and suspenseful mystery of London’s deadliest goodnight, with Trevor Howard, Alastair Sim and Patric Knowles a must for any mystery collection.

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BILLY BOARD AUGUST 28, 1993
Radio

N/T Finds New Source For Sound Update
Production House Tailors Work To Format's Needs

By Eric Boehlert

NEW YORK—As the number of N/T talk stations continues to escalate (Billboard, July 31) and more of them vie for younger listeners, the need has grown for contemporary-sounding production features that are as colorful and engaging as they are youthful.

Over the years, N/T PDs say their stations often had to select from the jingle-laden ones, because production houses focused their attention on the more popular—particularly music-heavy—formats, such as top 40 and AC. (N/T stations are considered less lucrative because they are less likely to charge their on-air staff and, therefore, purchase fewer batches of new jingles.)

In contrast, a station that had been using a Seat- tlem-based company, Music Source, which in the last several years has successfully broken into the radio sound package business with a distinctly contemporary sound, has begun using N/T sound production that scores of major market N/T stations are snatching up.

Like any new company, the koy of Music Source’s initial growth was getting its foot in the marketplace door. Its chance came from KOQ San Francisco. Operations director Brad Beck explains that after nine years of airing the same package, KOQ was searching for a more current sound to appeal to the growing number of baby boomers regularly tuning in to news-talk on the dial.

He was approached by Music Source’s executive producer, Michael Berlin (formerly of Killer Music, a well-known Los Angeles music production company), who offered him a deal; if KOQ would lend its name to Music Source, he would provide the station with a guinea pig for the N/T package; the station would get a dramatic discount as well as scores of extra mixes tailored for it for free. “Although neither Beck nor Berlin would provide specifics on the price, a fair estimate is that KOQ paid $15,000, as opposed to the more common rate of $30,000 for a custom-made package.” After KOQ hit a 12-year, 12-plus ratings high during its fall 1992 Arbitron book, Music Source had Beck’s endorsement in hand and began shopping the package to other market N/T stations. To date, KABC, Los Angeles; KBME, Houston; KFMB-AM, San Diego; KPCC-FM, Pasadena; and KLAC-FM, Los Angeles, are among the newer clients.

Another reason Beck signed on was because it’s a deal made from a deal made prior to Music Source’s price, about $5,000. He says that’s substantially less than the offers from competitors. “In the jingle business, after a production house produces a package for a client station, the company then syndicates, or re-sells, the music to other stations at a lower cost,” he says. “In that expense of inserting new call letters is relatively small.”

News/talk stations have long placed a distant second when it comes to getting the attention of production houses, which are anxious to fill orders for high-profile top 40 stations, the ones that set air- and soundscapes. Besides Music Source’s product, “There’s a lot out there,” says Beck. “If there are new packages that knock your socks off, I’m not aware of them.”

It’s unfortunate, “says Rod Arquettet, a producer at Music Source, “for N/T stations to sound contemporary and appeal to younger, yet still face that old sound upbeat and modern.”

Production houses, he notes, “don’t concentrate on needs of N/T.”

Just a few years ago, hearing Music Source’s aggressive musical bumpers on N/T outlets would have been inconceivable. (One optional sports sponsor borders on soft heavy metal music.) “It’s unusual for ‘heritage talk’ stations to punch it up that much with real up-tempo guitar-based stuff,” says KOQ’s Beck. That sort of sound is in keeping with what more N/T stations are going after, though, namely younger listeners. “As your audience gets older, you’ve got to recruit on the lower end,” says Bill Stairs, PD at San Diego’s KFMB-AM, a Music Source client. And to accomplish that, “you want something that is authoritative sounding, yet also contemporary.”

The core listeners at WJL Detroit are 45-50. PD Boyce admits hooking 25-30 year-olds is largely a futile mis- sion, but by concentrating on those between 35-50, a station can combat the risk of securing an audience that’s too gray for its advertisers.

One way to lure more youthful listeners is with a contemporary sound.

“When young listeners are ready to tune into N/T, I don’t want them to hear an old, stodgy teletype in the background,” Boyce says. “I want something that [would make] a 30-year-old say, ‘This fits my mood.’”

AMs Try Travel To Draw Listeners
Stations Also Aim To Help Communities

By Carrie Borillo

LOS ANGELES—In yet another at- tempt to save ailing AMs, some stations are programming a travel and tourist information format that serves as an entertainment guide for travelers and as a boost for local tourism.

Nine stations across the country are now programming travel information, including: KKNO Los Ve- gas; WDDQ Adel, Ga.; WPFR Val- dosta, Ga.; WHRD Huntington, W.V.; WMJQ Orlando, Fla.; WNFO Hilton Head, S.C.; WTBC Kanka- kee, Ill.; WTKX-AM, Pensacola, Fla.; and WXLS-AM Biloxi, Miss. WDDQ and WTKX are the only FM’s in the format.

“It’s an opportunity to blow the dust off the old AM and bring it back to life,” says Jim Carlow, VP/GM of Southern Horizons Broad- casters, which owns the travel information/classic-rock combo WXLS-AM-FM Biloxi. “If you want to be suc- cessful with an AM, you have to be unique. We decided that this would be better than just simulcasting with the FM.”

WTKX-AM (Florida Information Radio) Pensacola and KKNO-AM (Ca- sino Radio) Las Vegas both flipped to the format for the same reason.

“It’s very profitable, and it’s easy to run,” says KKNO-AM OM Bob Berzins, who runs the station with Jerry Dean, PD of sister station top 40 KLIK.

WDDQ Adel, on the other hand, is in a unique situation. The station’s owner, John Williams, owns much of the property in the area and uses the station to promote his various restaurants and stores. However, PD Ron Hester says the station does air spots from other companies and promotes tourist attractions, such as the state park.

“It’s done his businesses a world of good,” says Hester, “but it’s not just for himself. We want to see the community grow. We have one large supermarket before the station de- buted in April, 1991 and now we have two.”

WTKX-AM president/CEO David McDonald says the station’s pur- pose is to promote tourism and to bring travelers to Pensacola’s beaches. Some of these stations go a bit further in the pro- grammation than the usual mix of in- formation on tourist attractions, theme parks, hotels, and restaur- ants, along with weather, traffic, news reports, and directions.

For example, KKNO-AM air-sound on gambling and where to find the best buffet. WDDQ has a beach segment and a “today in his- tory” feature. The station also has linked itself with an advertising agency that creates comedy spots.

For instance, Williams owns an out- let store, King Frog, so the agency created a character, Deputy Frog, for the on-air promotion. Frogman and Lush Bimbo, a take-off on Rush Limbaugh, are other characters heard on the station.

Additionally, WTKX-AM, which has been known as “Florida Infor- mation Radio” since May 1992, airs museum, fishing, and archaeology reports, football play-by-play, the syndicated “Joan Langford Flori- da Entertainment Minute,” and “The Larry King Show” and MediaStar’s “On Travel.”

The travel information program- ming comes to WKKO through an agree- ment with a separate sales staff, or in most of these cases, a single salesperson, to sell travel packages, whether they are selling in combo with a sister sta- tion.

WXLS-AM has one salesperson who gets a higher commission than FM sales staffs.

The lack of a designated salesper- son for the format, however, WTKX-AM Wanchese, N.C., to drop its travel and tourism format this June after a two-month run, says former PD Dan Banks, who is now sales man-ager for WOB-R FM.

“It really didn’t get a fair chance,” says Banks. “It just started to catch on, but we tried to do it on a shoestring budget. It would have done better, but we tried selling two packages that cost a lot more attention than that. It needed a full-time salesperson.”

As for advertisers, the stations are selling space to the companies ran- ger than the resorts, restaurants, and hot spots in town. Some, like WTKX-AM or KKNO-AM, have other kinds of clients, such as the local hospital and a mobile doctor service, respectively.

WTKX-AM even does a trade out with Best Western Suites and gives away accommodations near Disney World.

To promote their stations, most programmers opt for billboards at county lines, displays at tourist information centers, and other insertions in local tourist magazines.

In addition to the five billboards KKNO-AM has at the California and Reno roadhouses, the station said, “Casino Radio: Give us 20 minutes, we give you Vegas,” the station is included in the guides that some tourists pick up at the airport.

In conjunction with the tourist and highway commissions, WXLS- AM and WTKX-AM also place radio in- formation cards in hotel rooms.

It’s surprising, WDDQ’s Will- iams owns an outdoor sign company to advertise the station.

Because It’s Lady’s Night, KHQT (Hot 97.7) San Jose, Calif., took care of its female listeners in its second “For Women Only” promotion. Contest winners received an evening at the Last Laugh Comedy Club with the West Coast Male Dancers, along with a stop at a salon and a free make-over. Pictured, from left, are KHQT personality Lisa Foss; promotion director Krista Coutts; local television weatherman Steve Schill, and air personality Beth Bacall.
WASHINGTON, D.C.—The $500,000 FCC fine that the FCC revoked against Howard Stern’s employer, Infinity Broadcasting, last week is more than a slap for alleged indecent broadcasting.

The stiff penalty also is intended to chastise the broadcast group for repeating the violations over a “substantial period of time.” The FCC further states, “The commission also noted that Infinity had exhibited a pattern of apparent misconduct involving indecent broadcasts in the past.”

Infinity had 30 days to answer to fines of $125,000 each for WXRK (K-Rock) New York, WYSP Philadelphia, WJFK-AM Baltimore, and WJFK-FM Washington, D.C. The $500,000 forfeiture comes on the heels of a fine of approximately $74,000 levied on KBFI Las Vegas (Billboard, Aug. 21), and is in response to a portion of the same Stern show broadcast on KBFI.

Infinity currently is batting a $606,000 fine that was imposed for other Stern matter, which would total last year’s fine, but the Stern case was still 21.

For Radio, by Radio

Radio members of the NAB may think they’re experiencing deja vu when a second week’s report arrives this week. The NAB has voided the list, due Aug. 2, because of a computer mixup that caused ballots to be mailed to TV stations.

The new round is due Aug. 30, and the association is requesting that MGAs and PDs sign and write their call letters on the ballots for verification.

“This second vote is the only way we can assure that the 1993 Marconi winners are chosen in a fair and confidential manner,” says John David, NAB senior VP/radio.

Despite the mixup, the Marconi show will go on as planned Sept. 11 at the NAB Radio convention.

FCC Slaps More Fines On Infinity, Approves WIP Sale

BY CATHERINE APPLEFELD

WASHINGTON ROUNDUP

Quello continues to face difficulty in convincing key commissioners Andrew Barrett and Ervin Duggan of the necessity of his proposed across-the-board FM freeze. The likelihood of the freeze seeing the light of day this month, therefore, remains slim.

FCC REVISES FINES

The FCC has made considerable revisions to its schedule of forfeitures, reducing by up to 50% the base fines for several categories. The revamped guidelines also make possible the lessening of stated monetary licensees that have a history of compliance and has acted in good faith or voluntarily disclosed the violation.

The National Assn. of Broadcasters, while pleased with the revisions, would like to see even further reductions. “Many of [the fines] would still place a potential hardship on the nation’s broadcasters, especially those in small markets,” comments NAB president/CEO Ed Ed Fritts.

Chilly Reception to Proposed Freeze

Acting FCC Chairman James

Virgin Radio

(Continued from page 8)

have been accused of being exactly like BBC Radio FM or Capital FM in London’s be said to be among the first of its kind to have set the bedrock of music that people want. What we are doing is opening up the station a little to give it some more personality. It is a process of evolution.”

Revell’s co-program director, Richard Skinner, concurs in the early days, when critics accused Virgin of playing mostly “white” music. “When we were considering doing something one-dimensional. Since then, Skinner and Revell have added new elements, particularly during dayparts.

“We have headed a little more AC, which includes new material on the playlist and the core material of classic tracks. Although we still hear Led Zeppelin and Pink Floyd during the day, at the same time we are reducing the number of male vocalists such as Linda Ronstadt through to Julia Fordham, even Madonna,” Skinner explains.

The “hybrid” mix also includes the addition of veteran black artists such as James Brown, Descendents, and Sly & The Family Stone, according to Skinner.

Virgin Radio’s owner, Richard Branson, described by his staff as a “hands-on guy,” says Virgin’s female audience might have been slightly, though unintentionally, overserved during the early days. “In a purely commercial sense, women are important to the station, and we have a number of women who felt we needed to give slightly more bias to them,” he says.

Branson dismisses criticism from Britain’s consumer press that the station ignores new music in order to serve as an outlet for his “record collection.” He says, “Coming from record companies, I know how important it is that there are stations that play new music. At the end of the day, we want to have contributed to breaking and playing new bands.”

Virgin CEO David Campbell reinforces Branson’s comments and relics but criticism that the station’s output is too narrow. “Maybe in the early days the comments that we

radio

(Continued from page 8)

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radio

(Continued from page 8)

were too ‘boyish’ or too hard might have been justified. The one criticism we had about the previous schedule was just to select music by the sex or the race of the people who are playing it. It is a stupid way to program. We select music on the basis of what it sounds like. It doesn’t matter if they are black, red, or yellow.”

Campbell cites the Surfing Bridies as an example of what Virgin has offered. “No one has ever exploited them the way Virgin has,” he says. “They have got into the [UK] charts on the back of what we are doing.” At press time, the band was unsigned.

Another example, says Campbell, are tracks from 4 Non Blondes. “We were playing their material three or four weeks before anyone else.”

A list of Virgin’s 20 most-played songs during its first three months on-air shows them all to be new or playlist material from artists such as Tasmin Archer, Ugly Kid Joe, and The Street Preachers, as well as new material from more established artists like Rod Stewart, Bruce Springsteen, and James Taylor.

Most U.K. record company executives say it is too early to tell what impact Virgin has had on sales material, either new or old.

Fulfilling Promises

Meanwhile, Virgin Radio claims to be delivering promises made to ad- vertisers and the radio industry to deliver large audiences and targeted demographics.

The station, which was launched half way through this year’s second-quarter ratings survey, garnered a 2.29 share of its total survey area (TSA), representing 93% of the U.K.’s 46.7 million adults ages 15 and older. Virgin’s weekly audience within its TSA is 3.13 million adults—about 150,000 listners shy of its predicted 3.3 million.

In Branson’s words, where a plan to reach as important, if not more important, than share statistics to broadcasters. Virgin’s total weekly reach is 7% of the population for its first full seven weeks on-air (May 3-June 20), a slight shortfall of its predicted 8% reach.
NOT ONLY WAS WZEE (Z104) Madison, Wis., one of only a handful of mainstream top 40 stations the Arbitron 12-plus rankings in the spring book, the station also was No. 1 in cume in people 18-34, in teens, in 18-49 female and in morning dayparts.

In the last two books, the station posted huge 12-plus jumps (9.3-11.3-12.7) thanks, in part, to a 17-year heritage in the format, a very visible street presence, and "being consistent but not being predictable," according to PD "Ed" Lambert.

Musically, Lambert describes the station as "straight-ahead top 40" and says it is approximately 90% current and 10% recurrent/gold, except in middays where it is a bit more oldies intensive.

"When I first came here, I tried to find out what kind of music people liked, " says Lambert. "I worked at a record store on the weekends for the first six months, to find out what kinds of music the people in Madison were into. I found out it was a variety."

Lambert uses that insight in programming the station. He is hard-pressed to describe a certain type of music that wouldn't fit Z104, noting, "I never say never on this format."

"The format's not that packed," Lambert says, "and we're very diverse on the content."

Lambert lists in his home town of Sacramento, Calif., where he worked at then-top 40 stations KJOD and KROY. After eight years in that market, he moved to WDBW Minneapolis for the APD/MD/midday job. He landed his first PD job at Z104 two years ago. This year, he is nominated for Billboard Radio Awards in the program director of the year and air personality of the year categories.

Parent Midland Broadcasting, a Fortune 500 company with diverse holdings outside radio, also owns AM country/talk station WTSO in Madison.

The Z104 airstaff consists of morning team Johnny Danger and the Z Morning Zoo, which was just voted the No. 1 morning show by Madison magazine. Danger, the station's former night jock, was moved to mornings just eight months ago.

MD Joe Larson handles middays, followed by Lambert in afternoons, and Catfish Cooper in nights. Former PT jock Tim Sweet was upped to overnights two weeks ago, replacing J.C. Cruise, who exited the station.

"This team works great, and there are no egos involved here," says Lambert of his staff. "They make me look good."

In addition to his airshift, Lambert credits GM David Graupner for the station's successes. "He backs me up and believes in me 100%," Lambert says.

Speaking from the top of the ratings heap, Lambert is optimistic about the top 40 format's future. "I've said from day one that I don't think top 40 is dead...if you use common sense and radio...play the best music available...and have some exciting concepts so people won't think your station is boring," he says. "[Other programmers] have gotten lazy, just expecting top 40 to win."
People Meter Tunes To Young Listeners; KBXX Laughs Last; Staff Out At KRFC

WASHINGTON NEWS

Top 40/Pop KXBB Houston may have been the butt of a prank by competitor KMJQ, but it is getting the last laugh. KMJQ staked out KXBB with a $2,500 fine for retransmitting a segment of a KXBB broadcast in which a DJ was saying "KXBB" to anyone who could produce a tape of another local station playing Shal's "If I Ever Fall In Love." KXBB wound up running the tapes on WRBZ, which keeps it $1000 of KMJQ.

The FCC has quashed a proposal from WCNJ New York owner GAB Broadcasting, who was granted a license to convert to AM while GAB would have paid Class Entertainment & Communications $40,000 to discontinue its com-

by Phyllis Stark

with Eric Boehlert
& Carrie Borzillo

Programming: KRFC goes under

adult standards KRFC-AM San Francisco has blown up its format and is now simulcasting oldies KRFC-FM. The staffs of both stations are out, with the exceptions of FM midday Jock Sue Hall and new PD Brian White. Mark Arnold joins as director of marketing and promotion, replacing Greg Pabst. Arnold was last with the American Conservatory Theater.

In the wake of the Cox/CBS Radio station swap involving KLIX Dallas and WYNF Tampa, Fla., all quiet in Dallas and little has been settled in Tampa. For the most part, CHS has retained KLIX's staff and soft AC format. At WYNF, though, Cox GM Ted Leiser made the move focus group and, for now, is simulating Cox's N/T WSUN in its place. He's suggested FM talk is in the mix, but no word on the timing.

KFI Los Angeles PD/station manager David Hall will join KOIRO-AMFM Seattle in the new position of PD. That move has been handled by former KDON PD Bill Pollich ... Former KABL San Francisco PD Craig Ashwood joins WLIT Washington, D.C., in that capacity. He replaces Chuck Morgan, now at WWSH-FM Boston.

Unistar Radio Networks will be syndicating WPGC-FM Washington, D.C., morning man Donnie Simpson's show. The network will announce a start date by September ... KFDA-FM (K104) Dallas PD James Anderson exits and has not been replaced. WGTQ Orlando, Fla., flips from Unistar's oldies format to Unistar's "CNN Headline News" ... Oldies WRWXM Nashville adds Unistar's oldies format for overnight and weekends ... WREX Memphis flips to a mix of adult standards and talk to talk-all.

Two brand-new stations have signed on as affiliates of salute Music Networks: WUXF Augusta, Ga., and WRBF Youngstown, Ohio, and WFEZ Gainesville, Fla. WRBF will be in late in afternoon and needs record news.

The syndicated John Boy and Billy morning show is added to the lineup at WGXC Mobile, Ala., making it the pair's fourth affiliate. The show originates from WRFX Charlotte, N.C. WGXC night jock Smokin' Dave, who had been filling in during mornings, returns to his night spot.

KKYR Texarkana, Texas, PD/morning man Lance Ballard has been promoted to director of programming for the Broadcasters Unlimited stations, including KGOM/KCNC Denver. Former WKJY Jock Gary Lawrence is upped to PD, while midday jock Lisa Lindsey becomes MD. Filling Kent's wake-up shift is Ron West, from crosstown KKIZE.

People: Hilson faces 90 days for multicasting Cincinnati gospel host Shepard Hilson, who was facing a felony count of attempted rape last month (Billboard, Aug. 7), will spend 90 days in jail, according to the Cincinnati Herald. A common pleas court judge suspended his sentence of three to 15 years and placed Hilson on three years probation. Hilson had pleaded innocent to the charges.

WBIM-FM (W60) Chicago afternoon jock Gary Spears will exit month and is looking for a new opportunity. He can be reached at 312-843-4677 ... Bernard Meitzer, who left WOR New York last month, joins crosstown WOR, where he will host the late-morning show.

In a deal that is taking as long to dissolve as it took to imperative, KRMH-FM (1100) San Diego morning man John Lander is set to leave the station. At press time, Lander said, "We're about to formalize a divorce." The song is "JAY" and a line of "no comment".

Sales: WSKF-FM (Kiss FM) Boston morning host Dave McKay becomes MD at WFST Trenton, N.J., replacing Alex Valentine, now at KISP Kansas City, Mo. Wholesale changes at WKSF Asheville, N.C., follow the promotion of PT/afternoon jock J. Cook to group PD of Heritage Broadcasting Group (Billboard, Aug. 7). APD/MD/night jock Glen Bassen is out ... There's bad news for syndicated morning man Don Imus and all of his new affiliates. Imus had a relapse of the collapsed lung he suffered a few weeks ago (Billboard, Aug. 14) and is back in the hospital. He will be off the air the rest of the month, while he recuperates.

Sherry Lee Stevens joins WPLY (1001 Philadelphia as morning sidekick/newsperson from WSTW Wilmington, Del. WFWI Fort Wayne, Ind., MD/midday jock Ann Riley exits for mornings at WAXY Miami. She replaces Ellen Jaffe, who exits. Former WTOP Washington overnight jock Don Crawford is temporarily taking over mornings, replacing former PD/morning man Danny Davis, now at crosstown KSIN. Night jock George Fredericks moves to overnights, while acting PD Beauer handles nights.

MARK KANOV, a 25-year vet at WQXL/WNST Atlanta, has been named VP/GM of the stations. He steps into a job last held by Clarence Stovall, currently president of the radio division for parent Jefferson-Pilot Communications.

William Ackley adds the title of COO at Ackley Broadcasting. He previously had been president. Barry Ackley remains the company's chairman.

David Manning, who formerly managed WSNX Nashville, has been tapped for the GM position at WRBQ-AM FM Tampa, Fla. He replaces Tim Menisky, who stepped down to concentrate on his brokerage firm.

E.J. "Jay" Williams, former co-president of American Urban Radio Networks, has formed a New York-based marketing and management consulting firm, Strategic Communications Group. Williams serves as chairman/CEO of the firm, which has AURN as a client.

Don Schwartz is upped to group VP at Atlantic Midwest Broadcasting, and GM of the group's WALK/WICO Milford, N.Y. The company also relo-

ates from Montvale, N.J., to Milford, Ohio. Schwartz was previously VDGM at WONE/WTUE Dayton, Ohio.

Station sales: KSSK FM Honolulu from Coast Broadcasting Company to Next/Communications, for an undisclosed price.

Sale closings: WYAY Atlanta from NewCity Communications to Capital Cities/ABC, Inc., for an undisclosed price.

Newslines...
TOP 40/RHYTHM RADIO RELISHES NEW A&R ROLE
(Continued from page 1)

have subsequently been signed to label deals.

Programmers say finding hit records and being the exclusive source for them in a market drives their stations' competitive advantage. Meanwhile, industry observers say the trend is making radio fresh and exciting again after years of cautious, research-driven programming.

Spurred by the discovery, signing, and subsequent chart success of Gasoline Alley/MCA act Shai, at least eight other acts have taken the same road so far this year. Several others are fielding calls from interested labels.

Among the acts discovered by radio that have landed deals this year are: Remedy (Third Rail/Radio Hollywood, Total Devastation (Arista), IL D Extreme (Gasoline Alley/MCA), Paperboy (Next Plateau), Mad People (RCA), Eric Hicks (RCA), Diamonds In The Rough (Columbia), and N-Pharmaceuticals (Atlantic)). Several other bands discovered by programmers are expected to ink label deals shortly, including Kolorz and Strictly Biz.

The pressure on labels to find new hit acts is particularly intense in the remixed/genre兔化 of Remedy and Mad People are typical of how the reverse radio-label-tome deals has been working. After winning a "home jam" local band contest on KSLQ (Wild 107) San Francisco about eight months ago, Remedy's single, "Closer," was played on the station's playlist. When labels and other stations began hearing about it, APM (a U.S. music publisher) got a hold of cassette dubs of the song and sending them to his friends in the industry. A few months later, the band was signed.

WIOQ (Q102) Philadelphia AFSP Glenn Kalina discovered Mad People when he heard its single, "Blazz," playing on the radio cassette deck on the beach during the Winter Music Conference in Miami. Kalina procured a copy and brought it back to Philadelphia, cleaned up the sound, and began playing it. As in the case of Remedy, the phones started ringing, and Kalina began making dubs for his colleagues in the industry. This summer, the act was signed to RCA.

Kalina is among those who think the trend is making radio cutting-edge again. "When I started in this business [the attitude] was always 'get it on the air, let the audience decide if it's a hit or not.' That's what makes radio so much fun," he says. "I know a lot of guys who have that attitude [again] and I'm happy about it."

WIP-FM LACES THE WAY Washed Out (RCA) and DC-FM is the industry leader in finding and breaking new acts. Shai, IL D Extreme, and N-Phase have all been discovered there. OM Jay Stevens says that "smart radio stations are looking for the edge to get hits first, and particularly to get that back to number one. If you can find an act and claim them, that's to your advantage."

Stevens, like many top 40 rhythm/hip-hop networks, networked with programmers in other markets and says he not only passes along unsigned records to friends, but also pays attention to unsigned records that may be working elsewhere. KKFR (Power 92) Phoenix AZ

"Record labels are beginning to realize that there is a guarantee attached to a group that has already gotten airplay," agrees KKFR's Smith. "The artist deals know who we network with and are smart enough to know if we believe in a record that's not signed, that we've had conversations with the distributor in the industry about it," he adds.

Programmers also agree that it is unusual for unsigned artists to have radio stations interested. "We don't normally tell the labels anything," says Smith, who made an offer for Kolorz. "We were busy here trying to find hit records."

In fact, some say they occasionally tweak their deals from the labels for the wider exposure that unsigned artists and radio has discovered. "We keep it kind of away from labels at first because I wanted to have it to myself."

Most of these songs come to the attention of labels when local reps say they know of "an unsigned act rather than their's," according to St. James. "We'll say no to anything."

The A&R department of these record companies. We're going to have to come up with the promotions and the release dates for them next," he says.

Another factor that is thought to be driving the trend is a group of former radio people who have made the conversion to the label side but continue to network with their radio contacts to find records. They include Gurell; RCA's national director of dance/crossover, Michelle Santossouso, and Profile's A&R man, John Ross. All have been approaching the trend with caution. "I think it's great that radio is finding new things," says Santossouso. That's great for the industry. But I don't think labels should rely on radio to do their A&R. I have yet to see a label that's "bought out of radio." With the exception of Shai, there isn't a group that has gone on to get a major act."

Ross likens the trend to the import record boom of a couple of years ago and worries that the novelty may wear off by the mid-1990s. Ross is also concerned that because there are so many of these records available to labels now, "you can't be sure that doing great at some station [means] it will do great anywhere else."

"Most of America will aggressively promote its Sega CD format and could have more than 1 million machines in U.S. homes by the end of the year," says Paige. Meanwhile, computer companies will aggressively promote CD-ROM formats.

PHILIPS LAUNCHES NEW CD-I INITIATIVE
(Continued from page 8)

video group.

In addition, there is the establishment of Philips stores says Mark Scarborough, Division, an international marketing and distribution unit.

Philips launched its high-profile CD-I in the fall of 1990 in an attempt to establish it as a home interactive multimedia standard. The system attaches to a TV rather than a personal computer, and costs $5-inch software on a CD platform.

Industry analysts say about 100 CD-I, such as heavyweights Philips and Sony, have been sold worldwide to date, with an expected total of 250,000 by year-end.

About 100 CD-I software titles, which is 15-20 times what has been released. Marden says he expects another 60 to 70 titles to be available before Christmas.

Marden says the fall introduction of a full-motion video (FMV) cartridge that conforms to the MPEG-1 standard should considerably heighten interest in the CD-I system.

Expected to retail for about $250, the cartridge plugs into a module in the back of existing CD-I players. Future CD-I players will be FMV-ready. Also expected to fuel interest in CD-I, adds Marden, is the introduction of Paramount feature films, as well as a number of PolyGram music video titles "rolled over to FMV." Sources close to Philips say that several other major movie picture studios may make film feature packages available on CD-I before Christmas.

Until now, CD-I has been positioned as a "slice of the market," with CD-I players and CD-I titles sold together in one retail environment.

However, as the installed hardware base grows, CD-I software-only distribution can begin to take shape at record, video, computer software, and toy outlets.

The home interactive/multimedia market is expected to heat up considerably this fall as several competing, noncompatible, CD-based platforms are introduced.

Panasonic, for example, will launch a 3DO Interactive Multiplayer system later this month. Battle of America will aggressively promote its Sega CD format and could have more than 1 million machines in U.S. homes by the end of the year.

Meanwhile, computer companies will aggressively promote CD-ROM formats.
But because CEMA still is holding back co-op advertising dollars from such retailers, the discmen say they are buying the Aug. 31 release in smaller quantities than they would if they had CEMA’s support.

“If we were advertising that title as we did in the past, we would have no problem selling it because the customers are hurting themselves by withholding advertising bucks,” says Bruce Jesse, VP of merchandise and visual merchandising for Tower Records, Calabasas, Calif.-based Wherehouse Entertainment—by far the most prominent of the chains selling used CDs.

However, he adds that he is happy that CEMA rescinded the Brooks ban, saying that CEMA about as pleased that we’re going to have the album. We see it as a real win for the fans of Garth that shop in our stores and don’t want to mind the used CDs we carry.”

CEMA began calling and faxing retailers Aug. 12 to inform them of its decision. Although CEMA would not comment for this story, sources say the decision was based on advice from its lawyers.

One stop-one that had received orders from retailers who normally deal directly with CEMA says the announcement caused an immediate reaction. Bruce Ogilvie, owner of Santa Ana, Calif.-based Abbey Road Distributors, says that CEMA about as cost him a $200,000 purchase order from Wherehouse.

Other retailers who sell used discs extensively say the decision with CEMA’s decision. Don Rosenberg, head of the Charlotte, N.C.-based, 14-store Record Exchange, Tobacco Road, a co-founder of the recently established Independent Music Retailers Assn., says he disagrees with Brooks’ stance on the ban and remains committed to stocking the album.

“If I don’t like what Garth does, I’m not going to buy his CD for myself, but that doesn’t mean I’m not going to buy it for my customers,” says Rosenberg.

Kevin Stander, vice-president, eight-store, Baltimore-based Belvedere Records, says he will sell “Pieces” “like any other album.” Prior to CEMA’s reversal, he planned to purchase the CD, but the ban stopped him. “It’s $16.98 list price, rather than at the sale price usually reserved for new suppers,” he adds.

Stander says, “I’m glad to see that Brooks saw the light and has been educated on this issue. He is a friend.” He adds that CEMA’s reversal and Stander’s comment, Brooks has not changed his mind, and remains adamant in his belief that selling used CDs and new CDs under the same roof is wrong.

Two days prior to CEMA’s announcement, CMA, “Anytime that a used CD is up against a brand-new CD, I don’t see how in the world a store [can] expect to be a label,” says Jim Cates, GM of Capitol, “It’s OK, because now only is that label competing against other record companies, it’s competing against itself.”

Bruce announced his opposition to used CDs in late June, saying that the practice hurts songwriters, producers, artists, and publishers (“Billboard,” July 25).

According to a source, the decision to reverse the boycott was made by CEMA after its board of directors met last week. “It was a very rough meeting,” one source adds, “Garth understands they have to listen to their attorneys, but is disappointed that CEMA can’t support him at this time.”

Whatever its origins, the CEMA decision has placated used CD retail only to the point that they’ll carry the record. However, the larger conflict between those dealers and CEMA continues. A good percentage of the used discs remain unsold.

Jesse says Wherehouse is not distributing “Pieces” to those four distributors for conspiring to “unreasonably restrain trade and commerce in used CDs” by holding back used CDs and new CDs from second-hand CD dealers.

Additionally, neither the retailer Nothing Beats Fun Inc. nor the Independent Music Retailers Assn., both of which file separate class-action suits against the four distributors for restraint of trade, have announced any plans to drop their suits (“Billboard,” Aug. 24). Meanwhile, the Federal Trade Commission commenced an antitrust investigation into the blackout and—according to sources—into the pricing practices of the U.S. labels.

Many smaller dealers, who have much less to lose by not carrying Brooks’ release, are continuing their boycott of not only “Pieces” but all of the artist’s records. Among those not purchasing “In Pieces,” some of the stores that participated in the “Garth Bucks Bar-B-Q For Retail Freedom,” a nine-city, West Coast tour of indie retailers where custom-made "Garth Bucks" are being in their Brooks CDs and throw on them a burning grill (“Billboard,” July 24).

Brooks told Billboard that those parties did not upset him. “It doesn’t bother me. And, you know, if I’m going to get crucified for doing what’s right, that’s fine.”

Despite legal advice, Brooks continued to discuss the issue. On Aug. 16, at a press conference prior to the release of his three sold-out albums, the “Tomark & Mach Arena in Las Vegas, he challenged the stores that were participating in the barbecue and told them to “stop selling his product to “show some kind of backbone” and stand by their decision, despite CEMA’s announcement. In a comment that was picked up by CNN, Brooks said, “If you badmouth the artist … and try to resell or burn their CDs, don’t carry his CDs, none of them. So far, the major barbecues out of the North, west, all of them have ordered the new product and they’re selling it.”

Sources says Brooks’ comments come from a four-hour visit he made to a prominent one of the distributors the day prior to CEMA’s announcement. There, he was told that orders for “Pieces” were running well. A GM named Barry Curry, who ordered routinely from Valley Records, has ordered the new Brooks disc. And many of them say they won’t. Meanwhile, Terry Young, who spearheaded the barbecues, was infuriated by the CNN report, and says his three stores in Portland will continue to sell Brooks discs.

"We’re not carrying its product until he says there are some positive things about used CDs," says Curry. “You can’t say there are some stores that can sell used CDs and that other stores can’t. That’s dis- crimination. It all or nothing.”

Several other West Coast stores that participated in the barbecues are continuing their boycotts. Jim Nicul, owner of Bellingham, Wash.-based Avalon Music, says he plans to place an order for Brooks’ album, according to the minority. Three-store, Fresno, Calif.-based Ragan’s Records will continue its boycott, as will Seattle’s Or- pheon Records, and Eugene, Ore.'s Face The Music.

“We’re not even stocking Garth’s used album, that’s what he wanted," says Ragan’s Records co-manager Paul Gruikshan. “But we don’t want anything to do with him until he apologizes for attacking our integrity.”

Orphcean owner Bruce Bonafici says, “I don’t want to count him out too, until people begin bringing back the new record. ‘I’m not going to order ‘In Pieces,’ but that doesn’t mean that when a customer brings it in to sell it to me, that I won’t use it,” he says."
**BILLBOARD**

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**BILLBOARD TOP 100 SINGLES SPOTTED!**

by Kevin McCabe

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**CANT HELP FALLING IN LOVE,** by UB40 (Virgin), continues its strong run at No. 1 with eighth week at the top of the chart. The song has declined in sales and airplay points. "Dreamlover," by Mariah Carey (Columbia), jumps to No. 1 in monitored airplay, and is likely to take the top spot within two weeks. "Dreamlover" is the biggest overall point gainer on the chart this week. "Another Sun" by Shalamar (Arista) is a row in the top 10, Soul Asylum's "Runaway Train" (Columbia) and "IF" by Janet Jackson (Virgin), are still too far behind in total points to challenge for the top.

This week's Power Picks both are from the top 70/rhythm-crossover stations. "I Get Around," by 2Pac (Interscope), is the biggest gainer among developing titles (those not yet in the top 20), and wins the sales award at No. 29. It's No. 1 in airplay at WPGC Washington, D.C.; No. 4 at WMGI Sacramento, Calif.; and No. 8 at Power 106 Los Angeles. Toni Braxton's "Another Sad Love Song" (LaFace/Arista), which was last week's Power Pick/Sales, wins the airplay award at No. 27. Top 10 rankings include 2Q Baltimore, KBXX Houston, and KTFM San Antonio. The runner-up to 2Pac's single for the Power Pick/Sales is "Cryin'," by Aerosmith (Geffen), which is the second-biggest gainer outside the top-10 breakers this week. No. 1 is WKKZ Wilkes-Barre, Pa. (1), and Z100 New York (No. 19), "Reason To Believe," by Rod Stewart (Warner Bros.), is among the five biggest gainers, and is running up to Braxton's single for the Power Pick/Airplay. It's No. 1 at Y100 Miami; WMXT Tampa, Fla.; and WBXM Boston.

"SOMETHING IN YOUR EYES," by Bell Biv Devoe (MCA), also is among the five biggest gainer outside the top 20, and makes the biggest chart jump this week (96-50). It's No. 5 at Q102 Philadelphia, No. 6 at KUBE Seattle, and No. 10 at KFRF El Paso, Texas. "Love For Love," by Robin S. (Big Beat/Arista), is the sixth-biggest gainer, up 30 points in last week's point count. It's breaking at KKMG Colorado Springs, Colo. (No. 10), KKKR Phoenix (No. 14), and Hot 97 New York (No. 23).

Quick Cuts: Three artists make their Hot 100 bows this week. Female duo Zhane is the highest entry at No. 79, with "Hey Mr. D.J." (Flavor Unit/Epic). The pair got together while attending Temple Univ. in Philadelphia. "Rhonda's" is already top 15 in airplay at WHTY Detroit. Caribbean-born British singer Shem at No. 79, with the single "Wish Is Love" (Arista). It's breaking at KBRE Houston (No. 79), B96 Chicago (No. 11), and WJMN Boston (No. 14). Georgia native Joe enters at No. 99 with the new-jack track "I'm In Love" (Mercury). It's top 20 at WHHH Indianapolis. When both sides of a commercial single are receiving airplay from the Hot 100 radio panel, they both are listed in the same slot on the chart. If one side no longer is receiving airplay, that song is removed from the chart. There is no slot for the song. The song was "Back Seat Of My Jeep" and "I'Bwin Wit My Crewin'" by Yo Yo (West-East) is no longer listed under "The Bonnie And Clyde Theme."
getting deeper.

SNOW

"runway"

from the double platinum debut album

12 INCHES OF SNOW (92207)

produced by C.C. Shan
co-produced by John "jumpstreet" Ficarrotta and Edmond Leary
management: Salem & Eng Entertainment

IT'S ON!

THE ATLANTIC GROUP

division of ATLANTIC RECORDING CORPORATION

1993 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY
Yo Seltz (Priority), 2Pac's "I Get Around" (Interscope), Lords Of The Underground's "Chief Rocks" (Pendulum), and Yo Yo & Ice Cube's "The Bottom Line" (Columbia). By the end of Aug., there are 2 million copies on sale.

In earlier years, a cult urban following pushed "reality" rap albums to the charts, but with CD and cassette players allowing loads of these records, and that they're the same people who listen to bands, some listeners might play them by listening to the full spectrum of black pop sounds.

But the Wes Johnson points out, "Black PDs tell me they can't sell their stations to advertisers if they play too much rap." However, Ben Johnson credits weekend mix-shows on black radio stations for "starting to break a lot of things loose." Once this limited exposure proved successful, he says, "Some programmers got smart enough to clone some of the hook raps and build a new sound of rap around those records, and that's the same people who listen to R&B stations. Maybe I'm missing something by not playing what they want."

Eric Faison, PD of urban WBLK Buffalo, N.Y., says he has no plans to increase the amount of rap he plays, even though it does very well at his station as a daypart. "Fifteen of the 50 records on our playlist, about 30%, are rap," he says. "Some of our audience will tolerate rap only at certain times of the day. We'll search to determine when." He adds that, because WBLK is the only mainstream black station in town, it must balance its approach with the The Box and MTV, while at the same time trying to maintain close ties to listeners who are a little more of a center. "We don't want to offend people by playing too much rap," he says. "We can serve to a lot of different masters," he says.

The Role of Video

The acceptance of hard rap at radio was preceded by its acceptance at large national video outlets. "Video has a lot to do with what we play," says Carlos G. Turner, president of Turnaround Video. "We try to play more rap than they do R&B and rock."

Such exposure opened the music to an ever-broadening audience. "A whole generation of kids across the country has been introduced to rap," says Stephens. "These are blacks, Latinos, and whites."

Mace Benesch, head of pop promotion at Interscope, says the music appeals to youths because "kids are tired of bullshit." Barry Weiss, VP and GM of Jive, says, "(The inner-city kids) want a voice, and [suburban kids] are reacting to the music because they want to find out more about what's happening in the urban centers."

Lynch agrees, adding, "Rap has become mainstream, and the audience has become more fragmented there are a lot of fusions and hybrids of the audience itself."

Happy Walters, president of Immortal Records and manager of House of Pain and Cypress Hill, says it is not an "easy hazard on Onyx's "Slam" remix and shows like House of Pain with the Beastie Boys, helped expand the fan base."

But she bigger audiences came to the hard-rap party after being exposed to acts like the Beastie Boys and Sonic, whose members are white, and the Latino group Cypress Hill—a band which, like Public Enemy and Onyx, appeals to alternative rock audiences.

Happy Walters, president of Immortal Records and manager of House Of Pain and Cypress Hill, has noticed the crossover trend. "I've seen the genre becoming more fragmented, and the audi

ence is becoming more diverse," he says. "We have to serve to a lot of different masters," he says.

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**HOLIDAY BOX SETS POSE CHALLENGES**

(Continued from page 4)

If we can sell the Bee Gees box 12 times a year, it’s a great piece. Brett Orton, director of retail op-

erations for the 13-store, Chats-

worth, Calif.-based Tempo Records chain, notes, “There is nothing like a
good, quality collection, when

the label takes the time. As retailers,

we are not only selling tickets

and ticket items, and if it’s good quality, the

retailers win and the consumers win.

Orton expects the Police and Si-

mon to be two of this year’s biggest

boxed hits. “Paul Simon is a good

choice,” he says. “He is the perfect

artist for a box, because he’s been

around for a long time and there’s a lot of material to choose from.”

Appelbaum is also excited about

the box blitz. “It’s a big-ticket item

and a wonderful opportunity for us
to sell something in the $40-$60

range,” he says. “They’re wonder-

ful gift-giving items for collectors.”

According to Appelbaum, Kemp

Mill plans to heavily promote boxed

releases in full-page newspaper ads.

He notes that over the next few

years, the sales of boxes have

mushroomed.”

According to SoundScan, Mar-

ley’s 1992 release “Songs of Free-

dom” has sold approximately

280,000 units. Since 1991, when

SoundScan began tracking sales

figures, Led Zeppelin’s 1990 box

set has sold 340,000; 1990’s “Robert

Johnson The Complete Record-

ings,” has sold about 250,000; and

Clapton’s “Crossroads” box has

sold 205,000 units.

Goman thinks this year’s crop of

boxes will sell well if they are

priced right. “If they don’t make them real

expensive, I think they will do fine,”

he says. “They are also competing

against each other. I think the

same customer is going to buy the

Police and Paul Simon, and if they are

$100 each and the guy only has

$100, he can only buy one of them.”

However, many boxes are billed

as limited-edition releases, others, like

the Sinatra set, will remain in print

as catalog items. The $249.98 Sin-

atra CD-only release is a 12-disc

package containing all the record-

ings the artist made for Columbia

Records (see story, page 14).

Walt Disney Records has taken

an interesting approach with its


Of Disney: A Legacy In Song.” The

independent label has set a four-

month window beginning Oct. 4 for

final orders of the set. Walt Disney

Records VP Mark Jaffe says, “Po-

rus, the boxed set is a very special

representative of a specific era in

our history, and we want to keep it

pure. When enough new chapters are

written, we will have a new boxed set.”

**FOR THE RECORD**

The BMI Acoustic Round-up will

be held Wednesday (23) at the

Cottonwood Cafe in New York.

The date was erroneously report-

ed in last week’s Words & Music

column.
NARAS RESTRUCTURING

NARAS is undergoing a multi-million dollar restructuring, merging its national organization and existing chapters into one. The move comes after 93% of its membership voted in favor of the plan and approved NARAS' first new constitution in 35 years. NARAS president Michael Greene says the move is necessary because "the national organization has moved from a small operation doing the Grammy Awards to a major international corporation with over 50 international offices," according to MusicCare. Greene vows that local chapters won't seem much different to members, but the change will enable them to "offer more financial and office support to activities," he says.

THAT RARE 1-2-3 CHART PUNCH

Sony Music Entertainment has the top three albums this week, its first show of such chart clout in nearly a decade, and the first time in more than two years that any label group has snared the first three slots. Billy Joel is No. 1 with "River Of Dreams" (Columbia). "Sleepless In Seattle" (Epix Soundtrax) is at No. 2, followed by Cypress Hill's "Black Sunday" (RuffHouse/Columbia). Joel also set a chain-wide record at Tower Records' Long Island, N.Y., outlet, selling 2,200 copies of "Dreams" in its first week.

UAE LAW ENFORCEMENT

Government representatives from the United Arab Emirates have been advising foreign officials that enforcement of its new copyright statutes will begin Oct. 1. The law, introduced a year ago, includes protection for prerecorded audio and video works; observers say penalties (including imprisonment) are fairly stiff.

UPGRADING FOR AZZOLI

Atlantic Records' senior VP/general manager Val Azzoli is taking the new title of executive VP/GM. He came to Atlantic in 1990 from management firm Q-Prime.

LOOK OUT, KENNY B!

Malaysia's state-run broadcasting system has clarified that its TV ban on long-haired males applies only to rock 'n' roll musicians. A government official said recently that shaggy locks were acceptable for men and others of line. According to information ministry spokesman Dato' Fuad, the ban was imposed because the government objects to rock culture.

BEACH BOYS MASTERS TO CAPITAL

Capitol Records has acquired the rights to 12 Beach Boys masters previously owned by Sony and Warner Bros. A number of the tracks covered by the catalog are included in Capitol's recent four-CD Beach Boys boxed set, "Good Vibrations." A Capitol spokesman would not comment on published reports that the Beach Boys will receive an estimated 18% royalty rate for the catalog acquisitions. The band currently records for its own independently distributed label, Brother Entertainment.

SEI. DECONCINI GOT TRADE DOLLARS

The Recording Industry Assn. of America, the National Music Publishers Assn., ASCAP, and officials of the Sony Corp. are among the music-industry interests that made campaign contributions to Sen. Dennis DeConcini (D-Ariz.) in the weeks before judiciary hearings on the Audio Home Recording Act of 1991, according to Roll Call, a publication reporting on Congressional activities. In the year before the hearings, DeConcini netted about $44,000 in contributions from the music industry. A top DeConcini aide denied the contributions had any effect on the hearings, further stating that the senator did not take part in the selection process. "No one who wanted to testify was turned down," the aide says.

GARTH AGENT TO WILLIAM MORRIS

Joe Harris, Garth Brooks' booking agent throughout the megastar's recording career, has resigned from Buddy Lee Attractions and is affiliating with the William Morris Agency. Sources say Brooks likely will follow Harris to WMA.

THAT'S ERL. FOLS

Billboard marketing editor Earl Paige has resigned after almost 27 years with the magazine. Paige's resignation is effective Sept. 10, he is joining another trade magazine.

Joel's 'River' Flows Right To The Top

Two Singer-songwriters who first made it big in the '70s and were both signed to Columbia Records have the two highest debuts on The Billboard 200.

Billy Joel enters at No. 1 with his first album in four years, "River Of Dreams." It's the fourth time Joel has debuted at No. 1. His first album to reach the summit was "52nd Street," which spent eight weeks at the top in 1977-79. His next album, "Glass Houses," also went to No. 1 and spent six weeks there in 1980. Joel didn't return to the top until the end of the decade, when "Storm Front" spent one week at No. 1 in 1989. "River Of Dreams" is being fueled by the lead single, "The River Of Dreams," which now places to No. 14 on the Hot 100 this week. It's Joel's most successful single since "I Go To Extremes" went to No. 6 in 1990. If the current single makes the top 10 next week, it will be Joel's 13th single to do so.

James Taylor has the second-highest debut album of the week. His double "Live" set entries The Billboard 200 at No. 20, making it his biggest album in more than 12 years. "That Loves To Be Beside Me," his first Columbia album, its very first Hot 100 entry in 1971 was "Love Is Life" on Warner Bros.

Double Kross: Both William Simpson of Los Angeles and Michael Gallant of Lancaster, Calif., noticed the odd coincidence that "Ahright" by Kris Kross featuring SuperCat debuted in the top 40, just like its namesake, "All Right" by Boney M. and Stephen Cross. Stranger still, the Kris Kross single moves from No. 22 to No. 19 in its fifth chart week. Chris Cross made the exact same move in his third chart week.

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Chart Beat

by Fred Bronson

Shining Stars: Earth, Wind & Fire is back on the Hot 100 after an absence of more than five years. "Sunday Morning" marks the group's return and its label debut on Reprise. But it's not the first Earth, Wind & Fire single to be released by the Burbank-based company. Before the group had 81 chart singles on Columbia, a CBS label. Its very first Hot 100 entry in 1971 was "Love Is Life" on Warner Bros.
The Winans follow the Gold-selling RETURN album and go ALL OUT with their trademark blend of stunning harmonies and streetwise rhythm. Featuring special guests Lalah Hathaway, Ricky Van Shelton, R. Kelly and Kenny Loggins.
A HISTORY ETCHED IN GOLD.

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FRANKIE
BEVERLY
BACK TO BASICS

OVER THE COURSE OF NEARLY 20 YEARS AND 11 ALBUMS, FRANKIE BEVERLY AND MAZE HAVE REMAINED DEDICATED TO CREATING SOPHISTICATED SOUL WITH A TOUCH OF JAZZ AND FUNK, WINNING AUDIENCES WORLDWIDE WITH SONGS LIKE "TRAVELIN' MAN," "RUNNIN' AWAY," AND "LOVE IS THE KEY" AS WELL AS WITH CONSTANT TOURING.

AS THE TITLE MIGHT SUGGEST, BACK TO BASICS IS CLASSIC MAZE, FEATURING "LAID BACK GIRL." 

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